



BBC ANNUAL PLAN 2021/22

March 2021

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1. FOREWORD

As we publish this year's BBC Annual Plan the lockdown restrictions put in place to combat the Covid pandemic have begun to be eased across the country. We, like the rest of the UK, are hopeful that something close to normality will return in the coming months, and that friends, families and communities will be reunited after a hard year apart.

The Covid pandemic has been the biggest challenge this country has faced in recent history. Over 100,000 people have lost their lives in the UK and many more have been seriously ill. The pandemic has impacted every part of the UK – affecting families and communities; education and healthcare; businesses and the wider economy. The creative industry has been hit hard. Artists, freelancers, venues and companies across the breadth of the creative sector have been significantly affected. Projects and productions have been halted; festivals and live performances have been cancelled.

The BBC has played a crucial role in supporting the UK during this unprecedented period. This has only been possible due to the tireless commitment and continued inventiveness of our staff and those who work with us. Despite the challenges of operating during the pandemic they have not only maintained a full range of BBC services but brought new programmes, stories and services to audiences.

We have done more when needed most. We rapidly expanded our educational offer to support young people, parents and teachers. We challenged misinformation on Covid and vaccinations. We launched temporary local radio stations in key areas to help communities through lockdown and delivered hundreds of live music performances; first from homes and then from live venues as restrictions allowed. We supported the industry and worked in partnership with other media organisations to ensure production could continue.

We have ensured the UK remained informed, educated and entertained, and every day of the crisis tens of millions turned to the BBC. The audience response over the last 12 months has reinforced the importance of the BBC. Almost three-quarters of the UK public say that the BBC is a national institution to be proud of and over three-quarters say the BBC is important to people in the UK.

As we emerge from the Covid pandemic, the BBC will continue to play its part supporting the Nation. We will help rebuild the creative economy. We will maintain many of the critical services – like our education offer – that have been vital for audiences over the last 12 months. And we will inform, educate and entertain the UK with a brilliant year of programming. From an amazing year of sporting events like the *European Football Championships* and *Wimbledon* to fantastic drama like the return of *Line of Duty* and new series like *Conversations with Friends*. From ground-breaking natural history like *The Green Planet* and *Dynasties II* to the best in live music performances including the *BBC Proms* concerts on TV and radio.

But, now more than ever, it is critical that the BBC transforms for the long-term. Audience support for the BBC is strong. We have been able to maintain this public support through a constant process of change and renewal and must continue to evolve. In particular, the BBC must respond to the long-term changes in the media market and the changes brought, and accelerated, by the Covid pandemic. These include the increased influence of US-based, global media services and the risk to British culture that brings. These challenges are set out in Chapter 2.

Earlier this month we began to set out our plan to transform the BBC over the remainder of the Charter period. Our six-year plan will deliver the biggest programme of reform since the 1990s and help restore the UK's creative economy after the pandemic. The plan covers five points:

- Getting closer to audiences across the country, through a bold transformation to serve the whole UK, its Nations, regions and communities

- Protecting and nurturing our democracy and civil debate, by championing impartial news and reflecting all views, opinions and identities across the UK
- Stimulating the UK's creative sector, through spreading TV, radio and online production and commissioning across the UK and building creative and digital partnerships
- Providing learning and skills to all, through an ambitious programme of formal and informal learning, career development and apprenticeships
- Delivering impact across the world, tackling propaganda and misinformation and reflecting the UK's culture and values.

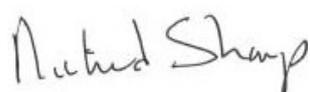
We have already laid out in detail our plans for the first of these five points – getting closer to audiences across the country. In *The BBC Across the UK* we described how we will transform the BBC by making a decisive shift in its footprint, turning the BBC into a genuinely UK-wide organisation with a much stronger presence across the length and breadth of the country. Doing so will increase the value we bring audiences across the UK and help the creative sector recover from the devastating effects of the pandemic, bringing cumulative extra investment of at least £700m by 2027/28 to the UK's Nations and regions, and driving an additional estimated economic benefit of around £850m.

We will begin to implement our plans where we can during 21/22. Chapter 3 outlines each of the five points above in more detail alongside our strategic and creative plans for the coming year.

Chapter 4 sets out the BBC's financial context and budget for the year ahead. In line with many organisations across the UK, the Covid pandemic affected our finances in 2020/21 and continues to make the year ahead uncertain. At the start of the pandemic we put in place measures to deliver £125m of additional savings and we also took the decision to delay implementation of the new over-75s policy. By the end of 20/21 we will have delivered c£880m of annual recurring savings since 16/17 – beating our £800m savings target a year earlier than planned. In 21/22, we expect our ongoing savings total to rise above £950m. We have also maintained our overheads at less than 5% of our total costs. This is industry-leading and we continue to make the BBC a leaner organisation.

Chapter 5 clearly sets out our plans for the year ahead so that competitors and Ofcom, our regulator, can understand our proposals. For transparency we are also setting out, for the first time, the potential changes to our commercial activities that may require assessment for materiality. We also set out an updated performance framework for the BBC in Annex 1 and, in Annex 2, a new approach to demonstrating how the BBC intends to promote our Public Purposes during 21/22. We will report against both the performance metrics in Annex 1 and commitments in Annex 2 in our Annual Report for 2021/22. Together these changes address issues raised by Ofcom in their Annual Report on the BBC last year and we look forward to working with Ofcom on its review of the BBC's Operating Licence this year.

Despite an abundance of global services and intense competition, the BBC is needed more than ever. Our unique mission and purposes set us apart and we are a vital part of a modern UK. Transforming the BBC is critical to maintaining this role and we have ambitious and exciting plans for the coming years. These changes will build a BBC that provides our audiences with even more value and help rebuild a thriving creative sector.



Richard Sharp, Chairman



Tim Davie, Director-General

2. THE IMPACT OF COVID-19 ON THE BBC, AUDIENCES AND INDUSTRY

The Covid pandemic has been amongst the most challenging periods in the UK's history. It has led to the death of over 100,000 people and serious illness for many more. It has altered everyday life for nearly everyone, impacting families and communities across the Nation. It has caused serious economic harm, and inflicted severe damage on the UK's world-leading creative industry.

Since the start of the crisis the BBC has supported the UK through an unprecedented response across our TV, Radio and Online services. Audiences have embraced the BBC's offer over the last year, tuning in to our programmes and services in huge numbers. Pan-BBC average weekly reach has remained above 90% over the last 12 months, with monthly reach at 97% on average. 77% of UK adults describe the BBC as important to people in the UK for media. We have also seen record use of our online services as audiences embraced on-demand services during lockdowns – 33 million UK adults have come to BBC Online on average per week.

That the BBC was able not only to maintain our business-as-usual services but also to expand our offer at a time of crisis, is testament to the commitment, resilience and ingenuity of our staff and partners, and the importance of strong, resilient institutions. At a time when production of TV, Radio and Online content has been hugely impacted by lockdowns, closures and social distancing, our teams have found new and inventive ways to bring stories to audiences when they have needed them most. For example, many programmes were filmed from home – from the award-winning comedy *Staged* filmed over Zoom, through to *The Ranganation* and *The Graham Norton Show*. When shows were able to go back to studios we used virtual audiences. We transformed the *Strictly Come Dancing* studio and radically changed how we produced the series to continue to bring the Nations' favourite to audiences, with one dancer in each pair living alone and each couple forming support bubbles to enable them to dance safely together for the duration of the series. We also managed to maintain the production of one of the biggest drama releases of the year - *Line of Duty* - which premiered this March.

The rest of this chapter covers the BBC's role in informing, educating and entertaining the UK during the pandemic; the longer-term changes in the media market; and the opportunities and challenges they bring for the BBC.

2.1 Informing the UK

The BBC's role in providing impartial news during the Covid pandemic has been vital. Our priority this year has been to keep a continuous news service available on air and online, providing audiences with accurate and timely information and analysis about the virus and the public health response across our portfolio of services.

In the UK and globally, the BBC's specialist reporters have played a vital role in challenging myths, rumours and disinformation about the coronavirus, including false claims about the dangers of vaccines. BBC Trending, Reality Check and BBC Monitoring have all worked together as part of an anti-disinformation unit to provide a dedicated service, covering and debunking misinformation with daily reports, weekly round-ups and special investigations.

The BBC's news coverage has been the first port of call for the vast majority of the UK. The BBC is the most trusted news provider: 62% of news consumers say they are most likely to turn to the BBC first for

trusted news, compared to 8% for the next nearest.¹ Audiences have turned to the BBC's news coverage and services in record numbers.

- The Prime Minister's regular updates on the UK and England have brought record numbers to the BBC, and three of the Prime Ministerial statements on Covid over the last 12 months were each watched by more than 15m viewers across BBC One and the News Channel.
- In Wales, close to 400,000 people watched the First Minister ease restrictions on the 19th of June.
- In Scotland, audiences to both the lunchtime and 6.30 *Reporting Scotland* programme have risen significantly year-on-year. The First Minister's statement to Parliament on the 4th of January 2021 attracted an audience of almost 640,000 on BBC One Scotland and almost 160,000 watched the extended programme on the BBC Scotland channel.
- In Northern Ireland, the BBC Northern Ireland News Special on the announcement by the First Minister and deputy First Minister on the Executive's plans for a second lockdown in November reached a fifth of adults, and was BBC NI's most watched local programme of 2020.
- Throughout the pandemic, audiences have been tuning into the BBC's regular tea-time news programming in record numbers. Among UK adults, the average audience of the *BBC News at Six* has regularly been over 5m in 2020, the largest regular audience for almost 20 years. BBC One's 6.30pm news programme in Scotland, Wales, Northern Ireland and the English regions continues to be the UK's most-watched news programme.
- BBC News Online is the most-used dedicated news site in the UK and has reached record numbers of users over the last 12 months, with over 19m adults a week on average, with peaks of over 24 million in a week. Audiences have been informed through online health explainers, such as "what are the symptoms of coronavirus and how to protect yourself". The "Cases In My Area" page has now attracted 363m page views and become the most visited page ever on the website.
- Internationally, the BBC's global digital news services, in English and 42 other languages, have grown significantly, increasing their reach by 53% year on year in the last period measured. The BBC is the world's top English language news website. This growth, especially in places with restrictions on media freedom, demonstrates the importance of the BBC's trusted international news services.

2.2 Educating the UK

The BBC's education and learning mission has helped support students, teachers and parents during the exceptional educational challenges thrown up by the Covid pandemic. At the start of the pandemic the BBC moved at an unprecedented pace to put in place a huge range of learning resources. This included *Bitesize Daily*, *Live Lessons* and a wide-ranging collection of engaging, easy-to-find, learning resources for children aged five to 15, specially designed to help teachers and students navigate the pressures of learning during lockdown. We also produced bespoke learning support for students in Wales, Scotland and Northern Ireland.

Since January we have gone even further, significantly expanding our learning offer on TV with five hours of 'Lockdown Learning' every weekday across CBBC and BBC Two. This has been of particular support for those who may not have easy or regular access to the internet. The impact of our educational offer has been even larger than we expected when we first rolled it out.

¹ Ipsos MORI, 1,013 UK adults 18+ who follow the news, March 2020

- During the 2020 summer term 68% of primary pupils used Bitesize, up from 38% in 2019/20; and 81% of secondary pupils, up from 73% in 2019/20.²
- Over five million browsers came to BBC Bitesize Online in the first week of the summer term alone, three times the equivalent figure from the previous year.
- Our expanded offer brought a record breaking 5.8 million browsers to BBC Bitesize and almost 1 million iPlayer requests for Bitesize content in the first week of Lockdown Learning in January.
- 78% of primary teachers and 69% of secondary teachers said they would recommend Bitesize to parents, more than any other educational site. 84% of secondary teachers said Bitesize was also the site they would be most likely to recommend to secondary students.³

The BBC's education and learning offer has reached far beyond Bitesize and our focus on those at school. We have given support and advice to people of all ages to help them deal with and get through the pandemic. For example, we have used *The One Show* as a consumer show for all aspects of the crisis and *Health Check UK Live* to address directly the concerns of viewers in isolation. *Headroom* has provided audiences with information and tools to help support their mental health. At the start of lockdown local radio launched *Make a Difference* – a virtual notice board for those offering help and those needing support. A year on, there have been more than 4 million interactions with a local BBC radio station.

Our Current Affairs programmes have played an important role in educating audiences on Covid and related issues. The biggest episodes of the year on TV include *Panorama's* Covid-related programmes *Coronavirus: The Week that Changed Britain* (4.2m average audience) and *China's Coronavirus Cover-Up* (3.2m). Radio 4 also commissioned new programmes to explain Covid in depth and to explore where it might take us, including *Fallout* and *Rethink*.

2.3 Entertaining the UK

This year the pandemic has shown that entertainment is as essential a public service as the other parts of the BBC mission. 83% of UK adults feel that a BBC that entertains should continue to be part of the BBC's mission.⁴

Drama, comedy, entertainment, and factual programming have all played an important role in keeping the UK entertained – both new programmes like *Normal People*, *A Perfect Planet*, and *The Serpent* and returning favourites like *Casualty*, *Mrs Brown's Boys* and *Doctor Who*. Of course, pandemic restrictions have meant we have not been able to bring every programme to air as we had intended pre-pandemic. However, we have been able to augment iPlayer with additional boxsets and archive. In 2020, iPlayer broke new records, with 5.8bn requests to stream programmes, up 31% on the year before, helped by the return of some of the Nation's favourite boxsets – including *The Vicar of Dibley* and *Spooks*. iPlayer is off to a strong start in 2021 and the first full week of January broke records for the number of programmes streamed, and the second week of February broke records for the number of under 35s signing in to watch content on iPlayer.

Despite the postponement of key sporting events like the *Olympic Games* and the *European Football Championships*, sport on the BBC has played an important role in entertaining the Nation. We brought live top-tier English league football back to BBC TV for the first time since 1988 and the audience reaction has been very positive. 5.7m watched Southampton-Manchester City in July – setting a new viewing record for the Premier League in the UK and 200,000 above any other Premier League game

² DJS Research, School Tracker, 2019/20, Summer 2020

³ DJS Research, School Tracker, Summer 2020

⁴ ICM Unlimited, 2,075 UK adults 18+, February 2021

during the pandemic, whether on Free-to-Air, Satellite or over the Internet. Radio 5Live introduced the very successful *MOTD* podcast and saw a large number of requests for the replay of historic sporting events (including full five day test matches), and with the return of live sport joined with other radio broadcasters to make every single Premier League game available Free-to-Air on radio for fans who could not be there in person.

The pandemic has also highlighted the unique role live programming plays in bringing the UK and communities together to enjoy the moments that are the building blocks of our shared culture. Despite the particular challenges that social restrictions bring for live production, the BBC has brought the Nation a broad range of live and as-live programming. On TV, we marked the 75th anniversary of the end of the Second World War in style with music, dance and memories on *VE Day 75: The People's Celebration* and brought the Nation together as 20 million saw in the New Year with the BBC. We delivered hundreds of live music performances; first from homes and then from live venues, and at a critical time for audiences and the music industry, we used our archive to recreate the biggest music events of the year including Glastonbury, Edinburgh and Reading & Leeds festivals.

Our radio networks provided escapism and companionship in the midst of the crisis. With no live in-person performances possible, our music networks were able to meet this audience need as well as support the music industry with fresh new schedules and music playlists. Our live local radio services have also played a crucial role in supporting local communities across the country – providing much needed companionship and support. We launched temporary local radio stations in Bradford, Wolverhampton and Sunderland. They helped people through lockdown, providing more localised news and information to people living in these critically affected cities. BBC Sounds delivered new hit podcasts including *Grounded with Louis Theroux* and new series of favourites like *That Peter Crouch Podcast*. We launched a *R1 Dance* stream as well as music mixes including *Sounds of the 90s with Fearne Cotton*, *the Mindful Mix*, and *6 Music Artists in Residence*. January was also a record month for Sounds, and in the last six months, 900,000 more 16-34 accounts used Sounds for the first time.

2.4 Emerging from the pandemic

While we are not there yet we all hope that something close to normality will return in the coming months as restrictions are eased across the UK. As the UK emerges from Covid the BBC will continue to play our part in supporting the Nation. We will do this in three ways.

First, by helping the UK's world-beating arts, music, culture and creative economy to rebuild after the devastation of the pandemic. Our 'Across the UK' plan, announced earlier this month, is a critical part of this and will see the BBC investing at least an extra £700m cumulatively in the UK's Nations and regions by 2027/28. We will renew our creative partnerships up and down the country and continue to provide additional support for freelancers affected by the pandemic – including more than 15,000 freelancers who we work with. We have donated £1m to support The Film and TV Charity to assist freelancers affected by the pandemic and will continue to offer freelancers routes to develop skills with BBC training schemes.

Second, by maintaining the critical services that have been vital for audiences over the last 12 months. For example, we will continue:

- Our expanded educational services for as long as necessary, including a *Bitesize Learning Zone* on CBBC. This will help children catch up with missed lessons and learning.
- Our Covid-related data journalism, including formats like *Cases in My Area*, that help our audience understand the impact of Covid in their area.
- The *Make A Difference* initiative to support local communities and build an even better connection between the BBC and the communities we serve.

Third, through a brilliant year of programming, with an emphasis on creating shared moments that bring the UK together. We have an incredible year of sport ahead with the *Olympic Games*, the *European Football Championships* and *Wimbledon*. We will bring outstanding live performances, from pop to classical, to our audiences including the *BBC Proms* and *Radio 1's Big Weekend*. We have a range of fantastic new drama series including the much anticipated *Conversations With Friends* and the latest series of *Line of Duty*, as well as several new natural history programmes – *The Green Planet*, *The Wonder of Song*, and *Dynasties II* – all presented by Sir David Attenborough. We will also bring vital local coverage of sport, elections and critical Covid information to our local communities across the UK.

Our strategic and creative plans for the next 12 months are covered in Chapter 3 of this document.

2.5 The long-term transformation of the media market

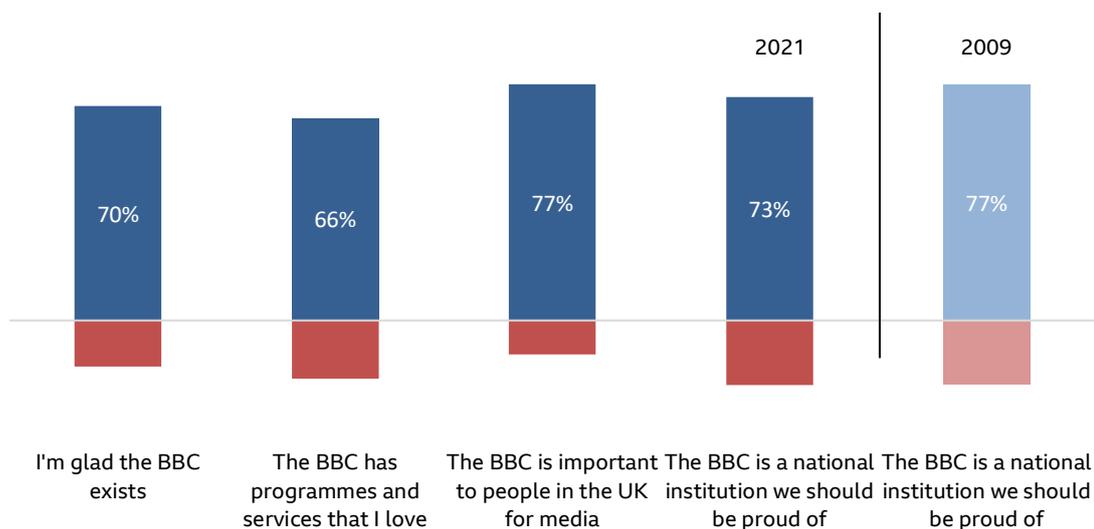
The pandemic has accelerated changes in audience behaviour and increased the competitiveness of the media market. Despite these changes, the BBC has proved itself to be resilient and valued.

The BBC is an essential part of the UK today

The BBC's programmes and services celebrate the UK's culture and diverse communities across the Nation. We provide a public space for debate and disagreement and trusted, accurate and impartial programming that reflects a broad range of views. We bring people together to celebrate and commemorate. This unique role has been especially important during the Covid pandemic. We have ensured the UK remained informed, educated and entertained, and every single day of the crisis tens of millions turned to the BBC.

Almost three-quarters of the British public say that the BBC is a national institution to be proud of – similar levels to more than ten years ago. Three-quarters say the BBC is important to people in the UK.

The BBC's reputation among the general public (% agree/disagree; % important/unimportant)

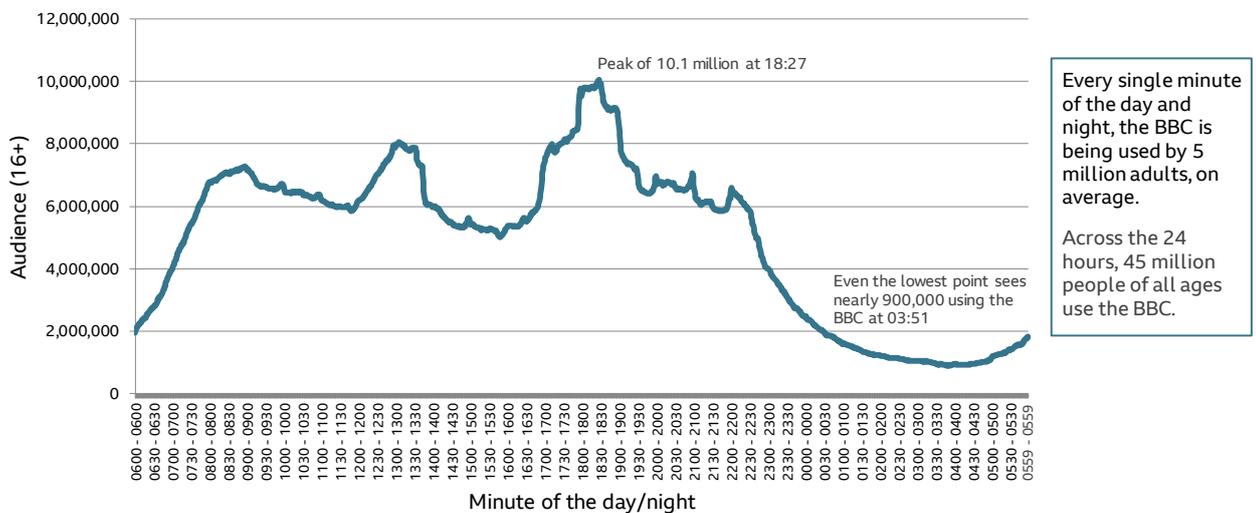


Source: Ipsos MORI, 1,064 UK adults 18+, January 2021; ICM, 1,001 GB adults, 2009

The BBC is at the heart of everyday life. The UK public chooses the BBC around 250m times a day. Every single minute of the day and night, the BBC is being used by 5m adults, on average, and 45m of all ages across the 24 hours. Over a week we are used by 90% of adults and over 80% of younger people on

average; and over a month, almost all UK adults (97%) use the BBC on average.

Average number of adults using the BBC at each minute of the day and night



Source: Compass by Ipsos MORI (average audience per minute in Feb, May, Aug and Nov 2020); Kids CMI (Q1-Q3 2020) and Compass by Ipsos MORI, 2020

We have been able to maintain this public support through a constant process of change and renewal and we must continue to evolve. In particular, we must respond to the long-term transformation of the media market and the changes brought and accelerated by the Covid pandemic. These range from changing audience expectations to the increased influence of US-based, global media services to the spread of disinformation on online platforms.

The increased and widespread adoption of online media services

During the pandemic there has been a significant increase in the adoption and use of online media services across all age groups. While in previous years growth in the use of online video services has been driven by the under-35s, since the pandemic started the rate of growth has been fastest among 55+ audiences.

In particular, the pandemic has led to a leap in households subscribing to Subscription Video On-Demand services (SVODs). This is likely a pull-forward effect – as those households that were likely to join a particular SVOD service did so sooner than they might have been expected to without the pandemic. The number of UK households with SVOD subscriptions is up more than a quarter in a year from 13.7m to 17.5m. There has been a 38% increase in the total number of SVOD subscriptions in the UK in 2020, the highest increase in a single year.

The longer-term impact of this shift will be to accelerate the transition from broadcast TV to online viewing, with faster increases likely in all audiences’ viewing from online services than previously expected. However, there is huge value in broadcast TV and the vast majority of households continue to consume broadcast TV every week. A high proportion of all audiences, including young audiences, have a strong broadcast habit.

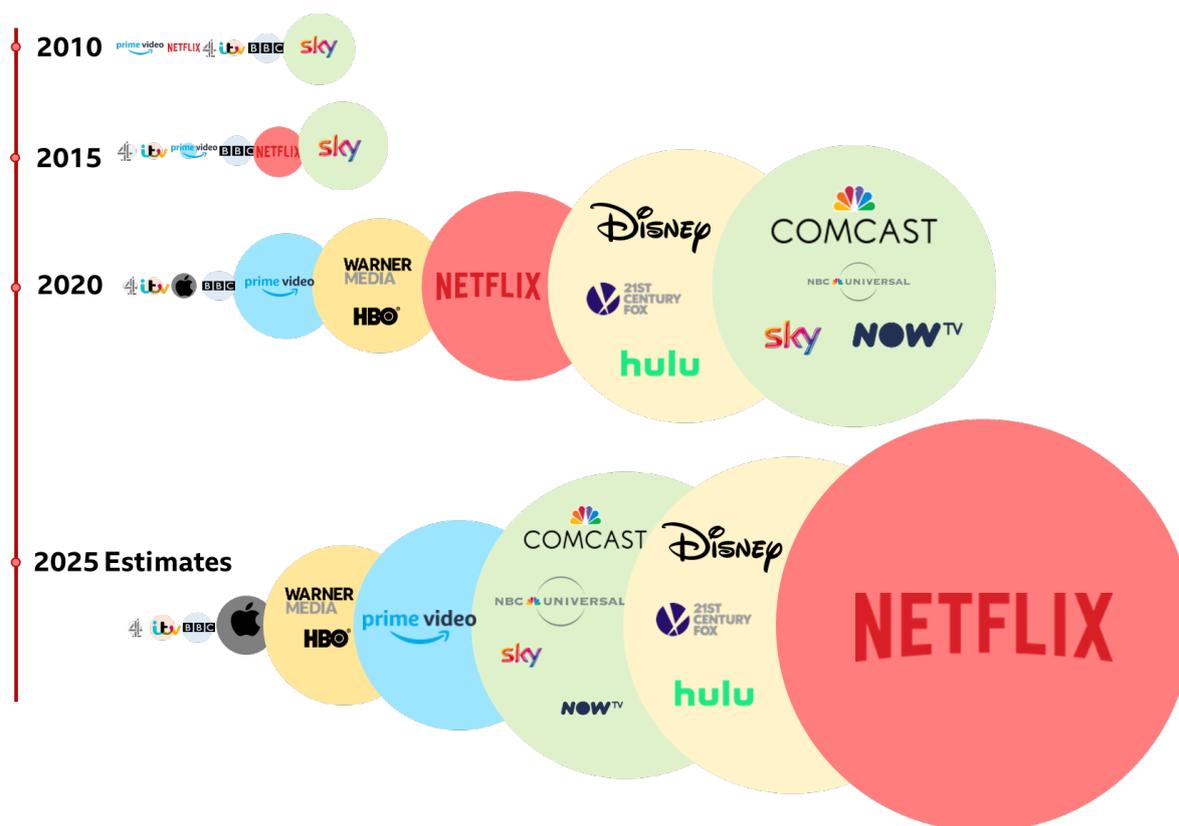
Audiences are streaming more audio than ever before and the number of online music streams increased by 22% between 2019 and 2020. We expect online listening to continue to grow, and broadcast radio – used by almost nine in ten adults on average per week – to remain strong. Daily

listening patterns over the next 12 months are likely to reflect more regular commuting and car journeys during morning and evening periods.

The pandemic has significantly increased the consumption of news content. For example, two million more people have watched TV News on average per week across the pandemic compared with the previous year and 4.5 million more have used dedicated online news sites/apps on average per week. However, longer-term trends show falls in broadcast news consumption and with lockdowns putting significant pressure on the physical distribution of newspapers, the pandemic has likely accelerated the shift to a much more digital future. At the same time, Reuters Institute data also shows consumption of news through social media increased during the pandemic across all age groups.

The growth of global media players

Over the last ten years, the global entertainment and media market has expanded by 50%. In the last five, the UK market has expanded by 20%, with over-the-top media services growing by 86%. We have seen online services like Netflix, Amazon and Apple grow into global media players, collectively spending over \$23bn on content in 2020. We have also seen a wave of consolidation amongst traditional media players like Comcast and Sky; Disney and 21st Century Fox; AT&T and Time Warner; and CBS and Viacom. Together, these huge, global media giants are spending unprecedented amounts on content with spending power far in excess of smaller players.



Bubble sizes indicate content (programming) spend – sizes are indicative but not to exact scale.

Over the coming years, all these players, online-first and traditional media companies alike, will be increasing their spend and focusing on their direct-to-consumer online video services, the critical battleground. For example, Disney has undergone a restructure putting its direct-to-consumer services at the centre of the business and has committed to increasing content spend across online video services alone to \$14bn by 2024, in addition to movie and other content spend. This follows similar

moves by ViacomCBS, NBCUniversal, and the WarnerMedia and HBO owner, AT&T. These traditional media organisations are able to bolster their services with large global content budgets across both TV and movies. AT&T, for example, has announced that all WarnerBros movies in 2021 will be released simultaneously in cinemas and on HBO Max and Disney has announced that a number of Disney films will be given exclusive releases on Disney+. Most recently, Disney has launched its Star vertical within Disney+, bringing a broad range of additional content to Disney+ subscribers. This increased investment and shift to bolstering their video streaming services will bring significant challenges for smaller players like the BBC, who are unable to keep up with the growth of investment in online video services.

As audience use of online audio grows, the global players in audio – including Apple, Google and Spotify – have increased their investment in music streaming and podcast services, including investment in original content and platforms that can better aid discovery and monetisation of online audio. For example, Spotify has spent hundreds of millions of dollars over the last 24 months to build an unrivalled audio ecosystem, including the acquisition of Megaphone, Gimlet Media, and Anchor; and is building a network of exclusive shows including *The Joe Rogan Experience*, one of the most popular podcasts in the world (in a deal thought to be worth \$100m). Apple and Google have made significant strides with in-car audio – developing platforms for car manufacturers that can mirror their smartphone operating systems within the dashboard. This presents challenges to the prominence of audio services including BBC Radio and Sounds in-car – a key moment for listening hours.

As competition in the media market intensifies and as the sums invested in content by the global giants increase we expect to see a continuation of the ‘super-inflation’ trend that has impacted the whole media industry over the last ten years. In particular, there is a risk that costs in areas like drama, comedy, and premium factual content continue to rise much faster than the rate of inflation over the rest of the Charter period. There is also a risk that other costs, like audio and technology, will increase faster than the rate of inflation as well. Taken together, there is a risk that around 30% of our expenditure could be impacted by super-inflation over the rest of the Charter period.

British culture at risk from global services

The rise of online media giants like Netflix, Amazon and Disney is putting British story-telling at risk. US-based video services are bringing audiences brilliant programmes but that content, while popular in the UK and sometimes made in the UK, is rarely about the UK nor primarily made for the UK audience. Of course, this is to be expected. The US SVODs are primarily creating content for a global market – audiences in India, Brazil and the US matter as much, if not more than the UK. Their focus is to use the UK’s brilliant creative sector to produce globally appealing content, not to add to the cultural story of the UK.

This has typically meant that their programme catalogues reflect US stories and settings. There are of course exceptions, like *The Crown*, but they are few. The focus on US programming is mirrored by the content audiences consume on those platforms. Across Q1-Q3 2020, data suggests that at least eight of the top ten titles viewed on Netflix by UK audiences have been US programmes.

The US-based SVODs have in recent years increased their investment in the UK’s production sector and this is to be welcomed. However, it remains relatively small. Ofcom figures show c32,000 UK-produced hours on the UK’s PSBs versus just c210 on the global SVODs. The BBC itself produces around 22,000 hours of new British TV content in a year – not including our Nations and regions TV output.

Moreover, a report from Enders Analysis earlier this month found content produced in the UK by the US SVODs is distinctly less British than programmes made by UK-based broadcasters like the BBC. Instead, programmes made in the UK by US SVODs are predominantly global in taste, with cultural references and touchpoints that tend to be US-based.

Enders found that: “British-produced programmes commissioned by the streamers have comparatively fewer British touchpoints than similar shows commissioned by local broadcasters: *Peep Show*, *Brassic* and *Inside No.9* had over 30 for each hour of content, while *Top Boy* is the only programme from the streamers that had over 15” – in large part because it was a continuation of the Channel 4 commissioned drama.

Television, more than any other cultural medium, is critical to our understanding of ourselves and each other. We spend, on average, 32 hours per week using a TV set – more than any other cultural pursuit by far. It shapes who we are, how we think, and how we relate to each other. It is vital that we see ourselves and each other on screen; that we hear our own voices, accents, languages and dialects; that we see our experiences and communities authentically portrayed.

News – monetisation, disintermediation and misinformation

While the pandemic has increased consumption of news, it has not helped ameliorate the pre-existing financial struggles of ad-funded news organisations, particularly smaller and more local news providers. As a result, an increasing number of news providers are likely to look to new ways to help fund their journalism, particularly subscription.

We have also seen rapid growth in the role of news aggregators like Apple News, upday and Google News in the UK market. Facebook, which already has the highest reach of all news intermediaries in the UK, launched its News Tab in the UK in early 2021. The news tab features both curated and algorithmically selected news stories from reputable news sources. These aggregation services provide audiences with a convenient one-stop-shop of news content, but disintermediate the relationship between news providers and audiences and put the curation and discovery of news in the hands of the aggregation platforms, whose primary purpose is to increase their revenues. Apple News’ monthly app reach in the UK (18+) increased from 11.3m in November 2019 to 14.7m in March 2020 and has remained consistently high.

At the same time, social media and chat apps are increasingly used by UK consumers to discover news content. Data in the Reuters Institute *2020 Digital News Report* showed that trust in news about Covid accessed via search and in social media is notably lower. As has been well documented, these unregulated sources of news content have played a significant role in the distribution of misinformation, most recently misinformation about the Covid pandemic and vaccines. Given the size and scale of these platforms this has real-world consequences. Bad information can cause harm; good information can save lives.

Given the new dynamics within the news market, the need for impartial, accurate and trusted news has never been greater and the role for the BBC – the UK’s most trusted news provider – has never been more important.

Global and commercial opportunity as more markets transition to online

As audiences across the world move from broadcast to online services, there is an increasing opportunity to bring British content directly to audiences, through direct-to-consumer online services, rather than solely through distribution deals of programmes to third parties. Of course, as noted above, the competition in on-demand services globally is very high as is the need to control large volumes of Intellectual Property (IP) to support direct-to-consumer services. The opportunities are to drive towards scale and heavy investment (as Disney and Netflix have pursued) or, where that is not possible, to focus on niches, whether they are genre or consumer-based, and partnership as a proxy for scale. For the BBC, the primary opportunity will be the latter – using our strong catalogues of content in key areas, including British content and genres like factual to bring focused offers to global consumers.

BBC Studios has already begun taking advantage of this opportunity, launching BritBox in the US in 2017 before rolling it out to wider markets including Australia in 2020 and South Africa in 2021. Most recently Studios have launched BBC Select, a new ad-free subscription streaming video channel focused on UK factual programming, in the US and Canada earlier this year.

Opportunities to work differently

The pandemic led many organisations, including the BBC, to rethink how they work. During the pandemic we put in place measures that have created a far more agile BBC that is less complex, quicker to make decisions, and better at communicating with staff.

We are currently looking at how we can build on these changes to transform how the BBC works, getting the right balance between new ways of working (like remote working and use of technology) and the best of pre-pandemic ways of working. We are a highly creative organisation and changes to our ways of working must strengthen our creative culture rather than weaken it. We are also a social organisation so that time together to build ideas and solve problems is vital. Our approach will necessarily evolve over time and we will learn as we go.

A critical part of getting the balance right are our “Across the UK” plans set out earlier this month. Under these plans, the BBC will undertake the biggest change in its footprint for a generation, with investment and teams being better spread across the UK. An important part of making this shift work is ensuring these teams are embedded in local communities and able to collaborate in person, while also taking advantage of new ways of working.

3. THE BBC'S STRATEGIC AND CREATIVE PRIORITIES

To ensure we continue to deliver for the whole country and that every household gets value from the BBC, we are developing a plan for change – the biggest programme of reform of our programmes, services and operations since the 1990s and a unique opportunity to restore the UK's creative economy after the pandemic. The plan covers five points:

- Getting closer to audiences across the country, through a bold transformation to serve the whole UK, its Nations, regions and communities
- Protecting and nurturing our democracy and civil debate, by championing impartial news and reflecting all views, opinions and identities across the UK
- Stimulating the UK's creative sector, through spreading TV, radio and online production and commissioning across the UK and building creative and digital partnerships
- Providing learning and skills to all, through an ambitious programme of formal and informal learning, career development and apprenticeships
- Delivering impact across the world, tackling propaganda and misinformation and reflecting the UK's culture and values.

Supporting the UK's Creative Sector

Earlier this month we laid out in more detail our plans for the first of these five points – getting closer to audiences across the country. In *The BBC Across the UK* we described our plans to transform the BBC by making a decisive shift in its footprint, turning the BBC into a genuinely UK-wide organisation with a much stronger presence across the length and breadth of the country.

Our “Across The UK” plan will help revive the creative sector across the UK. It will bring cumulative extra investment of at least £700m by 2027/28 to the UK's Nations and regions, driving an additional estimated economic benefit of around £850m.

The UK's creative industries are a critical part of the success of UK PLC. They are growing at a rate of 5.6% compared to 1.4% for the whole UK economy. The UK's creative industries contributed around £116bn to the UK economy in 2019 with around 20% – £23bn – from the Film, TV and Radio industries alone. Much of the success of our creative industries is due to the UK's unique media ecosystem built up over decades – the combination of public service media and commercial providers working in partnership and in competition. In a similar way to the pharmaceutical industry, the UK's creative economy is a brilliant collaboration between public investment and the commercial sector. World-leading success over time needs the public and private sector, working together and competing as well.

In November 2020 the BBC commissioned KPMG to produce an assessment of its economic impact in the UK. This provides updated analysis and new insights to add to the evidence base of the BBC's impact on the UK economy and society gathered through wider reports the BBC has commissioned in recent years. KPMG concluded that:

- In 2019/20 the BBC created £4.9 billion of economic output
- For every £1 of the BBC's direct economic activity, it generates a total of £2.63 in the economy
- This economic impact, expressed as Gross Value Added (GVA) multiplier, is significantly more than the sector average across the film, TV, video, radio and music industries (2.63 vs. 1.84)
- For every job created by the BBC, a further 1.7 full-time equivalent jobs were created in the wider economy.

The BBC, through the investment from the licence fee, will continue to drive economic benefits over the second half of the Charter. We will continue our track record of investment:

- We will invest at least an extra cumulative £700m across the Nations and regions of the UK by 2027/28, driving an additional estimated economic benefit of around £850m
- We will continue to create the conditions for growth in the production sector. Over the last four years the BBC spent £1.6bn on TV production outside London. We work with more independent producers, and small producers, than anyone else: in 2019, 54% of productions were independent productions; 77% with new producers; and 57% of our producers were based outside London
- Our investment in TV production also attracted investment from others too. In 2019 over £1.2bn of third-party production spend was directly attributable to the BBC's investment
- We compete 100% of new TV commissions – unlike others who often look first to their own Studios businesses. Producers that work with us keep and exploit their intellectual property – which is not the market norm, especially for SVODs
- We will continue to invest in our small independent producer fund (which we have doubled to £2m in response to Covid), and invest over £100m in diversity and portrayal funds
- We will continue to provide additional support for freelancers affected by the pandemic – including more than 15,000 freelancers who we work with. We have donated £1m to support The Film and TV Charity to assist freelancers affected by the pandemic. We will continue to offer freelancers routes to develop skills with BBC training schemes
- We will refresh a number of creative partnerships, for example with Northern Ireland Screen and Screen Scotland, and create new partnerships, for example with Creative Wales.

And, in addition to investment through the licence fee, BBC Studios will continue to support the wider creative sector in a variety of ways – through developing new British talent from across the UK; continuing investment in indie production companies; risk investment in BBC commissioned and indie produced programming; distribution activities that bring the best British content from across the UK to global viewers; and by expanding its commercial production bases in Bristol, Cardiff, Glasgow and Salford.

Getting started in 21/22

The BBC's six-year plan covers the period between 22/23 and 27/28 but we will use 21/22 to begin to implement our plans where we can. The following section outlines each of the five points above in more detail alongside our strategic and creative plans for the coming year. Our plans for 21/22 are set out in the order of our five Public Purposes.

3.1 Protecting and Nurturing Our Democracy and Civil Debate

Over the rest of the Charter period we will protect and nurture our democracy and civil debate, by championing impartial news and reflecting the diversity of views, opinions and identities across the UK. Across the remainder of this Charter period:

- Our new impartiality and social media guidance will set the highest standards in the industry. Our new rules on external engagements will make the BBC the one of the most transparent organisations in the UK. We are rolling out *Safeguarding Impartiality*, a new training programme for all BBC staff
- We will expand the impact of our fact-based analysis service, recognising the crucial role that our specialist correspondents and output like *More or Less* & *Reality Check* have played in searching for truth during the pandemic
- We will tackle misinformation, propaganda and the rise of state-backed narratives by continuing to play a leading role in the Trusted News Initiative, an industry collaboration of major news and global tech organisations
- We will launch a new network of digital community reporters across the UK to get closer to some of our most under-served communities and enhance our regional online news provision. Driven by a commitment to original, hard-hitting journalism from across the UK, we will work with a new generation of more than 100 reporters based in towns and areas that have never benefitted from any regional TV presence to tell the stories of a changing UK
- We will look to work with local commercial and community media outside the BBC, in part by backing the Local Democracy Reporting Service, which currently provides 150 local journalists for news organisations across the UK, and providing our new BBC local video stories to partners
- To do this effectively, we commit ourselves to being a world-class inclusive organisation, with exemplary diversity and employment practices, that allows different voices and opinions to be heard.

21/22 strategic plans

This year, BBC News will deliver an ambitious reform agenda across our journalism, programming and online, underpinned by our commitment to impartiality.

Greater value from our journalism – implementing a new operating model for News through a transformational move to organise more around stories. This includes the creation of multi-skilled story teams, providing journalism for all audiences, programmes and platforms. More co-ordinated commissioning will ensure that BBC News produces fewer stories and that the best of our journalism reaches more of the audience. We will also invest in growth areas like digital and specialisms, as well as expanding the presence of BBC News across the UK. The new model and teams are expected to be in place by autumn 2021, with the changes across the UK by autumn 2022.

Greater value from News Online – creating a more personalised service that showcases the breadth, depth and expertise of BBC journalism to deliver audiences the news that matters most to them, whilst ensuring they are still informed on the most important stories of the day. This year we will increase investment in our UK News online product, enabling us to deliver a range of improvements including new article formats, enhanced local election coverage, personalised content initiatives around civic journalism, and rolling out changes to the BBC News app to deliver a more personalised, intuitive and visual experience.

Greater value from our programming – investing more in high-impact investigations to maintain and grow the BBC's worldwide reputation for tackling difficult investigative journalism, at the same time boosting

our production values, creativity and storytelling. We will also explore ways to enhance our on-demand news content to ensure it delivers more value to audiences on BBC iPlayer and BBC Sounds.

Underpinning these reforms is a reaffirmation of our commitment to impartiality. Along with new editorial guidance and rules about using social media, there will be a specific focus on impartial coverage of national and local elections to ensure a consistent and joined up approach to election coverage across the BBC as well as new guidance on reporting on UK devolution. We have launched a comprehensive training programme to give journalists the support they need to apply the guidance in their work. This will also be the first full year of the recently launched external events register, requiring all journalists and senior leaders across the BBC to seek written permission for external speaking engagements and other public events, helping to ensure no public speaking, writing or appearances compromise the impartiality and integrity of the BBC. A summary of the events approved for on-air staff and senior leaders will be published every three months, beginning in April 2021.

The Trusted News Initiative, a partnership of global publishers and tech platforms brought together by the BBC, will continue to fight the ‘infodemic’ caused by the pandemic. As the only forum in the world of its kind designed to take on disinformation in real time, partners will alert each other to disinformation which poses an immediate threat to life or the integrity of the electoral process to help partners ensure they do not unwittingly republish or spread dangerous falsehoods. BBC World Service is also supporting a new research project, led by the Reuters Institute for the Study of Journalism working with First Draft, to examine the effectiveness of different interventions which seek to prevent the spread of disinformation, which is supporting the work of all Trusted News Initiative partners.

21/22 creative plans

The pandemic and its longer-term effects will inevitably be a main focus for BBC News over the next year, with trusted specialist health, medical and statistical journalists guiding audiences through the latest developments. We will continue with detailed analysis of both the scientific and the political picture, and hold to account those responsible for making crucial decisions. *Newsround* will also provide children, their parents and schools with news and information expressly tailored to young people about the UK’s recovery from the coronavirus pandemic. This will include a major UK-wide survey of children’s views of the effects of the pandemic on them.

We will examine the country’s attempts to recover from the Covid pandemic, as well as its effects worldwide – including the progress of the international vaccination effort. We will also explore issues which the pandemic has thrown into relief – such as inequality, devolution, and disability. Climate change will be a major focus as we move towards COP26 in Glasgow. We will chart the changing diplomatic relationships between China, Russia, the USA, the EU – and a post-Brexit UK.

We will place a greater focus on telling stories digitally – on iPlayer, Sounds and other digital platforms – and on new methods of storytelling, whether podcast collaborations or the direct explainers from *Outside Source*. Many audiences use mobile to follow unfolding live events such as public health briefings and fast-developing stories like the U.S. Capitol riots, and this will remain a priority.

Our current affairs programming will address major contemporary issues with series planned on school exclusions, oil, and Modi’s India, and Kirsty Wark will look at the role of women today. Programmes such as *Newsnight* and *Analysis* will continue to investigate, scrutinise, and inform. *Panorama*’s hard-hitting investigations will include the track records of countries in tackling Covid and the rise of AI in our daily lives. We will build on successful podcast collaborations such as *Mayday*, which focused on the founder of the White Helmets. Ade Adepitan will focus again on the impact of climate change, and Amol Rajan will explore how the competing forces of press, privacy and celebrity are being handled by the new generation of the Royal Family.

3.2 Providing Learning and Skills to All

The BBC's education and learning mission has never been more evident than during the last year when we rolled out the biggest education offer in our history. While the disruption brought to school life by Covid will hopefully end soon, the legacy of the pandemic will be a more uncertain and potentially more challenging future for this generation of children and young adults.

Over the rest of the Charter period, the BBC will build on our education provisions during the pandemic to support the learning, skills and careers of a generation now facing huge challenges:

- We will put Bitesize at the heart of an ambitious new learning service for all 0-16s, improving the quality of our existing offer, and broadening its reach and impact to help educational outcomes for those who need it most. We will include extra material for children who have been hardest hit by the pandemic.
- We will double our commitment to apprentices, supporting 1,000 across the UK in any year by 2025/26. Our intention is that every apprentice who makes the grade will either have a permanent job or will be competent to work as a qualified member of the freelance community.
- With partners in northern England and the Midlands, we will set up a network of Learning Hubs to provide face-to-face training and support for some of our most challenged communities, in Birmingham, Wolverhampton, Liverpool and Hull.
- We will work at the heart of the creative sector in Birmingham to pilot an Apprentice Training Agency (ATA) in partnership with the Mayoral Office, West Midlands Combined Authority, Create Central and others to test how we can help post-16s skill-up to join the media industry. We will also explore a partnership with Northern Ireland Screen and others to develop a sector-wide apprenticeship programme.

21/22 strategic plans

Over the course of the next 12 months the BBC will expand our flagship education service, BBC Bitesize. September 2021 will see the launch of an all-new suite of content for Key Stage 3 (11-14) learners, building on lessons learned through Bitesize Daily on how best to engage this audience. Later in 2021/22 we will launch a refreshed Primary service that extends to reception-aged children in England – building on the high levels of engagement and trust built up with younger learners and parents during the pandemic, and mirroring our services in Scotland and Wales. Much like the new Key Stage 3 content, the Bitesize Primary collections will learn from our pandemic response by curating sequenced, digestible learner content that is designed to be followed by kids and parents together.

The Key Stage 3 and Primary content will be backed by an expansion of the Bitesize Parents Toolkit, which aims to arm parents with the knowledge to support children with their homework, and learn along with them. This will build on what we have learned from *Tiny Happy People* which does this successfully for early years children (0-4) and new parents. BBC Bitesize and its teacher-facing sister site BBC Teach will better align commissioning priorities and editorial approaches to help teacher and learner navigation across collections.

We will remix and refresh our children's TV slates under our new content strategy, prioritising higher-impact commissions for children – including a greater emphasis on drama and UK animation. Within animation we will pilot an initiative that seeks to develop new creative talent and ultimately result in new commissions. *Newsround* will continue to develop as a primarily online news service for children – reflecting their increasingly digital consumption patterns. We will also do more for 13-16 year olds, working in partnership with BBC Three and the rest of our portfolio.

In keeping with the increased use of on-demand services by children we will prioritise iPlayer as the BBC's primary TV destination for children – the best place to find content from CBBC and CBeebies, as well as age-appropriate content from across BBC One, Two, Three and Four. Where possible we will make programmes available for longer and make the transition from CBeebies to CBBC content for younger audiences even easier through clear signposting.

BBC Children's in-house production will move to BBC Studios. This will enable the BBC to scale up its creative ambition and production effort in this space. This will ultimately allow us to unlock new creative opportunities for our production teams, and protect the supply of high-quality public service Children's content for the future. We will assess whether this is a material change to our commercial activities.

Finally, we will continue our commitment to apprenticeships by offering apprenticeships to both people new to the BBC and existing staff. Recruitment for the 2021/22 intake of apprentices will begin on 1 April 2021 with a small cohort arriving into the business in September 2021 and the majority arriving in January 2022. Up to 80% of new hire apprentices will be based across the UK, providing a diverse pipeline of people directly into the BBC workforce.

21/22 creative plans

Children's

As UK children continue to live through challenging times, we hope to bring them happiness and support with a rich variety of programmes and content. New commissions will centre around learning values and British culture. CBBC's search for *Britain's Best Young Artist* will focus on the visual arts while CBeebies brings performing arts to our youngest audience with the latest in our Shakespeare specials, *Romeo & Juliet*. Literacy comes to the fore with much-loved reading series *Biff and Chip* and everyday maths underpins *Number One Newton Avenue*.

The UK's literary tradition is celebrated in our new drama titles, with Julia Donaldson's *Princess Mirror Belle* and a series of reimagined period adventures for Charles Dickens' iconic character, *Dodger*. Enid Blyton's *Malory Towers* returns and has been recommissioned for a further two series as part of our strategy to enhance our highest performing programmes and help them cut through in a competitive streaming world.

Our 'bridging' strategy of commissions which have crossover appeal for our CBeebies and CBBC audience is increasingly important as more viewers watch via iPlayer - for example, *Maddie's Do You Know?*, which returns with some special episodes to teach kids about the world around them alongside *Princess Mirror Belle*, *Andy and the Band* and *Danny & Mick*. Much content will be available for longer this year and we will further develop the new Kids iPlayer profile.

Also back this year are *Operation Ouch!*'s accessible explanations of medical science and the diverse and hilarious teachings of *Horrible Histories*. We have commissioned more episodes of each of these shows.

Building on the education content that we have provided in lockdown, we plan to make more Bitesize Daily during this year for the term-time morning zone created on CBBC. BBC iPlayer will allow our audience to access this content all year round, while on iPlayer and on TV we'll also create a new CBeebies Learn & Play zone.

Diverse portrayal features in all of our output. We want all kids to see themselves and their lives reflected in our programmes all year round including in: long-running strands such as *Blue Peter*, *The Dengineers* and *Newsround*; new series of familiar dramas such as *The Dumping Ground* and *Jamie Johnson*; and brand new titles such as sci-fi adventure *Silverwood* and *Dodger*. Highlights this year will also include *Black History Heroes* for CBBC and *Magic Hands Black History Songs* for CBeebies, plus new episodes of *JoJo and Gran Gran*.

Finally, we know from *Newsround* how important a topic the environment is for children. Every year we seek to weave sustainability themes into our output, this time including two new series: *Planet Defenders*, made by the BBC Natural History Unit, is hosted by a range of new wildlife presenters; and *Show Me The Honey* is a unique format in which families get to look after a hive of bees. In addition we will be supporting a new campaign called 'The Regenerators' (see *Formal Learning* below).

Formal Learning

Central to our renewed Bitesize offer will be educational games, which proved a lockdown hit. New titles include *Virtual Lab* and *History Detectives* for Key Stage 3 learners, and a *Horrible Histories Vikings* game for a primary audience.

We will continue to improve other aspects of functionality and content discovery across all platforms. The GCSE 'Find Your Gap' quiz launched in Autumn 2020 is a first step, using machine learning to drive content navigation. It will be evaluated and improved during 2021.

BBC Teach will continue to provide invaluable resources which bring the best of the BBC's content to the classroom. Teach will deliver three new Live Lessons in Spring of 2021, with the content simulcast on CBBC. The first of these, with *BBC Winterwatch* and the RSPB, was requested live over 75,000 times – more than three times the site's previous record.

Away from lockdown learning, BBC Teach is partnering with the Premier League on *Super Mood Movers*, a new suite of films from the popular *Super Movers* series focusing on child wellbeing.

Launched in June 2020 by the Duchess of Cambridge, *BBC Tiny Happy People*, our initiative to help tackle the UK's 'word gap' is supporting young parents in disadvantaged communities. *Tiny Happy People Families*, a partnership with Radio 2's Zoe Ball Breakfast Show, began in February 2021 and will follow new parents through the first year in their newborns' lives.

In Autumn 2021, we will launch a flagship campaign focused on sustainability and education. 'Bitesize – The Regenerators' – a partnership with *Countryfile* and the BBC Natural History Unit – will support teachers seeking to 'green' the curriculum, provide support and advice on 'Green Jobs to Save the Planet' and offer resources and materials linked to BBC programming such as *The Green Planet* and *Frozen Planet*.

3.3 Stimulating the UK's Creative Sector

The BBC is the foundation stone of the creative economy. Over the rest of the Charter period we will invest at least £700m extra cumulatively outside London by 2027/28, which we estimate will drive an additional economic benefit of around £850m. In addition, we will support the creative sector by:

- Refreshing a number of creative partnerships, for example with Northern Ireland Screen and Screen Scotland and creating new partnerships, for example with Creative Wales
- Supporting live music with over 1000 live events and sessions across pop and over 500 classical concerts and studio sessions across the UK every year. Through partnerships with PRS Foundation and the Creative & Cultural Skills Council we will give new UK artists the opportunity to play at festivals and events around the world, building future UK music exports
- Expanding the BBC Studios commercial production bases in Bristol, Cardiff, Glasgow and Salford; and expanding Studiowork's physical commercial production studios outside London, working in partnership with local communities, councils and education providers to develop technical skills. We will work with partners to accelerate the development of new studio and production facilities in Belfast

- Working with other public service broadcasters to bring the best of universal free-to-air linear and on-demand TV into one place. Similarly, we will continue to develop Radioplayer, a free-to-air UK platform that benefits the whole radio industry.

21/22 strategic plans

Video

Over the next 12 months, we will significantly reshape our TV offer. First, and pending regulatory approval, we will relaunch BBC Three as a broadcast TV channel in early 2022. Bringing BBC Three back to broadcast will help make sure our programmes reach as many young people as possible and particularly those who have a strong broadcast habit. We are proposing to launch the channel in January 2022 and broadcast from 19:00 to 04:00 each day. So we can stay within our existing distribution capacity, CBBC will go back to closing at 19:00 instead of 21:00, as was the case before 2016. BBC Three's remit will be expanded to include a pre-watershed content offer also suitable for 13+ audiences. The return of BBC Three as a broadcast channel is subject to regulatory approval. We have begun a Public Interest Test (PIT) process by opening a public consultation which runs until 16 April 2021.

Second, we will take an ambitious new approach to expand the reach of arts and music programming on BBC TV and iPlayer, ensuring the widest possible audience can access distinctive, world-beating content across our services. We will deliver more value to audiences by focusing on unique, high impact content, commissioning fewer but bigger titles of higher quality that can reach more audiences and with more opportunities for creative innovation. This shift in commissioning will mean more series of scale such as *Civilisations* and *The Making of Us: A History of British Creativity*, *The Romantics and Us* with Simon Schama and *African Renaissance* with Afua Hirsch. We will do more to promote and make this content easy to find – doubling the arts and music spend on BBC Two over the next two years; launching eight major arts and music boxset series for iPlayer each year and building our library of arts and music content on iPlayer. This approach will necessitate a shift away from commissioning a high volume of lower cost programmes on BBC Four, which are less effective at reaching audiences on the channel and on iPlayer. Instead, BBC Four will become the home of the most distinctive content from across the BBC's archive. It will also remain the home for performance, such as the *BBC Proms*, *BBC Young Dancer* and *BBC Young Musician*. It will continue to showcase arts and music acquisitions and maintain its unique role in partnering with arts institutions (e.g. The Lyric Theatre, Belfast; Opera North; The National Theatre Scotland and The Royal Shakespeare Company). The proposed changes to BBC Four will build on the channel's current archive content offer which already comprises 76% of BBC Four's broadcast hours and 69% of the channel's broadcast viewing hours. Together, these changes will enable us to maintain greater range and depth of programming across these key public service genres than any other broadcaster or service in the UK, whilst increasing reach and impact with audiences and strengthening our role as Britain's creative partner. The proposals will require an amendment to the BBC's Operating Licence and will be subject to the appropriate regulatory approval process.

Third, being a universal service is core to the BBC's mission and we will update our mix of TV programming to appeal more to those who currently watch least BBC TV, including C2DE and Northern audiences. In particular, we will continue to invest more in BBC Three content, in line with our 20/21 commitment to double investment in BBC Three content by 22/23, bringing much more content specifically aimed at audiences aged 16-34 to our screens. We will invest in more young-appealing British drama and comedy, entertainment and events which bring the whole Nation together, impactful factual across the full range of specialisms – on iPlayer and our channels. Further detail on our content plans are in the creative plans section below.

Fourth, we will further improve iPlayer, making it the best place to watch BBC programmes and the most culturally relevant streaming service in the UK. We will make iPlayer feel even more relevant to each individual through product development, marketing and targeted curation and continue to make

improvements to the experience of using iPlayer. We will bring viewers more boxsets of new commissions, returning favourites and classic programmes from the archive, and more programmes will be available on iPlayer first. We will continue to improve the iPlayer experience for children so they and their families can discover a wide range of entertaining and educational shows and films, all in one trusted place.

Fifth, we will renew our commitment to a wide range of partnerships across the creative sector. We have signed a new three year partnership deal with the National Film and Television School to support new talent through their bases in Glasgow, Leeds, Cardiff and London, strengthening diversity through 20 funded bursaries, and providing 60 free training opportunities for small independent producers, two-thirds of which are based outside London. We are actively working with other partners across the UK to deliver a more strategic approach to skills development and training, in particular to create the next generation of unscripted talent to deliver our editorial ambitions – and with diversity baked into everything we support. We are also renewing our partnership agreements with Northern Ireland Screen and Screen Scotland and establishing a new partnership with Creative Wales as well as with partners in England at a more local level – especially in the North and Midlands. BBC Three will build on the success of its ‘Northern Voices’ scheme, by launching a similar documentary opportunity for Midlands producers to champion local companies who want to tell young, authentic, regional stories and to develop a talent pipeline from the region – we will look to replicate this approach in other areas over time.

Audio

In audio we will refresh our broadcast services and continue to evolve BBC Sounds, delivering more value to all audiences. First, we will continue to refresh key parts of the schedule and bring in new talent on our broadcast services to ensure that across the portfolio we are delivering value to all ages, demographics and all parts of the country.

Second, we will focus more of our spend on fewer, bigger impact programmes and ensure more content is available across our broadcast stations and Sounds. As part of this we will bring together commissioning for network and on-demand speech audio content, commissioning programmes that work across both broadcast radio and Sounds including *Culture Wars* with Jon Ronson (R4 and Sounds), *Fresh Starts* with Stacey Dooley (5L and Sounds), *Tearjerker* with Jorja Smith (R3 and Sounds) and *6 Music Artist in Residence* (with artists like Loyle Carner, Arlo Parks, and Phoebe Bridgers). We will also increase collaboration between Networks, World Service, and Nations and Local radio to give our best programmes from across the UK and the world even more reach and impact.

Third, we will improve BBC Sounds to meet the changing expectations of listeners. We will focus on commissioning exclusive content, standout events and regular listening moments. Curation will remain a key focus for development. Sounds will be more local than ever and it will be easier to discover content from the Nations and English regions. We will develop further playlists to aid curation and launch a new stream of content to help young audiences in particular manage stress and wellbeing through music and speech content. We will launch Sounds Lab – a new initiative to help develop new talent from a more diverse background ensuring more voices from across the UK are part of the audio sector. We will explore new ways of partnering with community radio, and we will begin to showcase the best British podcasts.

Fourth, the BBC will play a fundamental role in supporting live music and new artists as the UK emerges from the pandemic. While restrictions remain we will continue to use both Covid-secure recordings and archive content to keep live performances present on our broadcast channels and on-demand. As restrictions relax and festivals and events resume across the UK, the BBC will be there to bring them to our audiences. Radio 1 is planning activities to celebrate and support the reopening of clubs across the UK, supporting a culture and industry which has been completely shut down since the pandemic started and which our audiences are passionate about. We will work closely with partners including All Points East (6 Music) and Parklife (1Xtra) and a wide range of orchestras and performing groups – both

internationally known classical groups and a variety of smaller venues across the UK - to promote the return of live music as soon as possible, including plans for a live BBC event (subject to restrictions) later this year and the return of performances by the BBC's own performing groups.

Finally, in difficult times for the music industry the BBC's breadth of activity and relationships with labels puts it in a unique position to help UK artists. Across our networks we will do more to support UK music, and play more tracks and more live music than any other radio stations. BBC Introducing has provided a gateway for artists like Ed Sheeran and, more recently, Celeste to go from being unknown to number 1. Through BBC Introducing we will continue in 21/22 to support hundreds of new artists who have faced challenges in building a fan base live, through track plays and live performance opportunities on air. And through partnerships with the PRS Foundation and the Creative & Cultural Skills Council we will – as soon as possible – give new UK artists the opportunity to play at festivals and events around the world, building future UK music exports.

Across the breadth of our audience offer – TV, Radio and Online - we continue to make the most of technology to innovate and improve the audience experience. This includes using machine learning, object-based media, content verification and mature data technologies to improve the relevance of our service offerings and increase value for audiences.

We will continue to explore and trial new interactive experiences, such as those used to produce an interactive experience for *His Dark Materials* and the 1000th episode of *Click*, and innovations that give audiences more control over the content they experience. For example, this may be by changing viewing perspectives or choosing to re-watch a replay in a sporting event; or it could be providing behind the scenes content like the 'making of' sequences in natural history programmes.

We will also further develop the technology that underpins our audience offer, evolving our distribution capabilities and underlying infrastructure, working collaboratively with industry partners, and transforming internal tools to drive flexibility and improve efficiency. We will do all the above in a way that reduces our environmental impact and realises efficiencies, contributing towards BBC's commitment to carbon-neutrality by 2030.

21/22 creative plans

Video

Comedy

Comedy continues to bring an original and diverse range of content into homes all across the UK, with productions delivering high quality, distinctive offerings for audiences to enjoy. *Ghosts* is now firmly established as an audience favourite on both BBC One and BBC iPlayer and will return for a third series, while Alan Partridge is back at the BBC in more *This Time with Alan Partridge*. BBC Two continues to be the home of smart and popular comedy. *Alma's Not Normal* will return – created, written by, starring and executive produced by Sophie Willan, inaugural winner of the BBC's Caroline Aherne Bursary Award in 2018. Following a BAFTA win for the pilot episode, *Brain in Gear*, written by and starring Gbemisola Ikumelo, will continue the story of Remi as she attempts to get on with her life.

This year will see multi-award winning *Inside No. 9* return, from the brilliant minds of Reece Shearsmith and Steve Pemberton. A new school year beckons for *Motherland* as the RTS Award-winning show returns, along with Scotland-based *Guilt* and *Two Doors Down*.

BBC Three will continue to champion new voices and reflect the young British experience from all around the UK. New comedy pilots on the channel include *PRU*, which captures the unpredictable nature of life in a Pupil Referral Unit, a world seldom seen by the public, and Tim Renkow returns with his outrageous sitcom *Jerk*. New female-led comedy series set to debut on BBC Three include *Ellie & Natasia* with Ellie White and Natasia Demetriou; comedy duo Freya Parker and Celeste Dring will be

back following their debut in 2019 with more from *Lazy Susan*; and *Starstruck*, the new comedy written, created by and starring 2018 Edinburgh Comedy Award winner Rose Matafeo, arrives after delays to filming.

The launch of the BBC Comedy Association promises to engage and enable a new wave of comedic talent across a host of activities including the appointment of a Young People's Comedy Laureate, the return of the New Comedy Awards, and the unveiling of the UK's very first city of comedy. It will help ensure that BBC Comedy is at the forefront of supporting the industry across the UK in 2021/22 and beyond.

Entertainment

The BBC will continue to be a crucial destination for entertaining the Nation across the coming year. Despite the challenges posed by Covid, production teams across the country have worked hard under unprecedented conditions to ensure audiences can continue to be entertained when they need it the most. New BBC One entertainment series launching include: *I Can See Your Voice*, a mystery music gameshow hosted by Paddy McGuinness who will be joined by Jimmy Carr, Alison Hammond and Amanda Holden plus a guest popstar each week; *This is MY House*, an addictive new guessing game hosted by Stacey Dooley; and *Gordon Ramsay's Future Food Stars* – a competition series set to hunt down the UK's most exciting and innovative new food and drink entrepreneurs. *The Hit List*, hosted by Marvin and Rochelle Humes, returns and Danny Dyer invites more contestants to take on *The Wall*.

Following a successful debut in 2020, Michael McIntyre returns with his revolutionary series *The Wheel*, and *Strictly Come Dancing* will be back entertaining the Nation in spectacular style. Britain's toughest job interview *The Apprentice* welcomes a fresh batch of candidates while *Top Gear* continues in its new home on BBC One.

BBC Three will offer fresh and innovative formats including *RuPaul's Drag Race UK*. The worlds of dancing and dating will collide in *I Like the Way You Move*, and *The Drop* will capture the cultural synergy between fashion, music, sport, celebrity and business. Cameras will return to Tyneside in *Angels of the North* and Maya Jama debuts as the new host of *Glow Up: Britain's Next Make Up Star*.

Audience favourites *Dragons' Den*, *University Challenge*, *Richard Osman's House of Games*, *Mock the Week*, *MasterChef*, *Mastermind* and *A Question of Sport* will continue to entertain the Nation.

Factual

As the coronavirus crisis continues to have a huge impact on all our lives, *Pandemic 2020*, from award-winning director James Bluemel, tells the global story of the first year of the pandemic while *Vaccine: the Inside Story* has exclusive access to leading vaccine research teams worldwide, both on BBC Two. *Hospital*, *Ambulance*, and *The Met* will continue to bring audiences crucial insights into the work of our most important public services.

Our commitment to leading environmental and natural history content continues with our partnership with the Duke of Cambridge on the global environmental *Earthshot Prize*. *Countryfile's Plant Britain* aims to plant 750,000 trees across the UK and *I am Greta* follows the activist as she explores what could be done to limit climate change. Major new natural history programming will include *The Green Planet* and *Dynasties II* – both presented by Sir David Attenborough and *Fantastic Beasts: A Natural History* presented by Stephen Fry.

In science, Brian Cox explores *The Universe*, Michael Mosley looks at the science of sleep, and Dr Chris van Tulleken investigates the crisis of child obesity. Our commitment to mental health and wellbeing continues with new films including Daisy Maskell tackling insomnia, Joey Essex on bereavement and Ian Wright exploring the effect of growing up in an abusive home. Idris Elba will recruit young people from across the UK into his *Fight School* where boxing will help give them the tools, determination, and direction to transform their lives.

Lockdown has highlighted the value of escapist viewing and this year sees new series of *The Repair Shop*, *The Great British Sewing Bee*, *The Rap Game UK* and *Mortimer and Whitehouse: Gone Fishing*. New series are also planned with Romesh Ranganathan and Jay Blades, and *Meet the Khans* enters the world of boxing World Champion Amir Khan and his wife Faryal Makhdoom. Stacey Solomon presents new format *Sort Your Life Out* for BBC One and Katherine Ryan hosts *All that Glitters*, the search to find Britain's most brilliant jeweller on BBC Two.

New single films from new directing talent for BBC Three will explore challenging contemporary issues: Leigh-Anne Pinnoch looks at the issue of colourism; *Bad Influencer* (w/t) lifts the lid on the world of online influencers; and *Gambling: When Our Fun Stopped* (w/t) tells the story of young men affected by gambling addiction. New sport documentaries include: *A Whole New Ball Game* (w/t), a history of the Premier League; *Gods of Snooker* (w/t), which celebrates a sport that captivated an era; and *Gold Rush*, which follows the quest for Olympic gold, and *Freeze* follows ice-skating hopefuls ahead of the 2022 Winter Olympics.

New history content includes: a new series from David Olusoga on *The Forgotten Empire*; Lucy Worsley investigating some of history's greatest unsolved mysteries; an exploration of a media baron in *House of Maxwell*; and the inside story of *New Labour*. A feature-length documentary for BBC One will mark the 20th anniversary of 9/11. Factual drama, *Independence Day*, written by Jack Thorne and Genevieve Barr, tells the story of the people who fought for disabled civil rights in Britain. Religious content will continue to mark the major festivals and shine a light on faith and ethics in the UK, with new films looking at what it means to be Jewish, Muslim, Sikh, Hindu and Christian in modern Britain.

Drama

Despite the significant impact of the Covid crisis on production, the next year will showcase our commitment to creating distinctive, high-quality drama and working with the best new and established on and off-screen talent to reflect lives across the UK. After the success of *Normal People*, Sally Rooney's debut novel *Conversations With Friends* and breakthrough talent Nicôle Lecky's *Superhoe* both arrive on BBC Three and iPlayer. The BBC's pledge to back new writers is further underlined by *The Responder*, a new crime drama from Tony Schumacher starring Martin Freeman, and Alice Seabright's *Chloe*, a thriller exploring obsession, identity, grief, truth and the realities of social media.

New BBC One thrillers include: *Vigil* and *Showtrial*, both from the makers of *Line of Duty* and *Bodyguard*; Jimmy McGovern's Liverpool-based prison drama *Time*, starring Sean Bean and Stephen Graham; and *The Tourist*, a mystery set in Australia starring Jamie Dornan, Danielle Macdonald and Shalom Brune-Franklin.

Factual drama *Four Lives*, starring Sheridan Smith and Stephen Merchant, will shed new light on the Stephen Port case by telling it from the point of view of the families of the victims. *Hope Street* is an exciting new 10-part serial crime drama for BBC One Daytime and BBC One Northern Ireland. *Ralph and Katie*, a spin-off of *The A-Word*, focuses on the challenges of a couple with Down's Syndrome in their first year of married life. One-off film *My Name Is Leon* – award-winning author Kit de Waal's novel adapted by Shola Amoo writing his first screenplay for television – tells the story of a mixed-race, nine-year old boy whose desire is to keep his family together after he and his brother are sent into foster care in 1980s Britain.

Adaptions include: *This Is Going To Hurt*, by Adam Kay from his best-selling diaries, starring Ben Whishaw; Nancy Mitford's *The Pursuit Of Love*, starring Lily James, Dominic West and Andrew Scott; Steven Knight's *SAS: Rogue Heroes*; and *Ridley Road*, inspired by the struggle of the 62 Group, which stood up against rising neo-Nazism in the swinging sixties. *The North Water*, based on the novel set in the UK and the Arctic in the late 1850s, is adapted and directed by multi award-winner Andrew Haigh and stars Colin Farrell and Jack O'Connell. Single drama *Danny Boy*, tells the story of real-life soldier Brian Wood, accused of war crimes in Iraq by the human rights lawyer Phil Shiner, played by Toby Jones. *Call The Midwife*, *Silent Witness*, *Doctor Who*, *Shetland*, *Gentleman Jack*, *Death in Paradise*, and *Baptiste*

will all return, along with the *Peaky Blinders* finale, while *EastEnders* will continue to entertain the Nation.

Film

BBC Film will build on the success of the British Film Premiere season, presented in partnership with BBC Two and the BFI, which helped bring outstanding British independent films from new filmmaking voices to wide audiences. BBC Film collaborates with Comedy to bring the wide cinema release of *People Just Do Nothing: Big in Japan* in the autumn. As films from the slate find their way into the schedules, including new work from Debbie Tucker Green (*ear for eye*), we are pleased to bring a wide range of content to BBC audiences.

Being the best home for talent remains a key priority. In 2021, we will see new work premiere around the world including debuts from Reggie Yates (*Pirates*), Dionne Edwards (*Pretty Red Dress*) and Raine Allen Miller (*Vibes*), alongside partnerships with world-class filmmakers, including Jane Campion (*The Power of the Dog*), Andrea Arnold's (*Cow*) and Palme d'Or-winning Ruben Östlund's English language debut (*Triangle of Sadness*) all built working with UK, US and other key international partners for finance and distribution. We will also further consolidate the place of *Storyville* within BBC Film, sharing resources for smarter working.

Sport

Sport played a big role in entertaining the UK last year as Covid brought 'normal' life to a halt. As the sporting world continues to battle with the fallout of the pandemic, 2021/22 looks set to be an action-packed year for major events, albeit with a range of restrictions.

Events postponed from last year will hopefully fill the calendar and the BBC will be at the heart of the action across all our platforms with live coverage of the:

- 2020 Summer Olympic Games from Tokyo
- 2021 UEFA European Football Championship from across Europe
- 2021 Rugby League World Cup hosted in England
- 2022 Winter Olympic Games from Beijing
- Wimbledon Championships
- Paralympics from Tokyo on radio
- The Hundred bringing regular live cricket to BBC TV alongside highlights of England games
- Ashes from Australia on Test Match Special, capping a busy year of cricket on radio and online.

Throughout the year, BBC Sport will provide a comprehensive service for football fans. There will be 22 live Women's Super League matches on TV, to add to our live FA Cup offering. And for the Premier League, 5 Live Sport will have more top-flight games than anyone else, alongside TV highlights and extensive coverage on the BBC Sport website.

At the same time, the BBC will deliver the greenest of sporting summers through concerted action to cut the carbon footprint of productions, reduce waste, set performance targets and share best practice across the industry.

Our sports news teams will be telling the full story of Covid's continuing impact on what should be a huge year of sport, as well as covering the major events themselves. We will also be focusing on sport's increasingly important role on the domestic and global stage – from the challenge of sustainability, to tackling racism, to the growing power of sporting stars to influence the national debate.

Arts

The BBC is the biggest creator, investor and broadcaster of original arts content in the UK. This year will see a landmark seven-part series on British creativity, and we will explore the taboo with Mary Beard, photography with Rankin and the age of treasure hunting with Janina Ramirez.

David Harewood fronts one of a diverse range of features and singles looking at the cultural history of minstrelsy, and Simon Armitage gets under the skin of how Covid has affected our communities. We also have creative explorations of Afrofuturism and the dark legacy of colonialism in Niger.

Extraordinary profiles and portraits include Frida Kahlo, Kazuo Ishiguro, Kate Tempest and Andy Warhol. Talent development continues through BBC Introducing Arts, in collaboration with arts funders across the UK, and we have range of documentaries and events to mark Coventry City of Culture – including the return of poetry festival *Contains Strong Language* and spoken word showcase *Words First*. Audiences can get behind the scenes at the Royal Ballet School, New York’s Metropolitan Museum and London’s Victoria & Albert Museum.

Culture in Quarantine continues to bring arts to audiences at home while helping to support a sector deeply affected by the pandemic. It will continue through the year, beginning with *BBC Lights Up*, a major celebration of British theatre on TV and radio.

Audio

Audio content across BBC Radio and BBC Sounds will continue to entertain our listeners, provide companionship and escapism, and help them stay informed. We will work with artists, composers and colleagues across the music and arts sector to bring remarkable live performances, from pop to classical, to our audiences. *Radio 1’s Big Weekend* will return, Radio 1Xtra’s UK tour will showcase the talent of artists and creatives from around the country, and *BBC Proms* will light up the summer schedules with a range of concerts on TV and radio. Radio 3 will celebrate Coventry City of Culture and extend its coverage of live music and culture from across the UK, while the BBC Performing Groups will play their part in the recovery of live classical music with high-quality performances.

We will delve into our vast archive and tell the stories behind artists and their music. Radio 3 will build on the success of initiatives such as *Experience Classical* by opening up more of its rich archive of concerts, and broadcast a major exploration of the British composer Ralph Vaughan Williams in the 150th anniversary year of his birth. Radio 2 celebrates music from the 1960s this summer with highlights from the archive as well as new shows celebrating the iconic era, and on Radio 6 Music, Craig Charles marks the 50th anniversary of Marvin Gaye’s seminal album *What’s Going On* in May.

Established initiatives like Radio 1’s *Brit List* and Radio 1Xtra’s *Hot for 2022* will surface emerging talent. BBC Sounds Lab will support budding audio creators to turn a great idea of theirs into a podcast and will target the areas where we have the most work to do when it comes to representation – including ethnicity, disability and social-economic background. BBC Radio 3 will expand its acclaimed *New Generation Artists* scheme to include a baroque ensemble for the first time as well as implement a new competition for sound designers.

This year, for the first time Radio 1 and BBC Introducing have teamed up to offer undiscovered artists the opportunity to go from performing in their own lounge to the Radio 1 Live Lounge, inviting artists to record performances from home to be judged by a panel of BBC Introducing alumni artists and Radio 1 presenters and producers, with the winning artist given the opportunity to perform in the world-famous Radio 1 Live Lounge later this year.

On BBC Sounds, a raft of new podcasts will delight listeners who can also continue to enjoy the company of hugely popular podcast hosts such as Peter Crouch, Fi and Jane, Gemma Collins and George the Poet. We will have more sports-based podcasts from 5Live, and after a record breaking year with our BBC Sounds music mixes, we will have more on-demand content curated by UK artists, DJs and our expert music teams. We will also bring more classical music to new audiences, through mood-led series such as *Tearjerker* with Jorja Smith and *Downtime Symphony* with Celeste.

Distinctive editorial moments will feature across our schedules. Radio 1 will support the mental health of young listeners with a wellbeing toolkit and different social action projects. BBC Asian Network will

celebrate the 50th anniversary of the independence of Bangladesh as well as continue to deliver social media outreach activity. Radio 2 goes green with a number of initiatives to support the world around us, and Radio 3 has seasons devoted to growth and renewal, and the magic of twilight. 6 Music will mark Pride with an iconic season of artist-led shows, playlists and mixes.

Radio 4's focus will remain on constructive and solutions-based journalism looking at topics such as democracy and the tech giants, the rise of Artificial Intelligence, and the union of Scotland, England, Wales and Northern Ireland. A major series, *39 Ways to Save the Planet*, considers fresh ways to tackle climate change, and the *Rethink* project looks at how the world can improve after the pandemic. Radio 4 will also devote more airtime to the arts this year, and there will be new shows from some of the best, well-known and emerging UK comedians including Ellie Taylor, Twayna Mayne, Geoff Norcott, Ashley Blaker, Athena Kugblenu and Bridget Christie.

Our strong commitment to audio drama remains. Radio 4 will invest in contemporary audio drama both on air and in podcasts – in addition to bringing listeners adaptations of Thomas Hardy and *Dangerous Liaisons*, and programmes inspired by DH Lawrence and *The Jungle Book*. *Drama on 3* will be reinventing classic plays for our time – with an eco-version of Shakespeare's *The Tempest* and a celebration to mark the 400th anniversary of France's greatest playwright, Molière – as well as continuing to work with theatres closed by lockdown to bring their plays to a radio audience.

5Live will be the place for a national conversation on coronavirus, while also covering major UK and international news stories, including local and Nations elections and the impact of Brexit. 5Live and 5Live Sports Extra will offer broad, distinctive and diverse sports coverage, with comprehensive coverage of the Premier League, Champions League and Women's Super League football, international cricket, rugby and boxing. Subject to plans and the impact of the coronavirus, we seek to cover a range of events in 2021 including the European Football Championships, Wimbledon, and the Olympic Games.

3.4 Getting closer to audiences across the country

The BBC does more than any other broadcaster to reflect the different Nations that make up the UK. We reflect different communities, experiences and backgrounds. We seek out and tell the stories that matter most to those communities and bring them to UK-wide audiences through our national channels and services. We provide an unparalleled range of content in a wide variety of genres on television, radio and online in each of the four Nations: from local radio to the BBC Scotland channel, from regional news to Radio Foyle, from *Angels of the North* to *Gavin & Stacey*. This role is becoming increasingly important as global media players bring more non-UK content to audiences.

The BBC will do more to serve and represent a UK that is changing fast, and where too many big editorial choices are still too often rooted in just one part of the UK. Over the remainder of the Charter period we will make a decisive shift in the BBC's footprint, relocating the creative centre of the BBC away from London to a distributed model that moves commissioning power and decision-making to the whole UK. Taken all together, we will spend at least £700m extra cumulatively across the Nations and regions of the UK, beyond London, by 2027/28. We estimate this investment will drive an additional economic benefit to those parts of the UK of around £850m. Our *Around the UK* plan will affect every part of the BBC:

- For the first time in our history, the clear majority of our UK-wide TV will be made across the UK and not in London. By 2027/28 60% of our TV will be made outside London, up from 50% today. We will make a measurable shift in the portrayal and representation of stories and people from across the UK. We will reallocate our content funds to deliver two new long-running TV dramas, from the North of England and from one of the Nations

- We will make 50% of our radio output outside London by 2027/28, up from under 40% today. Radio 3 and 6 Music will be rooted in the North of England while continuing to source music and talent from across the country. Key daytime strands on Radio 1, 1Xtra and 2 will be made across the UK. Radio 4 will move a number of factual strands out of London. The Asian Network will be consolidated into one base in Birmingham
- We propose to change the way we report the news in the UK by locating five of our new story teams across the UK: Climate and Science will be based in Cardiff; Technology in Glasgow; and Learning and Identity, and parts of the UK Insight team, in Leeds. We will expand our radio base in Salford through Business (part of the Money and Work Story team) and Long Form Audio teams. *Newsbeat* and news for the Asian Network will move to Birmingham
- A big investment in BBC local reporting will see a new network of community digital video journalists based in locations that have never benefitted from any regional TV presence to tell the stories of a changing UK. We will create up to six new peak-time local radio services, including in Bradford, Sunderland and Wolverhampton
- As a first step to ensure more of our key strands are not just based in London, key BBC programmes will be presented regularly outside London, starting with *Newsnight*, the *Today* programme and *PM*. *Morning Live* will be presented live all-year-round from Salford
- To ensure the BBC is fully accountable across the UK, we will increase the activity, visibility and powers of the BBC Board's committees for England, Scotland, Wales and Northern Ireland.

21/22 strategic plans

Our *The BBC Across the UK* plan covers the period 2022 – 2028, but over the next 12 months we will begin making the shift to a genuinely UK-wide organisation with much stronger presence across the length and breadth of the country.

In TV, as part of our plans to produce 60% of Network programming outside of London by 27/28, we will begin relocating some of our biggest shows, doing so in a way that supports and boosts the media eco-systems around the UK. As the first of these moves, *Morning Live* will be produced all year round from Salford – alongside BBC Breakfast and building on the rich pedigree in entertainment and factual programming in the region. Other moves will follow – though they are only one part of our approach, which will primarily focus on developing and originating new programming which can both deliver economic and skills growth, as well as stronger portrayal of communities and places across the UK.

In radio, we will develop detailed plans to support the shift of networks and programming across the UK. Early in the following year, as the first elements of these proposals, we expect to consolidate the Asian Network into one base in Birmingham, and to move the Radio science production team to Cardiff.

In News, we propose to broaden the range of story-telling, and enhance access to different voices and perspectives, by basing more teams across the UK. In future, more News content will be driven through the new story teams in Birmingham, Cardiff, Glasgow, Leeds and Salford. We will expand radio and podcast provision from Salford, and digital development in Cardiff. *Newsbeat* and Asian Network news teams will also relocate to Birmingham, and key BBC news strands including *Today*, *PM* and *Newsnight* will start to be routinely presented from across the UK as lockdown restrictions allow. Implementation of these plans will start during 2021 with the intention that the changes are complete by autumn 2022.

We will continue the BBC's Local News Partnerships Initiative (LNP), in collaboration with the News Media Association, providing coverage of important but under-covered areas of local journalism. The LNP has committed to expanding the size of the Local Democracy Reporting Service (LDRS) in 21/22 by 10% to around 165 reporters, as well as encouraging smaller companies to bid for LDRS contracts.

In addition to our *The BBC Across the UK* plan to invest more in content and creative economies around the UK, the BBC will do more in 21/22 to ensure our audience offer is as distinct and diverse as the communities of the UK. We will begin to make the biggest financial investment in on-air inclusion in the industry, prioritising over £100m of our existing commissioning budget over three years towards diverse and inclusive content. This investment will be supported by a new 20% diverse talent target in all new network commissions, beginning in April 2021. The need for change is urgent and our commissioning specification – which sets out the criteria for content production – will be updated this summer to encourage earlier action.

We will bring together our Network and Nations commissioning budgets to co-commission stories from across the Nations and English regions – big and bold programmes that can work on network TV while maintaining strong local portrayal. And we will set a new industry standard by building over the Charter period a more inclusive and diverse workforce that more accurately reflects the UK – with 50% women and men; a workforce that is at least 20% Black, Asian and Minority Ethnic, and at least 12% Disabled, at all levels including leadership. We will introduce a focused leadership accelerator programme for under-represented groups which will play a key part in working towards our targets over the coming years. Alongside this, we will deliver plans to build on our industry-leading work on socio-economic diversity, as well as ensuring we are truly inclusive for all LGBTQ+ employees.

21/22 creative plans

England

Continuing to provide trusted and impartial News and information will remain the first priority of the BBC's local and regional services in England. Audiences rely on our 15 regional TV news programmes, our 39 local radio stations, and our many online services to get an accurate picture of what is happening where they live. We will continue to support people through these challenging times. As well as News, we will expand projects like our successful *Make A Difference* campaign, which had a direct impact in local areas, and has built an even better connection between the BBC in England and the communities we serve. We will focus on deepening that connection and engaging even more people. We will support more community initiatives, local campaigns and neighbourhood projects and run national campaigns that have a local benefit such as our Give A Laptop scheme.

Our local and regional services continue to provide a front door to the BBC for new talent, placing authentic local voices and a wider array of ideas and perspectives in front of audiences right across the BBC. Our local services uncover, develop and nurture the talent of tomorrow, and encourage this new talent to make the most of opportunities across the BBC. Later this year our local and regional services will bring audiences impartial coverage of the local and mayoral elections. We will continue to explain how the political structures in England are changing and what that means for everyone.

In TV Commissioning we are working to increase portrayal across England. We have already had success working in partnership with BBC Three on documentary series *Angels of the North* about a Gateshead beauty salon. We also launched *Northern Voices* with BBC Three, a successful initiative which resulted in several commissions for independent producers in the north of the country. We will build more of these partnerships, working to support the sector and to secure better representation of the diverse communities in England. So, for example, we will launch a new series following the work of firefighters in West Yorkshire in partnership with BBC Two and we will seek to unearth new popular ideas like our successful *Winter Walks* series for BBC Two and BBC Four.

In 2021/22 we will launch a new primetime BBC One current affairs series. This flagship programme will come from six locations across England with its series HQ in Birmingham. The programmes will focus on telling important national and local stories in a compelling way – reflecting the lives and concerns of our audience.

Wales

Providing critical information across our news services during the pandemic continues to be one of our main priorities as we provide comprehensive coverage to millions of viewers. We will provide trusted and impartial coverage of the Welsh Senedd elections for new and existing voters in Wales and for audiences across the rest of the UK. Our digital news services will provide continuous coverage, supplemented by political podcasts along with coverage on television and radio. There will also be specially commissioned content for young people who are eligible to vote for the first time.

Authentic, homegrown drama is a big part of our story this year. We will see new crime drama, *The Pact*, along with the return of the popular BBC Wales and S4C co-commission, *Hidden*. *Heroes of Helmand* is a landmark film giving testimony to our troops who fought in Afghanistan. *Rookie Cops* spends time with new recruits joining the police force across Powys. Comedy continues to be a priority for Radio Wales and TV with a new series of *The Tuckers* due this year. The sporting calendar is focused on the rescheduled UEFA European Football Championship. There will be coverage, commentaries and highlights as Wales's senior men's team look to emulate their success in Euro 2016.

As the pandemic's effects endure, BBC Wales will adapt quickly to the changing circumstances facing cultural events across the country. Audiences treasure summer festivals such as the Urdd and National Eisteddfodau and we will work closely with a range of partners once again to ensure that virtual events are reflected on our services. We are also continuing Ffolio, our partnership with Arts Council Wales, creating short films with young creatives from diverse backgrounds across Wales.

When it is safe to do so, we will open up our new broadcast centre in the heart of Cardiff to audiences, with a particular focus on providing enriching and inspiring educational experiences, particularly for young people.

As part of our slate of content for network radio, BBC Wales will be producing a documentary series on young farmers for BBC Radio 4 and a new podcast series, *How Britain Works*, demystifying British institutions. Our drama team will be working with BBC Scotland to produce *United Kingdoms*, a major series of micro dramas from writers and producers across the Nations. Our single drama highlights include a look at the climate crisis through the plight of the village of Fairbourne in Gwynedd, and a new adaptation of the classic satire *The Miser* for Radio 3 to mark 400 years since Moliere was born.

Scotland

While the pandemic will inevitably continue to dominate news schedules across much of the year, coverage of a number of key events will also feature prominently across all of our news outlets. These will include the Holyrood Elections in May, the UEFA European Football Championship and Olympic Games in summer 2021 and the world climate change conference – COP26 – which is due to take place in Glasgow in November.

Popular network drama *Shetland* will make a welcome return to our screens later in the year for its sixth series. New six-part thriller *Vigil* focuses on the mysterious disappearance of a Scottish fishing trawler and a death on board a submarine. A telephone call alleging murder triggers increasingly complex consequences for an emergency call handler in new three-part thriller, *The Control Room*. And the multi-award winning *Guilt* will return to the BBC Scotland Channel and BBC Two for a second series.

There will be a rich offering of factual programmes across the year. *Inside Central Station* returns (for its third series), as do *Inside the Zoo* and *Scotland's Home of the Year*. There will also be new series of *Murder Case* and David Wilson's *Crime Files*. *Who Owns Scotland* will take a comprehensive look at land ownership in Scotland, both urban and rural. And *The Life and Times of Ken Buchanan* will look back over the achievements of the former world lightweight champion boxer.

There will be another chance to meet the oft-warring residents of Latimer Crescent in the fifth series of *Two Doors Down*. And another dysfunctional family, featuring Burnistoun's Iain Connell and Robert

Florence as brothers Henry and Vincent Scott, will make its comedy series debut in *The Scotts*. For younger viewers, *Molly & Mack* will be back for their third series on CBBC.

A new language learning initiative, SpeakGaelic, to be launched in autumn 2021, is set to become a focal point for adult learners and speakers, with a course, a dedicated on-demand learning website and complementary programming across BBC Gaelic services and digital platforms.

The eighth and concluding series of the Hebridean-set drama *Bannan* will be broadcast on BBC ALBA together with an ambitious new co-funded drama series for children, *Na h-Òstairean*.

We intend to make BBC Radio Scotland the 'Home of the Euros' in summer 2021, with extra programming and special events, and we will launch our own COP26 children's writing competition – *Climate Tales* – culminating in a simulcast finale with the BBC Scotland channel.

Bitesize and Learning will continue to feature prominently across our services and BBC Scotland will continue to develop diverse new talent with more episodes of *The Social Presents...* on TV and iPlayer and ongoing short-form content on www.bbc.co.uk/thesocial.

From our Digital First strands, *TUNE* and *Loop* will return to our screens, highlighting the best stories in music and arts across Scotland, and *Tricky* will return to BBC Radio 4 podcasts for a second series of topical discussion.

Northern Ireland

This year, the BBC's services in Northern Ireland will focus on innovation and renewal – building on our success in reflecting community life in all of its changing aspects and diversity.

Our news output will provide comprehensive coverage of the issues around Covid and its longer-term effects, harnessing the strength of our specialist journalism and region-wide presence, and we will continue to report and examine other developments across a range of sectors, providing journalism with breadth, depth and broad-based appeal. Impartiality will underpin all of this work and we will seek to maximise the benefits of new technology for BBC newsgathering and the ways in which audiences can access our journalism. We will provide comprehensive coverage of local sports, making effective use of our digital platforms.

We will extend the range of views and voices on BBC Radio Ulster/Foyle, showcasing new talent and reflecting life across the region. We know the vital role that our programmes have played during the pandemic, including as a forum for the sharing of stories and debate, and will maintain these points of connection.

On Television, there will be a mix of original television output for local and BBC network audiences, much of it delivered with the independent production sector. This work will include high-profile drama commissions like *Line of Duty* and *Hope Street*, a series of programmes for younger audiences on BBC Three, landmark documentaries and our ever popular comedy strands, including *The Paddy Raff Show*. We will reflect contemporary life through series including *True North*, and showcase the local arts scene in *A Season of Arts* in early 2022. We will remain focused on how locally produced programmes can improve representation and portrayal on the BBC's UK-wide services, ensuring content can be easily discovered on our online services.

We will explore issues and events linked to the centenary of partition and the creation of Northern Ireland, and will look at different aspects of cultural and community diversity through our programmes in Irish and Ulster-Scots.

We will maximise our contribution to the wider creative economy, including through our partnership with Northern Ireland Screen. This will include a focus on network development, new commissioning initiatives and training opportunities in the media sector. And it will be complemented by our

partnerships with the Ulster Orchestra (now in its 40th year), Libraries NI and joint work with the Arts Council.

3.5 Delivering Impact Across the World

The BBC's global strength is one of the UK's biggest national assets. In recent years, further investment from the Government has contributed to an increase in BBC News' international reach from 346m weekly users in 2016/17 to 438m in 2019/20.

This new investment is making lives around the world better. The BBC is one of the few independent international news providers who can counter propaganda, lies and malign state influence at scale in the decade ahead. We will help tackle the rise of state-backed narratives and disinformation; invest in cut-through investigative and original journalism; and focus on hard-to-reach audiences who are most at risk of poor information.

BBC Studios has a strong track record of commercial returns, with total revenue growth at least in line with the wider market over the last three years. Over the remainder of the Charter period, Studios will target ambitious growth, increasing returns to the BBC by 30%, from £1.2 billion to £1.5 billion, and growing at least in line with the broader market. Alongside increased returns from existing activities (particularly growth in commissions), and investment in new British intellectual property, key initiatives delivering this 30% growth include:

- Transferring bbc.com, the global face of BBC Online, into BBC Studios enabling joined-up delivery of an ambitious global direct-to-consumer strategy
- Launching BBC Select, an ad-free subscription streaming video channel offering audiences a rich range of UK factual programming earlier this year, in the USA and Canada
- Transferring BBC Children's Production to BBC Studios from April 2022 to target global growth
- Investing in BritBox North America and rolling it out to new markets.

21/22 strategic plans

Over the next 12 months, we will continue the digital transformation of the World Service to future-proof our services and meet changing audience needs. Initiatives will focus on retaining reach and growing time spent and frequency with users, alongside new digital audio initiatives in multiple languages that build on our heritage in radio production to deliver the BBC's trusted journalism in new ways. Our services will continue their commitment to producing original distinctive journalism for our global audiences, including high-impact investigations that cover 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.

BBC Studios will continue its global commercial push, following the launch of ad-free subscription streaming video service BBC Select in February 2021 in the USA and Canada, offering audiences a rich range of factual programming. Studios will also invest further in BritBox International, our joint venture with ITV, rolling out the subscription service to new markets beyond North America and Australia, with South Africa being the next market for launch in the second half of 2021.

We believe there is potential to expand audiences and revenue for BBC audio content internationally, and through BBC Studios we will explore new opportunities for both the BBC and independent producers. Updated terms of trade will enable those producing for BBC commissions to benefit more easily from that growth.

To enable further long-term commercial growth, we will transfer bbc.com, the global face of BBC Online, into BBC Studios. This will bring together commercialisation of BBC content outside the UK in one place, enabling joined-up delivery of a more ambitious global direct-to-consumer strategy. As part of this change, editorial and operational responsibility for BBC World News will transfer to the Public Service, operating under the World Service licence.

21/22 creative plans

In the coming year we will further increase the impact of the additional investment in the World Service, delivering a news offer in more than 40 languages and growing the existing weekly BBC News audience of 438 million people outside the United Kingdom.

We will continue to counter disinformation, which has the potential to disrupt democratic processes and deny the basic right of access to free, trusted, and accurate news and information. Working with BBC Monitoring, we will debunk misinformation about coronavirus from around the world, including baseless claims and rumours about vaccinations.

Our original and investigative journalism will cover a wide range of stories about the global vaccination roll-out and medical treatment, from equitable supply, oxygen shortage, fake certificates, dark web trading, to distribution in remote rural areas. Our solutions-focused journalism will also be looking at innovative ways in which different parts of the world are tackling the coronavirus.

Climate change will be a major focus across our services as the world builds up to COP26. *Life at 50 Degrees C* will tell the stories of people around the world living in extremely high temperatures and the climate, health and lifestyle challenges they face. *The Climate Question* will continue to report on the scientific, political, business and societal changes around the globe as we move towards a carbon zero 21st century. A special edition of our global debate programme *World Questions* will put audience questions to panellists with the power to make a difference. Our documentaries will explore the human impact of climate change, while our science programming will examine new developments and research.

Our non-English language services will be looking at learning and education around the world – trends, success stories, and what people across the planet can learn from each other. We will also be looking beyond this planet, having been granted access to the historic Artemis NASA space programme – we will follow some of the incredible candidates to be the first woman on the moon.

Two flagship mini-series will mark the tenth anniversary year of the Arab Uprisings, focusing on Libya and on Egypt. And new podcasts will include a thrilling true crime story about North Korean hackers, the second series of *30 Animals That Made Us Smarter* and a new series aimed at young podcast audiences in Africa.

4. THE BBC'S FINANCIAL CONTEXT AND 2021/22 OUTLINE BUDGET

4.1 Financial context

In line with all organisations Covid affected our plans and finances in 2020/21 and continues to make the year ahead uncertain. Despite savings approaching £1bn since the beginning of the Charter period, finances continue to require stringent management to deliver the BBC purposes within the funding available.

The level of competition from new entrants into the SVOD market has been intense, increasing the competition for audiences (especially among the 16-34s) and driving up the cost of talent and content. To meet this challenge, the BBC has delivered significant savings programmes, such as the ongoing modernisation across News and BBC Nations.

At the start of the pandemic we put in place measures to deliver £125m of additional savings to mitigate the risk to income and additional cost. The decision to delay implementation of the new over-75s policy because of Covid impacted income in the early part of the year, however due to effective engagement, including availability of easy payment schemes, licence fee collection since August 2020 has been strong. As government lockdown restrictions have remained in place for longer than initially expected, we have experienced significant delays to production activity which, along with cancelled sports events, has delayed spend to 2021/22. After pausing activity for a number of months, productions resumed with the required precautions in place resulting in additional costs such as accommodating social distancing requirements and sickness/self-isolation within the team. We have also incurred additional costs to support an enhanced educational offer to children during lockdown through Bitesize Daily and Live Lessons.

Our commercial subsidiaries have also performed better than our initial Covid projections although there has been an impact through the fall in advertising market and delays to production activity. Deferred spend into 2021/22 will fund the sport and drama in 2021/22 originally intended for 2020/21. Cash reserves require careful management to ensure adequate liquidity for sustainable content investment and to generate commercial growth in our financial plan.

The BBC remains in a strong position to deal with rapidly changing audience behaviours in the near term. However, the market continues to see high inflation in talent and creative skills as well as sports rights costs.

4.2 Efficiency and savings

Our goal is to ensure that the organisation is run as efficiently and effectively as possible, and we have an impressive financial record of directing as much money as possible to content and our audiences whilst ensuring a sustainable and more creative BBC.

We have done a lot to make the BBC simpler, leaner, and more efficient. We have maintained our overheads at industry-leading levels – under 5% of our total costs.

In 2020/21 we will have delivered c£880m of annual recurring savings since 2016/17 – beating our £800m target by 2021/22 a year earlier than planned. In 2021/22, we are projecting our on-going savings total to rise above £950m.

As set out in our *BBC Value for Audiences* report, given the BBC’s last ten years of work to deliver significant gains in productivity, further savings will involve difficult choices that will impact programmes and services. In its 2021 *BBC Strategic Financial Management* report, the National Audit Office stated “Despite high levels of inflation in the entertainment industry, the BBC has been able to maintain its content spending, but this will be a challenge for the future”.

We continue to push to make the BBC a leaner organisation, improving our systems and processes and managing rising costs as best we can. The pandemic and our emergency response as a broadcaster have radically changed ways of working across the BBC.

In response to the pandemic we identified a number of cost mitigations including a pay freeze for senior managers and a recruitment pause for all non-business critical roles. We managed discretionary spend, including marketing and travel, to very low levels. We also initiated a voluntary redundancy programme which has contributed towards a Public Service headcount reduction of 900 full time equivalents at the end of 2020/21. As a result we have been able to deliver most of our savings without the need for compulsory redundancies and reshape the organisation, further simplifying our operations.

We have identified new operational efficiencies through changes to ways of working. Blended remote and office working and the use of technology should allow us to further reduce our property footprint, creating more dynamic working environments and reducing travel between BBC sites.

4.3 Summary Group Budget

The BBC budget for 2021/22 will help support the BBC’s strategy outlined above. Set out below is the income and expenditure of the consolidated BBC Group including commercial subsidiaries. Commercial revenue, costs, and therefore profits are uncertain. The licence fee remains the single largest source of income for the BBC and we focus the rest of this section on the budget for the BBC Public Service.

Group I&E £m	Budget 2021/22
Licence Fee income	3,736
Other income	1,547
Total income	5,283
Operating costs	(5,481)
Restructuring costs	(49)
Group operating deficit	(247)
Share of results of associates and joint ventures	17
Net financing costs	(56)
Deficit before taxation	(286)
Taxation and minority interests	(3)
BBC deficit for the year	(289)

The deficit in 2021/22 is mainly due to content investment and the cost of sports events deferred from 2020/21 (Summer Olympics and European Championships).

Licence fee and other income

The 2021/22 Budget is based on the agreed Consumer Price Index (CPI) inflationary increase in the licence fee to £159 and no longer includes any receipts from DWP for the over-75 population as the phased reduction in Government funding for free licences ceased entirely in 2019/20. 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 £3,736m.

In addition, the BBC will continue to generate income from its trading and commercial operations. The BBC World Service will continue to receive additional funding from the Foreign, Commonwealth & Development Office (FCDO) to support recently expanded services. Other income includes royalties and rights sales, the sale of surplus distribution capacity to other broadcasters and property rental income.

Public Service: financial plan

The following table provides an overview of income and expenditure in the BBC Public Service, including:

- a reinstatement of the dividend payment from the commercial arm of the BBC; and
- restoration of content spend following additional savings achieved and delayed events from 2020/21.

Income and Expenditure £m	Budget 2021/22
Licence fee income	3,736
External income	197
Subsidiary income	106
Total Income	4,039
Content and content distribution	(3,226)
Other operating costs	(1,060)
Restructuring	(48)
Operating surplus / (deficit)	(295)
Contributions from commercial activities / dividends	87
Interest and tax	(54)
I&E surplus / (deficit)	(262)

The Public Service deficit in 2021/22 is primarily due to content investment and the cost of sports events deferred from 2020/21 and the BBC is budgeted to maintain a positive cash balance at the end of 21/22.

Public Service: content and content distribution spend

In 2021/22 we are planning to spend £3,217m of which £198m will be on distribution and c£325m on the World Service from the licence fee and FCDO funding.

Content and Content Distribution Spend	Budget
£m	2021/22
Service Spend:	
Television	1,831
Radio (Network, Nations and Local)	491
Online	267
Service Spend	2,589
Other content spend:	
World Service	325
S4C	22
Orchestras and Proms	29
Development Spend	63
Other Content Spend	3,028
Distribution Spend	198
Total Content and Content Distribution Spend	3,226

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 cost, S4C payments, apprenticeships, pensions, Ofcom fees etc.).

Other operating costs	Budget
£m	2021/22
Technology	159
Marketing and Audiences	111
Central costs (Property, HR, Finance, Policy, apprenticeships & pension costs)	278
Costs incurred to generate intra-group and third party income	182
Other (incl. Licence Fee collection costs and S4C)	330
Centrally managed costs	1,060

5. POTENTIAL CHANGES TO THE BBC'S PUBLIC AND COMMERCIAL SERVICES

As outlined in the previous chapters, we are proposing a number of 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.

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.

For transparency and for the first time, we are also setting out the potential changes to our commercial activities that may require assessment for materiality.

Video

We have recently announced our decision to bring back BBC Three as a broadcast channel and launched a Public Interest Test consultation. Once we have received and analysed stakeholder feedback, and carried our further research and analysis, we intend to refer the Public Interest Test to Ofcom this summer.

As discussed above, our arts and music strategy will double the spend on arts and music on BBC Two to reach and service the widest possible audience; use iPlayer curation to create a distinctive library of the very best content online; and move away from commissioning smaller lower-cost titles on BBC Four. Implementing this strategy will require changes to the conditions in the Operating Licence. We will engage with Ofcom regarding the most appropriate mechanism for implementing these changes transparently and quickly.

Following the changes to structure and membership of DUK and Freesat, we intend to work with other public service broadcasters to bring the best of universal free-to-air linear and on-demand TV into one place. We will assess whether these proposals are a material change to our non-service activities.

Audio

We are proposing to improve the curation of content on Sounds, to make it easier for listeners to find the content they want. This will include the development of further relevant curation, including playlists and the launch of a new stream of content to help young audiences in particular to manage stress and wellbeing through music and speech content. We will also be considering our portfolio of Sounds-only podcasts. Some of these changes are likely to be business-as-usual, but as we develop our plans we will consider which of these changes (if any) may be material.

Children's & Education

We are planning an ambitious expansion to Bitesize for 0-16s, improving the quality of our existing offer, and broadening its reach and impact to help educational outcomes for those who need it most. We will assess these changes for materiality.

We are also considering increasing the volume of Children's programmes available on iPlayer. We will assess this for materiality.

Animation for the 6-12s will play an increased role in our future audience strategy for CBBC over the next few years and we are launching a pilot initiative to develop new creative animation talent in the UK. While these new animation commissions are in the pipeline, we plan to acquire more CBBC animated content. We will discuss with Ofcom if there are any Operating Licence issues that need to be taken into account.

The proposals to bring back BBC Three as a broadcast channel will require a reduction in the operating hours of CBBC. This change will be considered as part of the BBC Three Public Interest Test.

Nations & Regions

As part of our six-year plan, we are proposing to establish a new network of local news video journalists covering some of the UK's most under-served communities and creating up to six new peak-time local radio services, including in Bradford, Sunderland and Wolverhampton.

We will assess these changes for materiality in line with our requirements under the Charter and Agreement, engaging with interested stakeholders and Ofcom.

Commercial activities

We have recently announced our plans that BBC Children's Production will transfer into BBC Studios from April 2022.

We will also transfer responsibility for bbc.com, the global face of BBC Online, from BBC Global News Ltd into BBC Studios. Editorial control and operation of the BBC World News channel will move to the public service news operation, with its international advertising and distribution provided by BBC Studios. These changes will take place in the course of 2021.

We have also announced that Studioworks is proposing to expand physical commercial production studios outside London.

We will assess whether these are material changes to our commercial activities.

ANNEX 1: MEASURING THE PERFORMANCE OF THE BBC

The framework by which we measure of 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 2021/22

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

We will continue to track both the experienced and perceived value for the public purposes in turn, and usage of the BBC overall and appraisal of the delivery of the mission. Table 1 sets out the range of measures to be tracked.

This data will 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 and examine how the BBC has performed in the context of the media market during the year.

The performance of BBC online products

As products central to the BBC's continued and future delivery of value to audiences, we will track and report in the BBC Annual Report the progress of iPlayer, Sounds and BBC News Online, covering both experienced and perceived value (see Table 1).

The contribution of iPlayer

Following the iPlayer Public Interest Test and our subsequent reporting in the 2019/20 BBC Annual Report, 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 to reflect, represent and serve them. The conclusions of this analysis will be reported in the BBC Annual Report.

Table 1: Range of measures to assess audience performance⁵

FOCUS	EXPERIENCED VALUE	PERCEIVED VALUE
<p>Purpose 1: Impartial news & information</p>	<p>BBC News overall reach to adults Reach of BBC News by platform to adults</p>	<p>Impartiality, trust and accuracy scores Perception of the quality of BBC News by platform Perceptions of delivery of this purpose among UK adults</p>
<p>Purpose 2: Learning & Children's</p>	<p>Reach and usage of the BBC by under 16s Reach of BBC Children's/Education services by under 16s Reach of BBC Bitesize</p>	<p>Perception of the BBC among under 16s Impact perceptions of BBC Bitesize Perceptions of delivery of this purpose among UK adults</p>
<p>Purpose 3: Creativity, quality and distinctiveness</p>	<p>Reach and usage by adults of the BBC by platform</p>	<p>Quality perceptions for television, radio/audio and online Distinctiveness perceptions for television, radio/audio and online Perceptions of delivery of this purpose among UK adults</p>
<p>Purpose 4: Nations & Regions and diversity</p>	<p>Reach and usage by different audience groups and in different parts of the UK</p>	<p>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</p>
<p>Purpose 5: Reflect the UK to the world⁶</p>	<p>Global reach of the BBC, BBC News and the World Service Global reach of BBC News services per platform BBC World Service reach</p>	<p>Global perceptions of BBC News Perceptions of delivery of this purpose among UK adults</p>
<p>Online products performance</p>	<p>BBC News Online: reach among 16+ and 16-34 Sounds and iPlayer: reach for all accounts and 16-34/under 35 accounts</p>	<p>Perception of BBC News Online, Sounds and iPlayer among 16+users</p>
<p>iPlayer contribution</p>	<p>Estimated contribution to all BBC viewing that is delivered by iPlayer for all audiences and 16-34s Time per head</p>	<p>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</p>
<p>Pan-BBC performance</p>	<p>Pan-BBC reach to the adult population and under 16s Time per head</p>	<p>Overall ratings of the BBC Perceptions of the citizen value of the BBC and the BBC's overall delivery of the mission</p>

Audience targets for 2021/22

We have set audience targets for 2021/22 with three principles in mind:

- To ensure delivery of value to audiences overall, focusing on:
 - 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, focused on reaching 16-34s across the BBC overall and the perceived relevance of the BBC offer to them
 - Adding specific targets for performance among under 16s, focused on reaching under 16s across the BBC overall and by BBC Children's and Education services.
- To accelerate activity that is central to the continued and future delivery of value to audiences – the average weekly performance of:
 - BBC iPlayer
 - BBC Sounds
 - BBC News Online.

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

The targets are set out in Table 2.

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

- Achievement of them does not just depend on the BBC, but on what other providers do and how successful they are, against a background of fast-moving audience and market changes
- Some of the metrics are in the process of being updated to reflect new survey methodologies (e.g. perceptions of personal relevance).

In addition, the process of setting performance targets continues to be affected by the Covid-19 pandemic and its impact on production, commissioning and daily habits, so that it is difficult to predict with precision how our performance may evolve over the year. Covid-19 also continues to affect UK audience measurement.

⁵ The Covid pandemic continues to affect UK and international audience measurement, meaning that fulfilment of all the measurement in Table 1 will be dependent on the ability to undertake the necessary research.

⁶ Additional performance measures for this purpose are in the separate licence agreed between the BBC and the Foreign & Commonwealth Office

Table 2: Audience performance targets for 2021/22

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+: 65-70%	16+: 55-60%	16+: 65-70%	

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: 75-80%	16-34: 6/10	Under 16: 70-75%	Under 16: 50-55%		

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

BBC iPLAYER	BBC SOUNDS	BBC NEWS ONLINE
iPlayer reach – average weekly signed-in accounts	Sounds reach – average weekly signed-in accounts	News Online reach – % reached on average per week
All: 12-12.5m	All: 3.8-4.1m	16+: 30%+
Under 35: 3.5-4m	16-34: 0.6m+	16-34: 30%+

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

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

ANNEX 2: THE BBC'S COMMITMENT 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 2021/22 across all our services.

We have also set out a new performance framework in Annex 1 and will report against both the performance metrics in Annex 1 and the commitments in Annex 2 in our Annual Report for 21/22. Together these changes address issues raised by Ofcom in their Annual Report on the BBC last year and we think this new approach will enable Ofcom's review of the Operating Licence to move towards a more platform neutral and outcome focused approach, and away from prescriptive linear quotas, and help ensure the BBC can provide greater value for audiences.

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 2); be creative, high quality and distinctive (Public Purpose 3); 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 allocate our plans to the public purpose with the best overall fit.

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 2021/22

BBC Service	The BBC's commitment to support impartial news and information
	<ul style="list-style-type: none"> BBC One will continue its commitment to news with our national news services on <i>Breakfast</i>, <i>News at One</i>, <i>News at Six</i> and <i>News at Ten</i>. The key areas of focus over the year will be providing accurate information and analysis on the pandemic and its impact, climate change, a post-Brexit UK as well as international news.
	<ul style="list-style-type: none"> We plan to make over 750 hours of current affairs programming available to audiences across BBC iPlayer and our TV channels, including at least 450 hours broadcast on BBC One and Two. New series planned include programme on school exclusions, Oil, Modi's India and the role of women today. Programmes such as <i>Panorama</i>, <i>Newsnight</i> and <i>Analysis</i> will also investigate, scrutinise and inform our audiences on the major issues.

	<ul style="list-style-type: none"> The BBC News channel will report from around the Nations and regions of the UK, as well as specialist programmes focused on reflecting the international news agenda.
BBC Parliament	<ul style="list-style-type: none"> BBC Parliament will maintain its substantial coverage of the House of Commons, House of Lords, select committees, the Scottish and Welsh Parliaments and the Northern Ireland Assembly throughout the year. We will also consider more ways of focusing on the service's core purpose of live coverage and highlights of the UK's Parliaments and Assemblies.
	<ul style="list-style-type: none"> Radio 1 will continue its existing news schedule, including its 2 extended Newsbeat programmes, with content focusing on issues of particular concern for young audiences.
	<ul style="list-style-type: none"> 1Xtra will continue its existing news schedule, including its 2 extended Newsbeat programmes. <i>1Xtra Talks</i> will offer a weekly platform to explore subjects in greater depth, including a special programme one year on from the death of George Floyd.
	<ul style="list-style-type: none"> Radio 2 will continue its existing news schedule, and the <i>Jeremy Vine</i> show will ensure news and current affairs content features prominently in Radio 2's daytime output.
	<ul style="list-style-type: none"> Radio 3 will continue its existing news schedule.
	<ul style="list-style-type: none"> Radio 4 will broadcast at least 3,200 hours of news and current affairs programming, providing the UK's most extensive and in-depth reportage and analysis of a fast-changing world. In particular it will offer impartial and critical understanding of policy, political debate, and economic and social issues, including the repercussions of the pandemic, post-Brexit Britain, the effects of climate change and debates over the future of the Union. A major series, <i>39 Ways to Save the Planet</i>, considers fresh ways to tackle climate change, and the <i>Rethink</i> project looks at how the world can improve after the pandemic. We will deepen our focus on solutions-focused journalism, through our regular current affairs output and specially commissioned series. We will refresh and redefine our consumer affairs programming to better enable the audience to negotiate contemporary social and economic challenges.
	<ul style="list-style-type: none"> 75% of programming on BBC Radio 5 Live is news and current affairs, putting audiences at the centre of debate and discussion through a variety of listener interactions (phone, text, social media conversation). News summaries on 5 Live will deliver relevant engaging news stories every half hour in mid-week daytime and regularly throughout weekend sport coverage. 5 Live will provide in-depth coverage of 2021's elections across the UK, including the Scottish Parliament; Welsh Senedd; local councils and local and combined authority mayors in England; the Mayor of London and London Assembly; and police and crime commissioners in England and Wales. Radio 5 Live will broadcast at least 2 current affairs series, on linear radio and available as podcast.
	<ul style="list-style-type: none"> 6 Music will continue its existing news schedule, with regular <i>Music News</i> updates will allow listeners to hear directly from notable artists and musicians.

	<ul style="list-style-type: none"> • Asian Network will continue its existing news schedule. • Asian Network will continue its existing news and current affairs commitment, reflecting the most pressing issues affecting British Asians, with relevant content shared via social media to reach the widest possible audience.
	<ul style="list-style-type: none"> • BBC News will modernise its digital news offer to better reflect and serve different audiences across the UK – including changes to the BBC News app with an enhanced user experience.
	<ul style="list-style-type: none"> • BBC News will explore ways to enhance the news offer on BBC iPlayer and BBC Sounds, experimenting with new ways to deliver news bulletins and curate news content.
	<ul style="list-style-type: none"> • <i>Newsround</i> will continue to provide children with daily news through its extensive website and via 35 hours or more of TV bulletins annually. • This year <i>Newsround</i> will provide children, their parents and schools with news and information expressly tailored to young people about the UK's recovery from the Coronavirus pandemic. This will include a major UK-wide survey on children's views of the effects of the pandemic on them.
English Regional Services	<ul style="list-style-type: none"> • Our 39 local radio stations, 15 regional TV networks and many online services will provide an accurate picture of what is happening for audiences in their local area.
Nations Services	<ul style="list-style-type: none"> • Our 6 national and language services will provide an accurate picture of what is happening for audiences in their local area.

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 2021/22

Learning for children

BBC Service	The BBC's commitment to support children and their formal and informal learning
	<ul style="list-style-type: none"> • 2021/22 is the first year of a Three Year Plan aimed at increasing Bitesize's contribution to levelling up of learner outcomes for 5-16 year olds. Year one priorities include: <ul style="list-style-type: none"> ○ Launching a refreshed Key Stage 3 service (11-14) across all core subjects in Autumn 2021. ○ Significantly broadening and deepening our Primary (5-11) coverage, including extending the service to Reception learners in England (these pupils are already served in other Nations).

	<ul style="list-style-type: none"> BBC Education will produce 50 new hours of <i>Bitesize Daily</i> for transmission on CBBC during Summer term 2021. BBC Education's key education campaign in 2021/22 will be <i>Bitesize – The Regenerators</i>, a sustainability education campaign with the BBC Natural History Unit and <i>Countryfile</i>, closely aligned to COP 26 in Glasgow, and the forthcoming NHU titles <i>The Green Planet</i> and <i>Dynasties II</i>.
	<ul style="list-style-type: none"> We will continue to commission and add new series to our BBC Teach collections. We will continue our work to bring greater diversity to our history content, covering further content that reflects the histories and experiences of black and Asian communities in the UK.
	<ul style="list-style-type: none"> <i>Tiny Happy People</i>, our long-term early years language campaign with the Royal Foundation, aimed at 0-4 year olds and their parents will cement its place as part of our pre-school education offer, working closely with Bitesize and CBeebies. 2021-22 will see us commission up to 130 short films, with particular focus on the 3-4 year old category. On the ground, we will be launching 4 hyperlocal-focussed activity initiatives in South Wales, Northern Ireland, Cornwall and Glasgow.
	<ul style="list-style-type: none"> There will be 50 hours of originated Education content to appear in a 3 hour zone on CBBC term-time mornings (and the programmes will also available year-round on BBC iPlayer). With some commissions for this year still to be confirmed, CBBC plans as they stand will aim to deliver at least 80 hours of new factual originations.
	<ul style="list-style-type: none"> CBeebies will also create a new <i>Learn & Play</i> zone every weekday on both on the TV channel and on BBC iPlayer.
	<ul style="list-style-type: none"> <i>The Zoe Ball Breakfast Show</i> is partnering with <i>Tiny Happy People Families</i>. This provides a unique opportunity to learn in detail how babies develop their speech and language, and to also show the different rates at which babies can develop over time.
	<ul style="list-style-type: none"> Radio 3's BBC Young Composer 2021 will give musically minded people aged 12-18 the opportunity to win places on a tailored development programme working with a mentor composer on a project with the BBC Concert Orchestra, culminating in a performance or broadcast opportunity. Radio 3 will also launch a new competition for sound designers.
	<ul style="list-style-type: none"> BBC Alba will broadcast at least 10 hours of programmes per week for Gaelic language learners. A new language learning initiative, <i>SpeakGaelic</i>, to be launched in autumn 2021, is set to become a focal point for adult learners and speakers, with a course, a dedicated on-demand learning website and complementary programming across BBC Gaelic services and digital platforms.
	<ul style="list-style-type: none"> We will expand the volume of content available to children on BBC iPlayer. Currently there are around 1,500 hours of content available at any one time and we plan to significantly increase this over the next few years, for all our children's age groups.

Informal learning for all ages

Religious programming

BBC Service	The BBC's commitment to support informal life-long learning
	<ul style="list-style-type: none"> We plan to make over 150 hours of religious programming available to audiences across BBC iPlayer and our TV channels, with at least 115 hours broadcast on BBC One and Two. These will include long running strands such as <i>Songs of Praise</i> and a range of new films (e.g. <i>Being Christian</i>, <i>Being Muslim</i>, <i>Being Sikh</i>) that will explore issues of faith in all the major religions.
	<ul style="list-style-type: none"> Radio 2 will continue to broadcast at least 170 hours of religious output, including <i>Good Morning Sunday</i>, which will reflect modern spirituality and mark significant dates in the religious calendar. Our daily <i>Pause For Thought</i> will cover national, global and topical themes.
	<ul style="list-style-type: none"> Radio 3's religious programming includes our annual EBU Music Days inspired by Easter and Christmas, and planned series of essays on the history of rural churches and the meaning of spiritual ritual in the contemporary world. We also plan to regularly tackle religious and ethical issues from across the world in our thrice-weekly discussion programme <i>Free Thinking</i>.
	<ul style="list-style-type: none"> We will broadcast at least 200 hours of programming which reflects and explores the religious and ethical dimensions of life, including a new series in which James MacMillan explores the spiritual aspect of great composers' work.
	<ul style="list-style-type: none"> Nationally significant religious festivals will be explored in 5 Live news programmes.
	<ul style="list-style-type: none"> Asian Network will reflect and celebrate key South Asian religious festivals such as Diwali and Ramadan.
	<ul style="list-style-type: none"> All 39 local radio stations will provide virtual church services from 8am each Sunday.

Arts and Music programming

BBC Service	The BBC's commitment to support informal life-long learning
	<ul style="list-style-type: none"> We plan to make over 1,000 hours of arts and music programming available to audiences across BBC iPlayer and our channels, with at least 400 hours broadcast on TV. BBC Two will have a landmark 7-part series on British creativity. BBC Four continues to be the home of classical music performance showcasing the best of the BBC Proms and covering events such as <i>Cardiff Singer of the World</i>. BBC Four will also go further into the BBC archives to reveal its unparalleled riches, routinely broadcasting classic drama, comedy and documentary. <i>Culture in Quarantine</i> continues to bring arts to audiences at home while helping to support a sector deeply affected by the pandemic, including <i>Lights Up</i> – a

	major virtual theatre festival of 18 new productions for TV, radio and online, produced and presented with theatres across the UK.
	<ul style="list-style-type: none"> Arts programming will remain an essential part of Radio 2, with Elaine Paige's weekly celebration of musical theatre centre stage. The <i>Radio 2 Book Club</i> will feature new fiction and non-fiction titles each month in its new home as part of Steve Wright's afternoon show. We will also reflect key awards shows which celebrate the arts when these again become possible.
	<ul style="list-style-type: none"> Radio 3 will offer uniquely authoritative, yet widely accessible exploration and performance of music from all periods, taking in the whole classical tradition, together with jazz, world music and contemporary electronic genres.
	<ul style="list-style-type: none"> Radio 4 will refresh and redefine our arts journalism, devoting more airtime to the arts this year, with linked podcasts, to report, celebrate, critique and promote the artistic life of the UK. We will launch new regular strands, committed to deeper exploration of music and film.
	<ul style="list-style-type: none"> <i>Beyond Bollywood</i> will bring listeners all the latest movie news and more through a weekly show and companion podcast; we will also launch a new programme focused on the Pakistani entertainment industry.

Other factual programming that support life-long learning

BBC Service	The BBC's commitment to support informal life-long learning
	<ul style="list-style-type: none"> BBC One and Two will broadcast over 100 hours of informal life-long learning programmes in the Science, History and Natural History genres, with at least 20 new titles. This includes BBC One's <i>I Am Greta</i>, which follows the activist as she explores what could be done to limit climate change, David Olusoga's <i>Union</i> and new natural history programmes <i>The Green Planet</i> and <i>Dynasties II</i> presented by Sir David Attenborough.
	<ul style="list-style-type: none"> Radio 1 will broadcast at least 40 new documentaries, including a number telling the story of an artist's career to-date through archive interviews and live performances. Radio 1 will reflect key concerns of young listeners through campaigns like <i>Minute of Me</i>; and continue to support mental health with crafted mixes and programmes like <i>Life Hacks</i> providing a wellbeing toolkit.
	<ul style="list-style-type: none"> 1Xtra will broadcast at least 40 documentaries, including a series featuring cross-generational Black artists, actors and cultural figures discussing tracks that have inspired them. 1Xtra will reflect Black History Month in October with a range of special programmes and features.
	<ul style="list-style-type: none"> Radio 2 will broadcast at least 130 hours of documentaries including pioneering musician Billy Ocean with a series exploring the sounds of the Caribbean; and comedian and former battle rapper, Romesh Ranganathan, sharing his passion for hip-hop. Radio 2 will go green with special programming.
	<ul style="list-style-type: none"> Radio 3's new documentaries will cover a broad range of arts and cultural topics will include <i>Riding the Waves</i> – how Virginia Woolf's groundbreaking novel <i>The Waves</i> has influenced writers, artists and composers across the creative spectrum; <i>To Thee We Sing</i> – the life and career of the African American opera singer Marian Anderson; <i>Fluxus</i> – inside the revolutionary 1960s art movement;

	<p><i>Rhythms of Remembering</i>, a new translation and journey inside one of Wales' oldest poems; <i>Then There Was Light</i> – the controversial late works of composer Karlheinz Stockhausen; <i>Nightingales in Berlin</i> – capturing the sound and music of the latest residents of the German capital; and <i>How to Rebuild a City</i> – the story of the architectural ideas behind Coventry's reconstruction after the war.</p> <ul style="list-style-type: none"> Radio 3 will broadcast regular strands committed to explaining music, arts and ideas to new audiences, such as <i>The Listening Service</i> and <i>Composer of the Week</i>.
	<ul style="list-style-type: none"> Radio 4 will broadcast at least 375 hours of documentaries, using innovative formats to help our audience to a deeper understanding of politics, economics, business, law, history, science, religion and culture. We will commission prominent programming to explore the implications for democracy of big data, social media and artificial intelligence. We will devote significant airtime to exploring practical solutions to the challenge of climate change.
	<ul style="list-style-type: none"> 6 Music will broadcast at least 520 hours of a range of speech-based features, documentaries and essays, including programmes such as <i>Sound & Vision</i>, <i>Journeys in Sound</i> and <i>The First Time</i>.
	<ul style="list-style-type: none"> Asian Network will celebrate the 50th anniversary of the independence of Bangladesh with a series of programmes across the year.

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 2021/22

Television Services

BBC Service	The BBC's commitment to support distinctive output and services
	<ul style="list-style-type: none"> BBC One will broadcast a broader range of genres in peak time than any comparable channel. At least 25 new scripted titles will be broadcast across the portfolio. <p>Drama</p> <ul style="list-style-type: none"> We plan to make over 1,500 hours of Drama programming available to audiences across BBC iPlayer and our channels, with at least 500 hours broadcast on TV. BBC One will prioritise distinctive, high-quality drama working with the very best established and new on-and off-screen talent to reflect lives across the UK. This includes the timely adaptation of <i>This Is Going To Hurt</i> by Adam Kay. BBC Two will partner with BFI on the British Film Premiere season. BBC Three will broadcast fresh new drama with breakthrough talent for young audiences such as <i>Superhoe</i>. <p>Sport</p> <ul style="list-style-type: none"> BBC One and Two will broadcast the years greatest sporting events – Men's Euros, Wimbledon, the Tokyo Olympics and Beijing Winter Olympic Games. We will also cover the Invictus Games from The Hague.

	<p>Comedy</p> <ul style="list-style-type: none"> We plan to make over 500 hours of comedy programming available to audiences across BBC iPlayer and our TV channels, including boxsets of classic comedy favourites, with at least 300 hours broadcast on BBC One and BBC Two (of which at least 50 hours will be first-run). BBC Two will continue to be the home of smart and popular comedy with the return of <i>Guilt</i> and <i>Inside No. 9</i>, as well as new series such as <i>Alma's Not Normal</i>. BBC One will broadcast a wide range of comedies with broad appeal e.g. <i>Mrs Brown's Boys</i> and family favourites such as <i>Ghosts</i> and <i>Worzel Gummidge</i>. BBC Three will continue to champion new voices and reflect young British experience around the UK with a fresh and innovative tone including a new female-led series <i>Ellie & Natasia</i>. <p>Factual</p> <ul style="list-style-type: none"> Across BBC One and Two with at least 5 new factual landmarks series during the year including <i>Pandemic</i>, <i>The Green Planet</i> and <i>Universe</i>. BBC Three will offer fresh and innovative formats, at least 5 new factual entertainment series and returning hits including <i>RuPaul's Drag Race UK</i>.
	<ul style="list-style-type: none"> CBBC will broadcast a broader range of genres than other children's television channels. CBBC will continue to serve the 6-12 audience, with an increased focus towards iPlayer for the older 10-12 age bracket who are increasingly preferring video on demand. 20% of CBBC commissions this year are aimed at the 10-12 audience, with more of these programmes launching on iPlayer first. 60% of commissions are aimed towards the 6-9 audience, with the remaining 20% appealing to the broader 6-12 years range. Both CBBC and CBeebies will interact with children aged 4-12 through presenter-led factual entertainment and game shows such as <i>Blue Peter</i>, <i>Saturday Mash-Up!</i> and <i>Crackerjack!</i>, as well as via the hosted presentation links on the channels and different day parts featuring education or entertainment zones. With some commissions for this year still to be confirmed, CBBC plans as they stand will aim to deliver at least 80 hours of new factual originations, 90 hours of new drama, 30 hours of new commissioned animation, and 60 hours of new comedy and entertainment.
	<ul style="list-style-type: none"> CBeebies will broadcast a broader range of genres than other children's television channels. New originated content for CBeebies this year is weighted towards the 4-6 age range, forming 78% of commissions with the remaining 22% aimed at the 0-3s. Bridging programmes will be created which can span across the 6-8 years range, as these viewers will watch both CBeebies and CBBC and the content can sit comfortably on either channel, along with BBC iPlayer.
	<ul style="list-style-type: none"> BBC News Channel will commit to coverage of live events combined with real-time analysis and explanation to help audiences keep up to date and make sense of significant developments, including key public health messages, as they happen. Reporting from around the Nations and regions of the UK, as well as specialised programmes reflecting the international news agenda. Focus on putting questions from viewers at the heart of our coverage to help audiences understand the news in the way that is most relevant to them.

Radio Services

BBC Service	The BBC's commitment to support distinctive output and services
	<ul style="list-style-type: none"> • Radio 1 will ensure it continues to offer a distinct music mix compared to commercial music radio stations. • Radio 1's Playlist and Brit List will showcase the UK's most exciting new music, with particular support for new and emerging acts. • Radio 1 will continue to ensure new music and UK artists takes centre stage in our daytime programming. • Radio 1 expects to broadcast over 3,500 hours of specialist music programming this year. The flagship <i>Radio 1's Future Sounds</i> programme will continue in its new, earlier 6-8pm timeslot on Monday to Thursdays and we will launch a new Radio 1 <i>Future Soul</i> show in the autumn.
	<ul style="list-style-type: none"> • 1Xtra showcases contemporary black music and acts as a champion for new and emerging UK acts. In daytime, at least a third of the music will come from UK artists, with an intention that at least half of this will be new. • <i>1Xtra Loves Jamaica</i>, a series of programmes focused on Africa and a special R&B Weekend will reflect our audience's shared passion for music. • <i>Hot for 2022</i> will first introduce, and then support the acts we are most excited about for the coming year.
	<ul style="list-style-type: none"> • Radio 2 will ensure it continues to offer a distinct music mix compared to commercial music radio stations, with UK artists and new music at the heart of programming. • Radio 2 plans to celebrate the 1960s in a series of special shows during the summer, together with a series presented by Ricky Wilson of the Kaiser Chiefs built around his passion for 50s Rock & Roll. • Radio 2 will broadcast at least 1,110 hours of specialist music over the year, including <i>Trevor Nelson's Rhythm Nation</i>, regular country, folk, jazz and blues shows, as well as programmes dedicated to rock, reggae and brass bands. • Radio 2 will showcase live music with at least 260 hours of new and archive performances across the year, including coverage from key festivals and events as and when these become possible again.
	<ul style="list-style-type: none"> • Radio 3 will offer uniquely authoritative, yet widely accessible exploration and performance of music from all periods, taking in the whole classical tradition, together with jazz, world music and contemporary electronic genres. • Radio 3 will mark seasons of the year and significant anniversaries with special clusters of music and speech programming. Amongst the cultural anniversaries we'll be marking in 2021: the 150th anniversary of the Albert Hall opening; the 50th anniversary of Igor Stravinsky's death; the 150th anniversary of the premiere of Verdi's opera <i>Aida</i>; the 400th of Dante's birth and the 250th of Walter Scott's birth. • Radio 3 will offer lively and insightful speech programmes and podcasts that illuminate the world of music and musicians, art and artists, drawing new audiences into a deeper experience of British, European and global culture. • Radio 3 will broadcast distinctive mood and talent-led music show formats building on the success of <i>Tearjerker</i>; <i>Downtime Symphony</i>; commissioned with BBC Sounds, to drive discovery and bring classical music to new and young genre-fluid audiences who otherwise might never engage with it. • Radio 3 will maintain its role in unique and challenging long-form audio drama and work with theatres that have been closed during the pandemic. • Radio 3 will commission at least 30 new musical works for performance and broadcast across the UK.

	<ul style="list-style-type: none"> Radio 3 will continue to promote new talent, whether through New Generation Artists, New Generation Thinkers, BBC Sound First or BBC Introducing.
	<p>Drama</p> <ul style="list-style-type: none"> Radio 4 will maintain its commitment to drama, broadcasting major drama series reflecting contemporary Britain as well as adaptations of modern and classic novels, including authors such as DH Lawrence, Thomas Hardy and Rudyard Kipling. We will also continue to reinvent audio drama for younger audiences with a range of new titles aimed at the podcast generation. We will launch a new strand of half-hour drama, encouraging new approaches to writing for radio and making audio drama more accessible to a wider audience on air and online. <p>Comedy</p> <ul style="list-style-type: none"> We will pilot new comedy formats from established comedians and provide opportunities for emerging comic talent to reach a national audience. Radio 4 Extra will provide a unique platform of entertainment and refreshment, curating a showcase of the best comedy, drama and features in the BBC archive. <p>Podcasts</p> <ul style="list-style-type: none"> Following big podcast hits such as <i>Grounded with Louis Theroux</i>, <i>Fortunately with Fi and Jane</i>, <i>You're Dead to Me</i> and <i>The Battersea Poltergeist</i>, Radio 4 will commission more digital-first content to reach new audiences, which will also be enjoyed in the linear schedule. Building on the international success of <i>Mayday</i> and <i>Tunnel 29</i>, we will broadcast the next programme and podcast in the <i>Intrigue</i> series, combining investigative skills and dramatic narrative to powerful effect. Radio 4 Extra will also explore new and diverse podcasts through its unique Podcast Radio Hour.
	<ul style="list-style-type: none"> Radio 5 Live will enhance production of the BBC's hugely popular podcast, <i>That Peter Crouch Podcast</i> with a series of specials to cover the Euros football tournament. Radio 5 Live will continue to produce the distinctive <i>You, Me and The Big C</i> podcast and will continue the station's legacy of supporting community podcasts by producing the next winner of The Rachael Bland Podcast Award for a second year. Radio 5 Live will produce high quality and distinctive coverage of the biggest sports events of the year including Olympic Games, Euros football, Wimbledon, Ryder Cup and the Ashes. Radio 5 Live will provide live commentary on a broader range of sports than any other radio broadcaster, Premier League, Champions League and Women's Super League football, international cricket, rugby and boxing.
	<ul style="list-style-type: none"> 6 Music will champion new and alternative music from the UK and beyond, in particular artists releasing music on independent labels and those getting little exposure on mainstream stations. Strands such as the 6 Music Artist Collection and Artist in Residence will shine an in-depth spotlight on the unique visions of musicians close to the hearts of our listeners. Craig Charles will mark the 50th anniversary of Marvin Gaye's seminal album <i>What's Going On</i> in May.
	<ul style="list-style-type: none"> Asian Network's <i>Future Sounds</i> will showcase the new artists we are most excited about for the coming year; with the station's Playlist continuing to act as a showcase for the British Asian Sound.

Online Services

BBC Service	The BBC's commitment to support distinctive output and services
	<ul style="list-style-type: none"> • BBC iPlayer will be packed with original, high-quality new series, boxsets to binge, classics from the archive and more programmes available on iPlayer first. • A relevant and intuitive experience, tailored to the individual – through a unique blend of human and algorithmic curation. • Distinctive live experiences that reflect what matters to UK audiences – live news, access to big events, and cultural moments that you won't want to miss out on. • A service that works for every young person – from our youngest viewers through to our young adult audience, one service that grows with them at their pace. • Accessible to the audience wherever they are, whatever devices they are using, finding them at the right moments with the right content.
	<ul style="list-style-type: none"> • BBC Sounds will be an experience with live radio at its heart: with new collaborative approaches to commissioning that deliver exclusive content, standout events and regular listening moments joined up across linear and on-demand. • A creative engine for the UK: renewing the offer from our amazing radio stations to deliver value to all audiences, developing new diverse talent through the Sounds Lab scheme, exploring new ways of partnering with community radio, and showcasing the best new and growing British podcasts. • More local than ever: making it easier to discover Nations and local content on its own or as part of curated experiences. • Simple and relevant to you: more value by unlocking BBC Radio content from schedules to curate presentations tailored to your tastes and listening moments both on-demand and through a new scheduled stream of content to help young audiences in particular to manage stress and wellbeing through music and speech content. • Available everywhere: working with others across UK audio to keep radio evolving, relevant and prominent in-car and on new platforms like voice.
	<p>BBC News will begin rolling out an enhanced user experience across an updated website and BBC News app, including:</p> <ul style="list-style-type: none"> • New short-form video and interactive experiences. • New story formats for complex long running stories which enable audiences to determine how long they want to spend on a topic. • Innovative types of curation which make it easier for audiences to find and understand key stories as they evolve. • More transparency and personality within our news by providing more information on our experts and the sources they use. • Live streaming experiences using contributions from BBC journalists on the ground as news breaks.
	<ul style="list-style-type: none"> • BBC Sport will have coverage of major sporting events including the European Football Championships, the Tokyo Olympics, Wimbledon and the Ashes in Australia. • A Premier League service – with a more personalised experience, based around our team passions and unlocking the best of the BBC coverage of individual clubs. • Sport Plus content (i.e. the stories of sport in culture and entertainment), alongside increased online interactivity (user generated content, ratings, games). • Enhanced personalisation, sign-in and topics.

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 2021/22

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. The BBC is also making significant strategic and organisational changes that are directly relevant to this public purpose – in particular see sections 3.3 *Stimulating the UK’s creative sector* and 3.4 *Getting closer to audiences across the country*.

Network TV & Radio

BBC Service	The BBC’s commitment to reflect, represent and serve the diverse communities across the UK and support the creative economy
	<ul style="list-style-type: none"> • Our content plans for 21/22 include a range of output to reflect and represent diverse communities including <i>My Name is Leon</i>, <i>Ralph and Katie</i>, <i>Gentleman Jack</i>, <i>Superhoe</i>, <i>Man Like Mobeen</i>, <i>Our international NHS</i> and <i>Independence Day</i>. From January 2022, <i>Morning Live</i> will be presented live from Salford. BBC One will be the only channel in the UK to broadcast all of its live morning output from outside London. • We will launch a new daytime drama, <i>Hope Street</i>, set in rural County Down, to complement other daytime series from the Midlands. • We will broadcast at least 20 Drama and Comedy titles that are clearly set in towns, cities and counties right across the UK. • We will broadcast up to 10 new factual series from all four Nations as a result of BBC Three and BBC Two’s work to support Nations and regions companies through Covid. • Network TV and Nations & Regions will continue working together to implement a new co-commissioning model that will see the BBC deliver more portrayal-led commissions on the main network channels and iPlayer. <p>Supporting the creative economy across the UK</p> <ul style="list-style-type: none"> • We will move the BBC Writers-room headquarters to Salford and we will appoint four new Drama commissioning roles, one in each Nation, who will lead on new writer development and support the Commissioning Editors to build the range and pipeline of new voices across the UK. • BBC Three will build on the success of their ‘Northern Voices’ scheme, by launching a Documentary opportunity for Midlands producers with BBC England, to champion local companies who want to tell young, authentic regional stories. • Our £2m diversity fund will, amongst other things, support a diverse talent scheme across series 6 and 7 of <i>Shetland</i> focussing on entry level, mid-level and

	<p>script editing roles; co-fund two trainee series producers with Dragonfly North on the next series of <i>Ambulance</i>; and fund 3 additional production roles from a working class background for Series 3 of <i>Angels of the North</i> to improve socio-economic diversity and strengthen talent development in the Newcastle and Darlington areas.</p> <ul style="list-style-type: none"> • We will increase the number of Network commissioner roles based in the North of England to support local ideas and companies in the region. • We will refresh the recipients of our small indie fund to support the growth and broaden the range of companies we commission – with a focus on diverse led and Nations and regions producers.
	<ul style="list-style-type: none"> • CBBC will reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen. • Animation will play an increased role in our future audience strategy over the next few years and we are launching a pilot initiative to support the creative economy in developing new creative animation talent in the UK.
	<ul style="list-style-type: none"> • CBeebies will reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen.
	<ul style="list-style-type: none"> • Radio 1 will support the UK's creative industries across the UK as they look to reopen from Lockdown, celebrating live music, festivals and clubs as and when relevant guidelines permit.
	<ul style="list-style-type: none"> • 1Xtra's UK Tour will shine a spotlight on 16 cities in April. • In partnership with BBC Introducing and Children In Need, we will showcase the talents of local artists and creatives, as well as reflecting stories from those working as a force for good in local communities.
	<ul style="list-style-type: none"> • Radio 3 will support the rebuilding of the classical music industry and the culture of live performance as it emerges from the pandemic, by broadcasting dedicated performances and recordings from a wide range of festivals and concert halls around the UK, as and when relevant guidelines permit. • Radio 3 will continue to unearth and celebrate the work of neglected women and BAME composers, living and dead.
	<ul style="list-style-type: none"> • We will engage with and tell the stories of people across the UK, through documentaries, <i>The Listening Project</i> and the launch of a new conversation strand which explores life-changing situations. • We will explore the history of the British slave trade and its continuing influence on our lives today. • A new series will explore the UK's history and self-understanding in collaboration with local museums. • A series of documentaries will examine attitudes to the Union, with 4 programmes from each of Scotland, Northern Ireland, Wales and England. • A series of 10 dramas, from 5 different parts of the UK, involving 50 new and established writers with distinctive regional identities, will create a collage of stories about contemporary life across the country.
	<ul style="list-style-type: none"> • 5 Live will continue to reflect the UK-wide audience as the only UK-wide speech station based in the North of England. • Radio 5 Live will cover more women's sports than any other radio broadcaster.
	<ul style="list-style-type: none"> • Radio 6 Music will mark Pride with an iconic season of artist-led shows, playlists and mixes.

	<ul style="list-style-type: none"> 6 Music will aim to support grassroots live music and performance, across the UK, highlighting initiatives like Independent Venue Week, and inviting new and emerging artists to perform in session as and when social distancing guidelines allow.
	<ul style="list-style-type: none"> Asian Network will begin work to consolidate at a single base in Birmingham. Following a 'new voices' initiative, Asian Network Represents on Sunday evenings will showcase a diverse set of new presenters throughout 2021. The line-up includes a number who are new to radio, with each DJ enjoying a month to share their passion for British Asian culture.

BBC Wales

BBC Service	The BBC's commitment to reflect, represent and serve the diverse communities across the UK
 	<ul style="list-style-type: none"> During this period, iPlayer hits <i>Keeping Faith</i> and <i>Hidden</i> will return for their final series and crime thriller <i>The Pact</i> launches. Comedy remains a central pillar of content with a 'Festival of Funny' pencilled for the autumn and the welcome return of sitcom <i>The Tuckers</i> and the award-winning <i>In My Skin</i>. Landmark factual shows continue to punctuate the year including <i>The Celtic Deep</i> and <i>Snowdonia Farmers</i>.
	<ul style="list-style-type: none"> Political coverage of the Senedd elections on key programmes, including <i>Radio Wales Breakfast</i>, <i>Drive</i> and <i>Sunday Supplement</i>. Also delivering additional content through podcasts such as <i>Walescast</i>. We will provide extensive coverage, including live commentary of every Wales game, of the 2021 European Football Championships. We will also provide coverage of Welsh athletes at the Olympics, the Lions Tour and the Women's Rugby World Cup. We will continue to support Welsh culture, including the Machynlleth Comedy Festival and The Hay Digital Festival. We will attract younger audiences by creating bespoke podcasts and content for BBC Sounds – including <i>The Hayley Pearce Podcast</i>. Comedy will also continue to be a priority for BBC Radio Wales, with a range of pilots supporting new talent, alongside the return of established series such as the all-female sketch show, <i>Welcome Strangers</i>.
 	<ul style="list-style-type: none"> Radio Cymru's recently launched morning news programme, <i>Dros Frecwast</i>, will provide comprehensive and accessible coverage in 2021 of the pandemic, the Welsh Parliamentary Elections and major sporting events. Plans are in place to provide a creative, on air response to the cancellation of the major Welsh language cultural festivals, as well as a series of concerts and sessions with popular Welsh artists. We'll continue to expand our Welsh language content produced exclusively for BBC Sounds and will create more space for diverse voices and strengthen our offer for young audiences.

BBC Scotland

BBC Service	The BBC's commitment to reflect, represent and serve the diverse communities across the UK
	<ul style="list-style-type: none"> • Drama will be a mainstay of our network offer to audiences, with the return of <i>Shetland</i> (for its sixth series) and new 2 new 6-part thrillers – <i>Vigil</i> and <i>The Control Room</i>. In comedy, there will be a welcome return for the residents of Latimer Crescent in <i>Two Doors Down</i> and, for younger viewers, <i>Molly and Mack</i> will be back on CBBC. <i>Tricky</i> will return to Radio 4's podcasts for a second series of topical discussion. • News programming will continue to feature prominently on BBC One Scotland, with coverage of key events across the year, including the Holyrood elections in May, the European Football Championships and the Olympics in summer 2021 and the world climate conference – COP 26 – which is due to take place in Glasgow in November.
	<ul style="list-style-type: none"> • Fresh and innovative content, formats and new talent, will continue to define the BBC Scotland Channel. • Factual programmes across the year will include the return of <i>Inside Central Station</i>, <i>Inside the Zoo</i> and Scotland's <i>Home of the Year</i>. There will also be new series of <i>Murder Case</i> and David Wilson's <i>Crime Files</i> and <i>Who Owns Scotland?</i> will scrutinise urban and rural land ownership. • The multi-award winning <i>Guilt</i> will return to the BBC Scotland Channel and BBC Two for a second series. • <i>Burnistoun's</i> Iain Connell and Robert Florence will bring a new comedy series to screens with <i>The Scotts</i>. • <i>TUNE</i> and <i>Loop</i> will highlight the best stories in music and arts from across Scotland.
	<ul style="list-style-type: none"> • BBC Alba will broadcast the eighth and concluding series of the Hebridean-set drama <i>Bannan</i> and an ambitious new co-funded drama series for children, <i>Na h-Òstairean</i> will be produced.
	<ul style="list-style-type: none"> • Political coverage of the Holyrood elections in May will feature across our news output, including the recently introduced <i>Sunday Show</i>. • BBC Radio Scotland will be the 'Home of the Euros' in summer 2021, with extra programming and special events. • We will launch our own COP26 children's writing competition – <i>Climate Tales</i> – culminating in a simulcast finale with the BBC Scotland channel.
	<ul style="list-style-type: none"> • BBC Radio nan Gàidheal will continue to provide its unique mix of speech and music programmes for Gaelic speakers and new talent development will be a priority.

BBC Northern Ireland

BBC Service	The BBC's commitment to reflect, represent and serve the diverse communities across the UK
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 	<ul style="list-style-type: none"> • Deliver impactful television drama for BBC network audiences, including <i>Line of Duty</i> and <i>Hope Street</i>. • Work collaboratively with BBC Three on locally produced programmes for younger audiences and across a range of genres. • Maintain the breadth and appeal of our local television schedule with a mix of returning strands and new commissions. • Deliver landmark documentaries on major historical issues and themes, including <i>Road to Partition</i>. • Reflect community diversity and contemporary life through strands including <i>True North</i>, <i>Home Ground</i> and our minority language output. • Work to make locally produced/relevant television programmes easier to find on BBC iPlayer. • Commission <i>A Season of Arts</i>, a cross-platform celebration of arts and creativity. • Maintain the breadth, impact and distinctiveness of our journalism in BBC <i>Newsline</i>, <i>Spotlight</i> and <i>The View</i>.
 	<ul style="list-style-type: none"> • Consolidate schedule and other changes on BBC Radio Ulster/Foyle, maintaining distinctiveness and developing opportunities for new talent and more diverse voices. • Showcase musical talent through our BBC Radio Ulster School Soloist of the Year competition and Young Musicians' Platform initiative. • Describe, explain and facilitate debate about the centenary of partition and the establishment of Northern Ireland. • Develop our documentary strand, <i>Assume Nothing</i>, and showcase emerging comedy talent and writing. • Provide audiences with news, information and analysis about Covid-19 and post-Brexit issues. • Work collaboratively with other organisations in delivering programme initiatives, including Book Week with Libraries NI. • Develop the profile, reach and impact of locally produced output on BBC Sounds, including podcasts such as <i>Year 21</i>. • Broaden listener engagement with BBC programmes, reflecting diverse voices and experiences from across the region. • Provide a forum for the sharing of listeners' stories, views and concerns on programmes including <i>The Nolan Show</i>.

BBC England

BBC Service	The BBC's commitment to reflect, represent and serve the diverse communities across the UK
BBC Local Radio / BBC England TV	<ul style="list-style-type: none"> • Our 15 regional TV news programmes will continue to be fundamental to the BBC's news offer in England. • 39 local radio stations and online services will provide an accurate picture of what is happening for audiences in their local area. • We will launch a new flagship current affairs series across England, reflecting the big stories affecting people who live right across the country. • We will bring audiences impartial coverage of the local and mayoral elections. • Our local and regional services continue to provide a front door to the BBC for new talent, placing authentic local voices and a wider array of ideas. • Our new commissioning model will ensure audiences right across the country see and hear themselves represented on the BBC including partnerships with BBC channels (e.g. <i>Angels of The North</i> on BBC Three).

- We will find innovative ways to expand local and national campaigns like our successful *Make A Difference* initiative.

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 to reflect the UK to the world

BBC Service	The BBC's commitment to reflect the UK to the world
	<ul style="list-style-type: none"> • BBC World Service will continue to bring the best journalism in English and more than 40 languages. • Its key editorial focus will be to cover the coronavirus around the world; climate change (<i>Life at 50 Degrees</i>); learning and education and tackle disinformation. • Editorial control and operation of the BBC World News channel will move to the public service news operation.
	<ul style="list-style-type: none"> • BBC Studios will continue to promote BBC and other British content to the world, through the selling of content, doing deals, making programmes like next year's <i>The Green Planet</i> with international partners, making <i>Dancing with the Stars</i>, and launching D2C services such as BBC Select. • With BBC Studios we will look to create new opportunities for UK independent producers to exploit the growing global commercial opportunity for UK audio.
	<ul style="list-style-type: none"> • BritBox will continue to showcase the very best of British content to audiences in key markets globally.
	<ul style="list-style-type: none"> • Radio 3 will continue to support and promote live music across Europe and more widely, through its participation in the EBU music exchange.

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 2021*, the Board consists of:

- | | |
|-----------------------|---|
| • Richard Sharp | Chairman |
| • Tim Davie | Director-General |
| • Nicholas Serota | Senior independent director |
| • Elan Closs Stephens | Non-executive director; member for Wales |
| • Shirley Garrod | Non-executive director |
| • Tanni Grey-Thompson | Non-executive director |
| • Ian Hargreaves | Non-executive director |
| • Tom Ilube | Non-executive director |
| • Charlotte Moore | Chief Content Officer |
| • Steve Morrison | Non-executive director; member for Scotland |
| • Leigh Tavaziva | Chief Operating Officer |
| • Fran Unsworth | Director, News and Current Affairs |

** There are currently two vacancies on the Board – the non-executive members for England and Northern Ireland.*

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/howeare/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

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

- After each financial year, the BBC will publish an Annual Report assessing progress, including how it delivered the creative remit and work plan and how it complied with each of its General Duties and its regulatory obligations.
- The BBC Board will approve any material changes to the UK Public Services and non-service activities which are subject to a Public Interest Test in line with our published policy.
- The BBC will publish data to demonstrate fulfilment of the mission and public purposes, and compliance with the other General Duties.
- The BBC will continue to comply with its framework for handling complaints.
- The BBC will continue to comply with our 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 our existing and new industry measurement systems and tracking surveys to analyse and assess the views and interests of UK audiences.
- We will continue to organise regular qualitative and quantitative research projects and also 'Meet the Audience' sessions, where content creators and commissioners can meet with audiences both face to face and virtually .
- The Board and Executive Committee will also engage face to face and/or virtually with panels of audience members across the country on specific topics.
- We will monitor social media on an on-going basis as another tool for understanding audience views and we will continue to invest in our Audience Services function, enabling the public to correspond with us on any issue.
- 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 with audiences and report on the findings in the BBC's Annual Report, four of which will be delivered by the Board's Nations Committees.

3. Market impact

Description

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

Our plans to fulfil this duty

- We will adhere to our published Policy on how we will consider proposed material changes to the UK Public Services and non-service activities, including publishing and consulting on any planned material changes.
- Under our complaints 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; and
 - Information required as part of our Equality Information Report.
- We will also continue to publish the salary disclosures required under the Charter relating to pay over £150k annually, along with our voluntary regime of quarterly expenses disclosure for senior managers.

- 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 information 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

- We have a workforce Diversity and Inclusion Plan for 2021-23 which includes our 50:20:12 targets for gender, Black, Asian and minority ethnic, and disabled staff, as well as plans to set additional, meaningful workforce targets. We will deliver the actions in this plan alongside our Creative Diversity goals.
- We will publish detailed diversity data for all our staff, including on socio-economic background, as part of our annual Equality Information Report.
- Our Diversity and Inclusion Advisory Group will continue to meet regularly to discuss action and progress on the BBC's strategy.
- We have committed £112 million to increasing diverse representation on-air/onscreen and off air, over a three year period, which will also support the creative economy across the United Kingdom.
- To further demonstrate our commitment to the Creative diversity and inclusion agenda, we have implemented a new 20% off screen diversity target for all new TV commissions as of the 1st April. This builds on the foundation of our Diversity Commissioning Code of Practice which we launched in 2018 and outlines our principles for long term sustainable change.

- 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.

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. The Charter also requires the BBC to take all reasonable steps to minimise the risk of the loss or disruption of BBC radio and television services.

Our plans to fulfil this duty

- We will continue to invest in the BBC's Research and Development (R&D) department in line with the BBC's long-term objectives.
- We will continue to share our insights from R&D, for example using industry white papers and relevant professional gatherings, including standards bodies. We will use our web and social presence to highlight key messages to a wider audience.
- We will continue to invest in resilient television and radio distribution systems to minimise any risk of loss of output
- We will continue to test our Disaster recovery systems on a regular basis to ensure our normal and backup broadcast systems operate correctly

How we will measure our activity

- We will record the availability of our coding and multiplexing systems that are used to distribute our radio and TV services
- We will at least once per year exercise our Disaster recovery systems to ensure they are fit for purpose
- We will meet the R&D commitments made above.

8. Stewardship of public money

Description

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

Our plans to fulfil this duty

- We have a clear financial delegation and approvals framework in place, approved by the BBC Board, so that investment cases receive appropriate scrutiny at the right level of the organisation.

- Oversight is exercised through a reporting process requiring monthly and quarterly financial reports to the Board, with monitoring of performance against approved budgets as a key performance measure.
- Independent assurance is sought from internal and external reviews including statutory audit opinions, Internal Audit reviews, National Audit Office (NAO) Value for Money reviews and other commissioned third-party reviews.
- The BBC Programme Management Office (PMO) provides direct and independent assessment of project performance and delivery confidence to ensure action is taken to mitigate the risk of project failure and optimise for success across our critical projects.
- We prepare our Annual Report and Accounts in line with International Financial Reporting Standards (IFRS) and subject to a full statutory audit by the NAO as our statutory auditors.
- We will monitor our commercial activity and the performance of our commercial subsidiaries through the Commercial Holdings Board.

How we will measure our activity

- True and Fair statutory accounts will be prepared in line with IFRS, based on an audit opinion from the NAO, the BBC's external auditors.
- We will report on our mechanisms for provision of information to the Board and the Audit and Risk Committee on compliance with the Charter, to ensure that the transactions reflected in the BBC's financial statements have been applied to the purposes as intended and conform to the relevant frameworks governing them.
- We will seek to receive a propriety opinion from the NAO, the BBC's 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 are working towards setting a refreshed suite of targets around sustainability and environmental impacts arising from the operations of the BBC, including an ambition to be net zero for greenhouse gas (GHG) emissions by 2030.

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.
- We will report our progress on sustainability and climate change risk in our Annual Report, in line with a leading climate reporting framework.

10. General duties in relation to commercial activities

Description

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

Our plans to fulfil this duty

- The Fair Trading Committee will continue to: keep under review the BBC's compliance with Ofcom's trading and separation requirements; commission an annual independent audit; review, consider and approve the BBC's transfer pricing methodologies; 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.
- We will continue to meet our publication and information provision obligations to Ofcom, detailing the financial performance of our commercial subsidiaries and setting out detailed methodologies for transfer pricing within our group.

How we will measure our activity

- We will publish the number of upheld complaints about compliance with the commercial activities requirements under the Charter and Agreement or in the Ofcom Operating Framework, and our response to such complaints.
- We will publish the number of Ofcom enforcement actions in relation to compliance with the Ofcom Operating Framework in this area.