



BRINGING US CLOSER

BBC ANNUAL PLAN 2020/21

May 2020

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FOREWORD

This Annual Plan is being published in extraordinary circumstances. Everything about our lives has changed. The coronavirus pandemic has led to the tragic death worldwide of hundreds of thousands, serious illness for millions and an almost unimaginable and sudden change in almost every aspect of everyday life for most people. It has had a huge impact on many businesses, economies and families. It is the biggest crisis that Britain has faced since the Second World War.

The role of the BBC is never clearer than at times of national crisis. We provide the public – in great numbers, locally, nationally and internationally – with trusted, impartial news and information they can rely on. We help bring the country together, to share, to understand, to laugh and to commemorate. We examine the big decisions taken by those with responsibility over our lives, explaining the choices and making sense of the challenges. We connect people who are isolated, bringing companionship and a link to the world.

The BBC has taken action in an unprecedented way during this crisis, strongly supported by staff who are dedicated to serving the public. Chapter 1 of this Plan outlines how we have responded quickly to our audiences' needs and concerns. It explains how we have informed, educated and entertained the nation as never before, brought communities and the nation together, and supported the wider media industry. In return the public have responded to the BBC's output in enormous numbers, with audience usage and opinions of the BBC sharply up across almost every metric. It will take time to emerge from the challenges we all face, but the BBC will be there for the public it is there to serve all the way through.

However, the longer-term trends of global and technology-led disruption have not let up. If anything, this crisis is set to accelerate those trends. So the BBC's strategy to respond to them must accelerate as well. Chapter 2 sets out our high-level two-year plan and how it reflects these extraordinary circumstances and a hugely changed media landscape.

The BBC's own output has been severely affected by the pandemic, as productions have been put on hold, and sporting and cultural events cancelled or delayed. Chapter 3 outlines our creative remit – our editorial response to our five public purposes – as far as we are able to, while so much about the rest of the year is still uncertain.

Put together, Chapters 2 and 3 represent a strong strategic and creative response to findings from recent Ofcom reviews. Chapter 4 sets this out in more detail.

The whole of the media sector has been seriously affected by Covid-19. Going into the crisis, the BBC had 24% less to spend on UK public services than if the licence fee had risen with inflation since 2010. We always planned for a deficit this year. However, the crisis has made it worse. This is because of the phasing out of payments from the Government for free TV licences for over 75s, the Board's decision to delay the new scheme for over 75s by two months, and the severe impact of the coronavirus on our commercial operations, leading to falls in advertising and the halting of productions. These losses in income will require further savings in our content budgets and our operating costs of £125m this year, with more likely to follow in 2021/22. This is in addition to reaching the £800m of savings already factored into the plan for 2020/21.

Chapter 5 outlines how our 2020/21 budget responds to all these pressures. There is considerably more uncertainty in our financial plan than would normally be the case because of the impact of the coronavirus and it will need to be kept under constant review throughout the year.

It is clear the BBC can help support the country as it emerges from this crisis. Today, we are supporting more parts of the media industry than any other provider. We have joined forces with other broadcasters

and the independent production sector to help restart production safely. We will be using our commissioning budgets to invest in creativity across the whole UK and to increase the diversity of our output, led by our plans for BBC Three. We will focus our local and regional portfolio to do more in the Midlands and the North of England. We will offer a platform to new talent, to diverse voices and to artists who cannot reach audiences live. We will be redoubling our efforts to reach the hard-to-reach, the less secure, and the young.

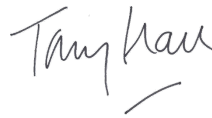
This role is underpinned by the licence fee. Its universality guarantees our commitment to creativity and risk-taking: because we are funded by everyone, we must offer something outstanding for everyone. Far from growing less relevant in a digital age, this unique relationship with audiences has never been more necessary. Direct funding through a licence fee also ensures the BBC's independence. And it secures our responsibility to reflect every part of the UK.

The BBC is owned by everyone. We are part of society. We have seen that all too clearly during this crisis, and we have been touched and humbled by the way people have put their trust in the BBC in huge numbers. Our responsibility to them will not diminish over the next period of the pandemic.

As this value has become more self-evident in the last few weeks, it is more important than ever to have a proper conversation with the British public about the BBC's next 100 years as it approaches its centenary. The British public own the BBC, they use it more than any other provider, and they pay for it. It is they who should have the primary voice in the debate about its future.



David Clementi, Chairman



Tony Hall, Director-General

1. PUBLIC SERVICE BROADCASTING IN A TIME OF NATIONAL CRISIS

The BBC's mission is to inform, educate and entertain all audiences. This crisis has proved that this mission is timeless and more relevant than ever:

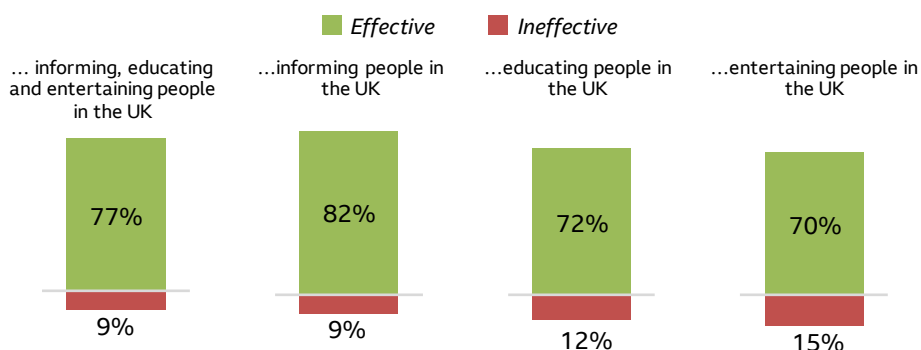
- Audiences need trusted news and information, free at the point of delivery, shorn of misinformation and propaganda, to understand and make sense of the news and its complex, overlapping stories
- People in the UK are seeking advice, education and support to deal with the impact of the crisis on their own lives, as well as formal learning when schools are closed
- When life is difficult, stressful and challenging, entertaining the nation and providing laughter, escapism and universal access to arts and culture is a public service
- At a time of national emergency, bringing the nation together and creating shared spaces for communities to connect is an essential duty.

As the national broadcaster, the BBC has a crucial and central role to play at this time of crisis. Uniquely, we connect and serve every Nation of the UK, every region and local area, on TV, radio and online. We serve all audiences, no matter who they are or where they live. We are a trusted provider of public information, a forum for discussion, debate and the sharing of experience. We help keep the UK entertained and laughing when we need it most. We are doing everything we can to inform, educate and entertain the British public at a time when that has never been more important.

The public's response to the BBC in this period has been extraordinary. As social distancing began in the UK in the third week of March, pan-BBC reach among adults peaked at 94%. That is: 94% of the British public used the BBC that week. 86% of young adults aged 16-34 used the BBC that week, up from 77% the week before. On the single day of Monday, 23 March – when the Prime Minister announced the lockdown – 84% of UK adults came to the BBC, close to 45 million people. No other public service in the UK can reach that many people at one moment.

The overwhelming majority of the British public believes that the BBC is being effective at delivering its public mission and purposes at the moment.

It is the BBC's mission to inform, educate and entertain people in the UK. Thinking of what the BBC is providing at the moment, across BBC TV, iPlayer, radio programmes, websites or apps, how effectively or ineffectively would you say that the BBC is...



Source: Ipsos MORI for the BBC, 1,038 UK adults 18+, April 2020

But, of course, the BBC is also affected by this crisis. A significant proportion of staff have been unable to work, because of illness or caring responsibilities. Productions have halted, live sport delayed and

performances postponed or cancelled. Almost overnight, close to 90% of our staff shifted to working from home.

Like the rest of the sector, we have had to improvise, reinvent, experiment and prioritise in order to keep our main services and products on air and online. Our priority has been to do more than ever before to serve the British public, by informing, educating and entertaining them as only the BBC can, while keeping our staff safe and secure.

This chapter outlines – as at May 2020 – our output and our plans in these areas and how the public has responded so far. As we learn more about how the coronavirus pandemic evolves and what our audiences need from us, we will adapt and shape what we do to respond.

1.1. Informing the UK; its Nations, regions, localities and communities; and the world

Our core role is to bring trusted news and information to audiences in the UK and around the world in a fast-moving situation, and to counter confusion and misinformation that has continued to proliferate.

We have made visible changes to our output to focus on the latest news, information, live events and audience questions. *Breakfast*, *News At One*, *News At Six*, the 18:30 regional news and *News At Ten* are performing a vital role on BBC One. We have moved to a core news service on the BBC News channel in the UK and integrated more of the operation with BBC World News. *Newsnight* and *The Andrew Marr Show* have remained on air while *Question Time* has been broadcast in peak time at 8pm on Thursdays without a studio audience. We have launched specific programming to help audiences understand the issues, including Covid-19 specials in peak time on BBC One, and *Your Questions Answered* on the News Channel. Teams from other scheduled programmes, currently off air, have been supporting the core operation, which is also providing live coverage of major news conferences and Government briefings to BBC iPlayer, TV and News Online.

Special commissions for BBC television in this period include:

- BBC One's *Fighting the Virus: A Doctor's Story* which sees doctors and twin brothers Chris and Xand van Tulleken tell the story of the pandemic from a personal, medical and humanitarian perspective
- BBC Two's commissions include a *Hospital* special going behind the scenes as the NHS responds to the Covid-19 pandemic; and a two-part special from the long-running science strand *Horizon*, which investigates the scientific facts and figures behind the crisis
- Current affairs documentary *This World: 54 Days* tells the story of the critical days when China and the USA had the chance to change the trajectory of the coronavirus pandemic and save thousands of lives.

On radio, *Today*, *World at One*, *PM* and *The World Tonight* lead our news coverage for Radio 4. 5live has successfully focused on being a forum for debate, answering listeners' questions with regular phone-ins, and hosting the national conversation about the crisis. *Newsbeat* has provided tailored News content for young audiences on weekdays 12:45-13:00 and 17:45-18:00, across Radio 1, 1Xtra and the Asian Network. Asian Network's *Big Debate* – its weekday phone-in at 10:00-12:45 – has covered a wide range of issues related to the current crisis. *Newscast* has become a daily edition of *The Coronavirus Newscast*.

Over the last few weeks we have seen unprecedented use of our digital news services in the UK and around the world, with high consumption of our live pages, explanatory journalism and in-depth reporting. BBC advice guides provide people with clear public health information in an easily digestible form. These are clearly branded and have been kept on the front page of BBC News throughout the

Covid-19 period. Examples include: *Coronavirus: What do all the terms mean?* and *Coronavirus: What it does to the body*.

We have had over 35 million views to the explainer *Coronavirus: What are the symptoms and how can I protect myself?* *Coronavirus UK map: How many confirmed cases are there in your area?* has so far accumulated 118 million page views, making it our most-read page ever. There is also a specific coronavirus section of the BBC News website, assisting audiences by collating all the relevant stories in one place. This page includes Reality Check and in-depth features, video explainers and the rolling news latest updates, amongst other content. We have been making changes to the way our teams are organised to sustain these services.

The BBC has continued to deliver news through our main social media accounts as a way of engaging audiences with trusted information about the pandemic. This is particularly true in global markets where social media is an important way of reaching audiences. We have seen record usage of social media accounts: the BBC News YouTube account saw 38 million video views in the last week of March, compared with a 2019 average of 9 million per week. The BBC News UK Twitter account saw record numbers of engagements, with 5.6 million in the first week of April, compared with a 2019 average of 1.2 million per week. We have also continued to delay the decision around the Red Button text news and information service.

On local radio in England, all schedules have been changed and stations are now running a three-shows-a-day format between 06:00-18:00. Since the crisis struck, the 18:30 regional news programme has often been the most watched programme on television on any given day. We have focused our efforts on serving audiences at this time and suspended Nations and regional news bulletins at breakfast in line with changed audience behaviours and needs. We have also merged some regions in the late-evening bulletins.

In Scotland, live coverage of the daily Scottish Government briefings are broadcast on BBC One Scotland, BBC Scotland channel, Radio Scotland and the BBC Scotland News website. *Debate Night* and *Breaking the News* are being broadcast without a studio audience. In Wales, the daily press briefing by Welsh Government Ministers is televised live. In Northern Ireland, Radio Ulster's *The Nolan Show* and *Talkback* have been extended by 30 minutes every weekday. Online, all three Nations have been bringing the public the latest news throughout the day, with the broadest range of reports and analysis.

Countering widespread misinformation has been a key part of our activity. An Ofcom survey found that close to half of UK online adults came across false or misleading information about the coronavirus in the last week and the BBC is committed to challenging these fake news stories, which often promote inaccurate and sometimes dangerous health "advice". Our well-established, expert BBC teams including the BBC Trending, Reality Check, User Generated Content and BBC Monitoring's Disinformation Team have been brought together to provide a dedicated service covering and debunking misinformation daily.

The BBC has led an industry collaboration of major news and tech organisations who are working together to identify rapidly and stop the spread of harmful coronavirus misinformation. The Trusted News Initiative (TNI) was set up last year to protect audiences and users from misinformation. Now the partnership will extend its efforts to identifying false and potentially harmful coronavirus information by putting in place a shared alert system, so that partners will be able to alert each other to misinformation about coronavirus so that content can be reviewed promptly by platforms, whilst publishers ensure they do not unwittingly republish misinformation.

The reaction of audiences in the UK and around the world to this activity has been extraordinary, demonstrating the huge need for and the immense public appetite for the values of trusted, impartial, accurate news:

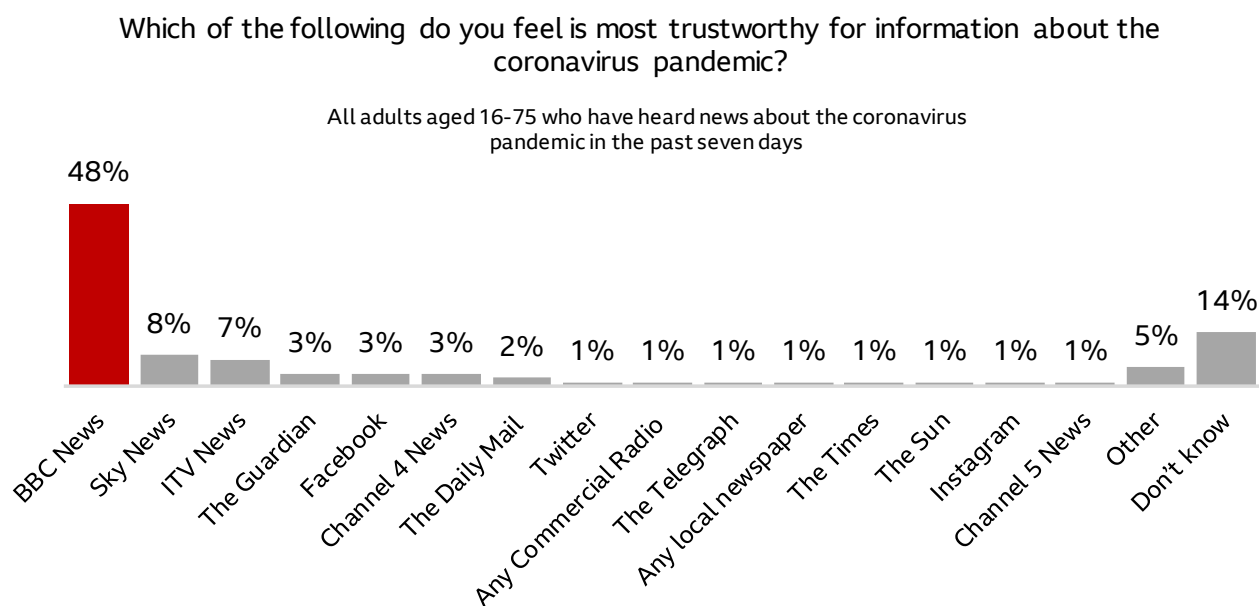
- In the first week of social distancing in March, nine in ten adults consumed BBC News across all platforms. The same was true for eight in ten young adults
- Audiences have been turning back to television news as the national journal of record. In the last week of March, 79% of UK adults tuned into BBC Network and Regional News on television, up from 59% in February. 57% of 16-34s watched BBC Network and Regional News on TV in that week, up from 26% in February. BBC TV Network News had its highest weekly reach among adults since 2003
- On average, BBC TV Network and Regional News in late March / early April 2020 reached over 26 million people daily, compared with 16 million people on average in 2019
- In the last week of March, 12.5 million people watched the *News at One* (81% higher than the same week the previous year), 20.5 million the *News at Six* (73% higher), 20.4 million the BBC's regional TV news at 18:30pm (63% higher), 19.4 million the *News at Ten* (35% higher)
- A record-breaking 81 million UK browsers came to BBC News Online in the week of 16 March, up 58% on the previous record in the week of the General Election in December 2019.

As lockdown continued during April, audiences to BBC News remained very high with 70% of UK adults, on average, viewing BBC TV Network and Regional News weekly and over 60 million UK browsers to BBC News Online on average per week. Daily reach this April to BBC TV News overall was still 50% higher than last April. And on 10 May, the Prime Minister's statement had an average audience on BBC TV of 20 million people, with more than 15 million for the following News Special programme.

The BBC is also cementing its reputation as the UK's most important and trusted source of news.

According to research by Ofcom, the BBC is considered to be the most important source of information/news about the coronavirus outbreak for people – cited by 52% of adults at the start of lockdown, far ahead of the next nearest (official sources – such as scientists, NHS, WHO, Government – on 16%). In this research by Ofcom, 83% of users trusted coverage on BBC TV, with high figures also for other TV news broadcasters among their users. The least trusted sources were social media and closed groups where between one in five and one in four users say they trust the news and information about the pandemic they find there.

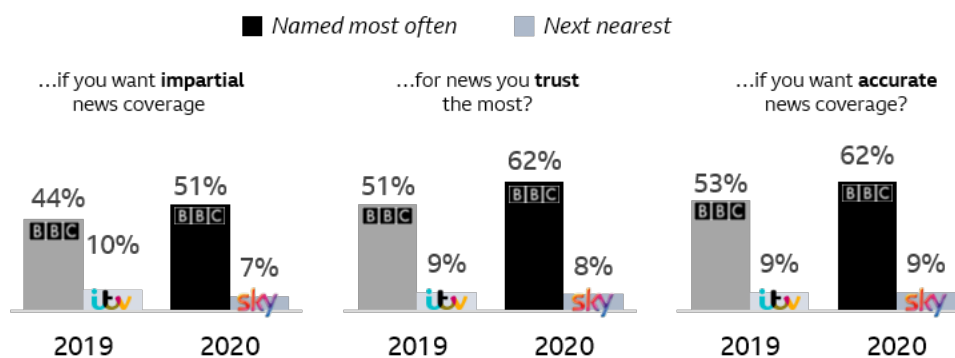
This is supported by an April 2020 survey conducted by Ipsos MORI for the BBC. The BBC is by far and away the most trusted news source of information about the pandemic:



Source: Ipsos MORI/BBC, 3-7 April 2020, 2,143 UK adults aged 16-75 who have heard news about the coronavirus pandemic in the past seven days. Sources include all platforms that a provider is present on

And when asked to pick the one source audiences are most likely to turn to for impartial, trusted and accurate news in general, the BBC's lead over the nearest news provider has grown by around 10 percentage points:

Of all the news sources (TV broadcaster, radio, newspaper, magazine or website or app or social media), which **ONE** source are you most likely to turn to... [unprompted]



Source: Ipsos MORI for the BBC, 2019: UK adults 15+ who follow the news (1,829); March 2020: UK adults 18+ who follow the news (1,013)

BBC News around the world

The coronavirus health emergency is likely to dominate the BBC's international news coverage for the foreseeable future. Alongside the pandemic is what the World Health Organization has called an 'infodemic'. The BBC's global news operations have been playing a crucial role bringing accurate factual information to millions, particularly in countries where misinformation is rife. A new daily podcast featuring a round-up of reports and medical information, *Coronavirus Global Update*, is broadcast on radio and available on World Service websites.

As a result, it is not just in the UK where we are seeing unprecedented audiences. In each of the last two weeks of March, World Service Languages reached 164 million people around the world on digital services alone. This included record reach of 73 million on BBC World Service Language sites directly in the week of 23 March, with coronavirus stories the main driver of this.

In their respective peak weeks, the Kyrgyz service was up 956% on digital compared with the April-December 2019 average, Gujarati 428%, Afrique 256%, Indonesian 336%, and Hindi 360%.

And in their respective peak weeks, the Russian service was up 188% versus the April-December 2019 average, reaching 10 million people digitally, the Turkish service was up 86% at 4 million, and the Arabic service up 114% at 22 million. In the last week of March, the Persian service – at 11 million – was up 240% compared with the April-December 2019 average.

There have been over 1 billion page views to coronavirus-related stories on bbc.com.

1.2. Educating, advising, supporting and connecting

We are helping people in the UK deal with the impact of the crisis on their own lives, by providing education, advice and support, as well as connecting people virtually to culture and worship when lockdown and social distancing makes those activities physically impossible.

Formal learning for children and teenagers

At a time when schools are closed, the BBC is delivering the biggest education offering in its history to help ensure that children across the UK have access to curriculum-supported learning for the summer term, working closely with trusted education providers, teachers and partners, and developed with teaching professionals.

On 20 April we went live with the first tranche of Bitesize Daily Lessons, offering three structured lessons every day – in Maths, English and one other subject – to learners from Years 1 through 10. Our initiative to meet the UK's biggest educational challenge in a generation drew on a range of partners across the education industry, all of whom provided content for free to help support parents schooling at home for the first time. Within the first week the number of browsers coming to the site was 5.2m, a new record week for the site and three times the equivalent figure last year.

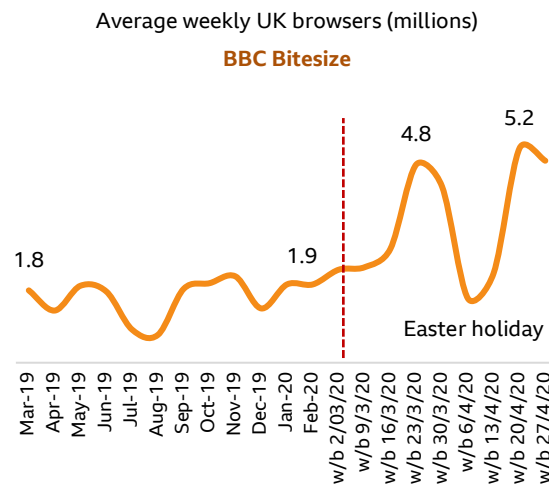
Alongside Daily Lessons online, the Bitesize Daily television show offers a 20-minute introduction to the day's learning for every age group on iPlayer and the Red Button, bringing in support from some of the UK's best-known teachers and TV personalities – including David Attenborough, Professor Brian Cox and *Doctor Who's* Jodie Whittaker. This is backed by 90 brand-new Teacher Talks, introducing key learning concepts to parents and pupils, and a standalone teacher-led Q&A on Instagram Live targeting GCSE-level learners. Across its 14-week run, Bitesize Daily introduces children to over 60 new reads through its Book Club segment – all supported by the UK's major publishers. The first week of programmes attracted 1.1 million download requests from iPlayer.

Recognising the different curricula and education needs of the Nations of the UK, we have created bespoke content for each. Bitesize Scotland has moved quickly to curate bespoke educational content for pupils on the BBC Scotland channel, iPlayer and online. BBC Wales has published special online resources for primary and secondary school pupils, as well as information and guidance for parents in Wales. The BBC Northern Ireland education team is ensuring vital learning materials are available via Bitesize and other services, and has launched the *Three O'clock Club* – a new digital series aimed at 7-11 year olds with skills and creativity sessions including sport, arts and crafts, music-making and dancing.

In addition, BBC Four is devoting a block of programming each weekday evening to shows that support GCSE and A-Level curricula, bringing back premium factual programmes presented by some of Britain's most authoritative voices on Science and History. BBC Four is also broadcasting theatre versions of *Macbeth*, *Romeo And Juliet*, *The Merchant Of Venice*, *Much Ado About Nothing*, *Othello* and *Hamlet*. Other classic drama adaptations on the current exam syllabus that will be shown on BBC TV include *King Lear*; Russell T Davies' adaptation of *A Midsummer Night's Dream*; *Tess Of The D'Urbervilles*; *Pride And Prejudice*; *Great Expectations* starring Gillian Anderson and Ray Winstone; Jane Austen's *Emma* and JB Priestley's *An Inspector Calls*.

Two brand-new education podcasts are available on BBC Sounds aimed at parents of primary and secondary pupils. Each episode lasts around ten minutes and is a guide to help families who are home schooling find content on the BBC that supports their education and wellbeing. Both podcasts – BBC Bitesize Primary Planner and BBC Bitesize Secondary Planner – are available on voice devices, too.

BBC Radio 4 is broadcasting new commissions to educate and entertain students, families and listeners of all ages, including *Homeschool History With Greg Jenner*, *My Generation* hosted by Stuart Maconie and reading guides to nine great works of English literature.



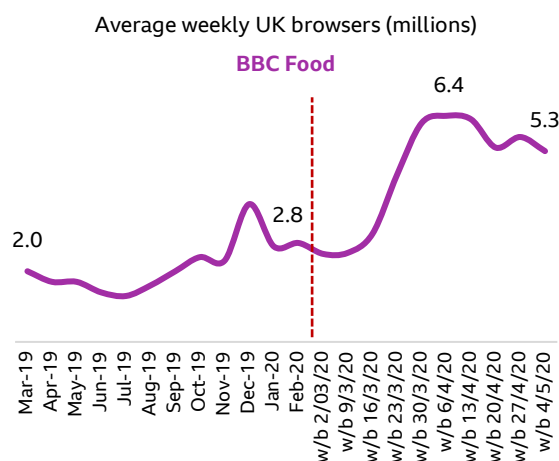
Advice and support for all ages

We have been using *The One Show* as a consumer programme show for all aspects of the crisis. It is including health and well-being advice, keeping fit and healthy eating tips, as well as links to other BBC output that can help and support. For the first three weeks of social distancing and lockdown, the daily audience has been between 4.5 million and 6.0 million, well up from the February average of 3.1 million.

In BBC One daytime, *HealthCheck UK Live* has been directly addressing the concerns of viewers who are in isolation, offering tips on how to keep healthy and happy at home – including how to boost one’s immune system, beat boredom and stay active. Over a million people have been tuning in every day, on average. BBC One also launched a new series *Daily Kitchen Live* which screened each weekday over two weeks to show viewers how to make tasty and nutritious meals from basic store cupboard ingredients.

We have been working with partners to get older age group exercise routines and other fitness programming into people's homes. For the last few weeks, BBC Sounds and 5 live Sports Extra have been broadcasting 10Today – an exercise programme from Sport England and Demos designed for older people to protect against poor health and disease, and improve mental health and maintain independence. Radio 1’s *Life Hacks* – the Sunday afternoon advice programme for young adults – has also been retargeted with recent shows addressing a number of issues around the crisis.

We have retargeted the BBC Food website around collections of recipes and advice on what can be made with essentials, especially for older people and for lower-income families. From a comparable week a year ago of c2 million browsers in the UK, BBC Food has grown steeply and has reached over 6 million browsers per week. There has been a high volume of requests for budget dinner recipes and baking with children.



Connecting communities across the UK

Under the umbrella *Make A Difference*, every BBC local radio station in England has joined up with local volunteer groups to help coordinate support for the elderly, housebound or at risk, making sure people know what help is available in their area. The service gives half-hourly updates on how the coronavirus is affecting the local area, offers advice and puts people who need help in touch with volunteers. It runs seven days a week between 06:00 and 18:00.

There have been more than 640,000 interactions with BBC local radio since the campaign was set up. It is far and away the biggest response the BBC has ever had to a local radio campaign.

Local radio is also working with the Samaritans to provide mental health support. This is in response to receiving a growing number of calls from frightened individuals and those needing urgent mental health support. Local radio has also launched the DAB Radio Initiative, teaming up with manufacturers, retailers and the loneliness charity Wavelength to offer free DAB radios to the most vulnerable people aged over 70, nominated by local radio listeners.

Similarly, Radio Wales's *The Generation Gap* connects grandchildren and grandparents who are cut off whilst BBC Radio Cymru has a slot celebrating the efforts of the volunteers who are going the extra mile in our communities.

Culture in Quarantine

Since national lockdown started, the UK's cultural buildings have been closed and are likely to remain either completely or partially so for much of the year. The impact on cultural organisations, freelance artists, as well as audiences who depend on arts and culture for wellbeing, is immeasurable.

In response, the BBC is now running an arts and culture service – *Culture in Quarantine* – aimed at keeping the arts alive in people's homes in a way that supports the wider sector as much as possible. It is focused most intensely across Radio 3, Radio 4, BBC Four, BBC Two and our digital platforms. The BBC Arts website has been changed to *Culture in Quarantine* for the duration of the current crisis, helping to surface and showcase work on the BBC and from the wider sector with links and contextualising articles.

It also commissions special short-form content like the Friday morning dance classes with Birmingham Royal Ballet and National Dance Company Wales as well as masterclasses as part of Get Creative, with individual artists encouraging the public to be creative at home. These include Antony Gormley, Paul Smith, Clare Twomey and Rana Begum to name a few. The Arts category on iPlayer has been

repurposed to support *Culture in Quarantine* content from both the BBC and third parties with special curated carousels focusing on great performances, Shakespeare and the visual arts.

Our bespoke *Culture in Quarantine* programming includes BBC Four's *Museums in Quarantine*, BBC Two's *Lockdown Culture with Mary Beard*, Radio 3's *Home Sessions* and the Lockdown Theatre Festival with Radio 3 and Radio 4. Using all our platforms, we are hosting regular pop-up 'festivals' with multiple partners. In May alone, the BBC is supporting major multi-platform projects including MuseumsFromHome, the Big Book Weekend, Women of the World and Get Creative at Home.

To support independent artists as well as organisations, the BBC has entered into artist funding projects with each of the Nations: the Culture in Quarantine Fund with Arts Council England, Scenes For Survival with National Theatre Scotland, Network with National Theatre Wales (and Arts Council Wales) and Solo Art with Tinderbox Theatre in Northern Ireland.

Religion

With public worship curtailed as social distancing measures have been introduced, the BBC is providing a wide range of different faith groups the opportunity to reflect, worship and mark key religious festivals during these challenging times.

The programming includes live worship and virtual church services as well as special new content on the BBC's flagship religious strands on TV and radio including *Songs Of Praise* on BBC One, *Sunday Worship* and *Thought For The Day* on BBC Radio 4 and *Heart And Soul* on the World Service. New *Sunday Worship* on BBC One is achieving audiences of 1 million on Sunday mornings, on average.

There was a rich mix of new programming across TV and radio to mark the Easter weekend – including the Archbishop of Canterbury delivering his Easter message from Lambeth Palace on *Easter Sunday Worship* and Pope Francis giving his Easter message and blessing, *Urbi et Orbi* live from Rome – as well as special content for Passover. Further festivals from different faiths are being marked, including Vaisakhi, Ramadan, Eid, Vesak Day and Hindu reflections during May, with a range of content across television, radio and digital. New online content includes a mini *St Matthew Passion* from the BBC Singers, and presenters including Mim Shaikh and Mehreen Baig recording *Ramadan Lockdown Diaries* which features across the BBC and Asian Network's YouTube, Facebook and Instagram accounts.

Newly commissioned programmes include a new series for BBC One, *Sunday Stories Of Us*, which shines a light on faith and spirituality from a variety of perspectives and a new programme, *My Mate's A Muslim*, marking Ramadan for BBC Three. In addition, there have been special items on *BBC Breakfast*, *The One Show*, *BBC News*, *Saturday Kitchen*, *Daily Kitchen* and *Newsround*, and guests from a range of different faiths across BBC radio networks, all aimed at representing a variety of faiths across BBC content.

Local radio in England is continuing with virtual church services on Sundays broadcast to all 39 stations at 8am. These have already been led by the Archbishop of Canterbury at Lambeth Palace and from the superintendent minister at Methodist Church Central Hall in Westminster. The Good Friday service was led by Tony Miles, of the Methodist Central Hall Westminster; the service on Easter Sunday by the Archbishop of Westminster, Cardinal Vincent Nichols. A new series, *Faith During The Coronavirus* has been broadcast each Sunday on 14 local radio stations.

Public Health Information

The system for broadcasting Public Information Films (PIFs) on television has returned for the Covid-19 crisis, allowing the BBC and other broadcasters to establish a mechanism to give the scientists/medical officers from the various governments across the UK a vehicle for giving direct information to the public.

Since the first broadcast on 19 March, immediately before *The One Show* on BBC One, up until Sunday 18 May, over 127 PIFs by the UK Government have been broadcast across BBC One and Two at varying times of the day, reaching 66% (34 million) adults in the UK, on average around seven times each. There have also been tailored PIFs on BBC One in Scotland and on BBC One in Wales. We are making sure that these messages are genuinely accessible to all so that all our public information films are being subtitled.

Alongside the official messages, the BBC has also been communicating its own public health messages to very broad audiences, both through trails, and perhaps most effectively to our younger audiences through our on-air talent in our programmes on TV and radio. The BBC's clips of classic comedies have been received very well, with the key message to stay at home delivered in a highly effective way. These trails are running across our TV and social media channels. We have been using all our capacity to put the trails at the most viewed times – around entertainment shows, news bulletins, big dramas and in key junctions around youth-focused programming as well.

Taken together, our media tracking data shows that these two sets of messages have already reached 75% of the adult population, who will have seen them 12 times on average. The social reach of our campaigns has brought this total even higher. So far, our trails on social media have had close to 15 million views. We have also been using our twice-weekly email newsletter, which has been regularly read by 4 million UK readers, to bring people the very latest Covid-19 information and advice.

To keep this public health messaging going, we have been introducing key household names from 5live and BBC Sport recording public health messages to appear in programmes such as *That Peter Crouch Podcast*, *Match of the Day: Top 10*, *Boxing* and *Football Daily* and other sport programmes, plus peak live news shows *Breakfast* and *Drive*. We are doing the same with Radio 1, 1Xtra, 2, 6 Music, and Asian Network through talent messages or bespoke broadcast trails. We have also added public health trails as pre-rolls before iPlayer programmes.

1.3. Entertaining the nation

It is a critical public service to keep people entertained at this time, providing laughter, escapism, companionship, shared experiences and a sense of connection to the outside world. The BBC is a service for everyone, irrespective of their ability to pay, their part of the country, or their commercial value.

Our film – *Bringing Us Closer* – showed that even though we are all physically further apart than ever before, the BBC is helping create shared experiences and emotions that will bring us closer as a society when we need it most. The film – narrated by Idris Elba, Vicky McClure and Stephen Graham – has been seen by 31 million adults across the BBC's TV channels, on average four times. There have also been over 5.5 million views on social media.

Nowhere was that clearer than in the special night of programming for BBC One on 23 April. *The Big Night In* saw the BBC's biggest charitable partners, BBC Children in Need and Comic Relief, coming together for the very first time for a special night of television. The star-studded show featured some of the country's favourite famous faces trying to support, entertain and cheer up the nation.

As part of the programme, the BBC brought together some of the biggest and most respected artists from the UK and around the world for the most ambitious Radio 1 Live Lounge in its history. Some of the music industry's biggest stars collaborated on a cover of the Foo Fighters' 'Times Like These' to raise money for charities. The accompanying video received its world exclusive premiere during *The Big Night In* and the charity single topped the UK singles chart.

The show also gave viewers the opportunity to donate to help support vulnerable people of all ages and backgrounds across the UK who are significantly impacted by the crisis. Funds raised on the night have

been split equally between BBC Children in Need and Comic Relief to provide essential support to local charities, projects and programmes across the UK to help those most in need. The UK's Chancellor of the Exchequer, Rishi Sunak, committed that the UK Treasury would match pound for pound any contributions the public decide they are able to make.

The programme reached over 12 million viewers. Taken all together, it has so far raised £70m and the total is still rising.

Similarly, there was dedicated programming across the BBC on television, radio and BBC iPlayer to mark the 75th anniversary of the end of the Second World War in Europe, another national moment. At the heart of the commemorations was a special address from Her Majesty The Queen broadcast at 9pm – the exact time her father spoke to the nation three-quarters of a century ago.

The centrepiece of BBC One's coverage was an extraordinary evening event produced in the most creative way under lockdown measures by BBC Studios at Buckingham Palace. It featured some of Britain's biggest talent including Katherine Jenkins, Adrian Lester, Anton du Beke and Beverley Knight. Presented by Sophie Raworth, the programme culminated with the nation coming together to sing the iconic, and fitting, World War Two favourite *We'll Meet Again*. Other highlights earlier in the day included a commemoration of Sir Winston's Churchill's historic address to the nation to announce the end of the war in Europe. Content across VE Day on BBC TV reached over 17 million people.

On Radio 2, Jeremy Vine discussed the pivotal moments that led to the end of the war in Europe. On BBC Radio 4, Dr Rowan Williams on *Sunday Worship* reminisced on the meaning of VE day to reflect on how our nation can rise to its present challenges.

Our coverage of VE day points to a vital role that the BBC has played in the 20th century and through into the 21st: we are a significant part of this country's collective memory. Through nearly 100 years of BBC news, documentaries, story-telling and conversation, we have charted the lives, memories and histories of these islands and their peoples, a continuous and irreplaceable archive and living testament.

Video

The public's appetite for laughter, escapism, companionship and shared experiences is shown in the latest viewing figures for BBC TV channels. In the first week of lockdown, viewing of BBC TV was up almost 50% on the year. There were particularly sharp rises for children and young adults.

We have seen families come together for shows with heart, warmth and compassion, including *The Repair Shop*, *Race Across The World*, *Masterchef* and *The Great British Sewing Bee*. All have recorded their biggest ever ratings during lockdown. *The Repair Shop* achieved its highest audience ever of 6.9 million and *The Great British Sewing Bee* launched in its new home on BBC One with its biggest ever overnight audience of 4.9 million. 6.2 million watched the final of *MasterChef*, more than a million up on last year's finale.

BBC One has responded to people's need for escape with the exquisite drama *Normal People* and the thrilling *Killing Eve*, and with *Life and Birth*, the new natural history show *Primates* and *The Real Marigold Hotel*. On BBC Two, the *Race Across the World* finale was watched by 4.2 million, and *Gardener's World* continues to see some of its strongest-ever audiences.

Quizzes have seen some of their highest audiences, too, with the highest in the past three years for *University Challenge* (3.4 million for the final), in a decade for *Mastermind* (2.7 million) and the highest ever for *Only Connect* (3.3 million for the semi-final).

We have commissioned new comedy to reflect these times. For the first time since the BAFTA-winning 2016 *Wipe*, Charlie Brooker has been lured out of isolation, to go into isolation for the one-off *Charlie*

Brooker's Antiviral Wipe. In *Comedians Home Alone*, some of the nation's favourite comics including Bob Mortimer, Kerry Godliman, Tom Allen, Meera Syal and Sanjeev Bhaskar, Tez Ilyas, Russell Kane, Sally Phillips, Mat Horne, and a whole host of others, will be tasked with entertaining and enlightening the nation in their own unique way. Following the success of last year's anarchic mockumentary, *The Road to Brexit*, cult favourite Matt Berry returns to BBC Two with *Squeamish About...* which will shine a weird and wonderful light on a different topic. BBC Three has commissioned *How's your head, hun?* about Michelle Visage and her family in LA, as they adapt to life in lockdown.

We have also commissioned the re-make of Alan Bennett's masterpieces *Talking Heads* with an all-star cast, filming in lockdown.

BBC Studios has been leading the way in finding new and innovative ways to make programmes in extraordinary circumstances. The *One Show* team, for instance, have found new ways to broadcast. The programme offers companionship and brings people together, as well as helping us deal with the human side of isolation.

As many of the summer's major sporting events have been cancelled, the BBC is giving sports fans something to cheer about with a calendar of archive sporting events returning to our screens. Viewers can relive some of the most epic sporting moments in recent history.

This includes the London 2012 Olympic Games. The Opening Ceremony will air once again on BBC One and BBC iPlayer, along with a number of highlights programmes showcasing the key moments from the rest of London 2012, allowing audiences to get lost once again in the moments that united the nation.

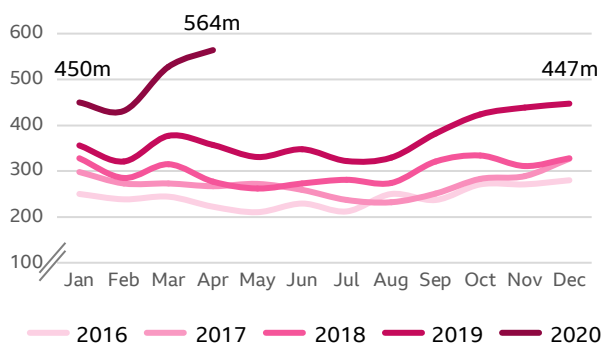
Instead of Euro 2020, the BBC will air some of the most memorable recent international matches – including the best of Euro '96 when England hosted the prestigious tournament. *Match Of Their Day* joins the line-up on Saturday nights, as the BBC's football pundits choose their favourite Premier League matches and top moments from years gone by.

Alongside rises in viewing to TV channels, there has also been a big increase in viewing of video-on-demand in this period as well. We have responded to this by bringing back many favourite shows, allowing people of all ages to escape into high-quality entertainment on BBC iPlayer. New boxsets that are being added in this period include all episodes of *Spooks*; *Waking The Dead*; *French And Saunders*; *Wallander*; *The Honourable Woman*; *The Missing*; *Baptiste*; *Dracula*; *Taboo*; *Tourist Trap*; *Rhod Gilbert's Work Experience*; *My Family*; *Doctor Foster*; *The Kumars at No. 42*; and *Strike*.

This has helped lead to record-breaking usage of BBC iPlayer. Since lockdown was announced on 23 March, BBC iPlayer has had nearly 1 billion requests – 61% higher than the same seven-week period last year. iPlayer has broken records for best-ever days in quick succession since the end of March. Monday, 23 March – the day the Prime Minister announced lockdown – was iPlayer's most popular day to date, with a then-record 21.5 million requests to stream programmes on the service. This was the first time iPlayer had seen over 20 million programmes requested in a day. This record was then swiftly beaten on Monday, 13 April – the return of *Killing Eve* and the conclusion of *The Nest* – with 22.1 million programme requests, and then again on Tuesday, 28 April – 23.2 million – aided by the release of *Normal People*, showing the demand for world-class drama as well as news. And this was broken again by Sunday, 10 May – 24.1 million – the day of the Prime Minister's second statement to the nation. We have also launched an exciting new iPlayer experience for children, with records set for children's content on iPlayer with over 35 million weekly requests in each week since lockdown began.

Normal People has also driven BBC Three to its best ever week for programme requests, more than doubling the previous record. The BBC adaptation of Sally Rooney's novel has been streamed 33 million times so far, with the total number of requests for BBC Three programmes standing at over 21.8 million in the first seven-day period since it premiered on BBC iPlayer. Over 40% of requests have come from young adults aged under 35.

BBC iPlayer monthly requests (millions)



Audio

On radio, our stations are providing company, escapism and entertainment to millions of listeners, as well as comprehensive news and current affairs programming that help them stay informed and understand this crisis. Our teams are working tirelessly during this difficult time by keeping our stations on air and by creating schedules and content that remain relevant and distinctive.

Radio 1's *Chillest Show* and *Power Down Playlist* are music shows designed for people to relax to and de-stress. Radio 1's visualisation team are making a series of new @Radio1 shows utilising archive Live Lounge, session and Big Weekend performances – a show featuring The 1975 is the latest to be added to iPlayer (joining Miley Cyrus, Stormzy and Ariana Grande).

BBC Radio 1's Big Weekend UK 2020 will take place over the May Bank Holiday weekend as planned, but with a crucial difference: this year's festival will take place remotely for the first time. Over 100 artists will be involved across five stages, with new live sets from the likes of Sam Smith, Biffy Clyro, Anne-Marie, Young T & Bugsey and Rita Ora; and the best headline performances from past Big Weekends, including Katy Perry and Miley Cyrus.

Over Easter, there was a raft of 'feel good' musical specials: Radio 1 Anthems all day on Radio 1; a Radio 2 Scott Mills special chart revealing the 40 most-played tracks on radio and television since 2010; Radio 2's *The Folk Show* played out performances from 'The Front Room Festival', a virtual festival recorded over the Easter weekend; 6 Music's 'Record Store Day - Mail Order' celebrated the UK's independent record shops.

BBC Radio 1 recorded the biggest-ever Live Lounge for charity amid the coronavirus crisis, featuring Dua Lipa, Dave Grohl, Chris Martin of Coldplay, AJ Tracey, Rita Ora, Ellie Goulding, YUNGBLUD and more. The Stay Home Live Lounge launched on Thursday, 23 April and saw some of the music industry's biggest stars collaborate on a cover of Foo Fighters' 'Times Like These' to raise money for charities, becoming the first BBC single to reach the top spot since 1997.

Following the success of the first *Great British Singalong*, Radio 1, Radio 2, 1Xtra, 6 Music and Asian Network are joining forces every Thursday at 9am to unite the UK in song whilst lockdown continues. Each week, the mass singalong designed to lift the nation's spirits will be dedicated to a different group deserving of celebration as the BBC's five popular music stations come together in a multiway simulcast for 30 minutes, with each station bringing along one song that they think the public will love to join in with, wherever they are.

Radio 5live has been the place for a national conversation on coronavirus. Radio 4 has commissioned new programmes such as *Fallout* and *Viral Exposure* exploring different aspects of the crisis, and *Life in*

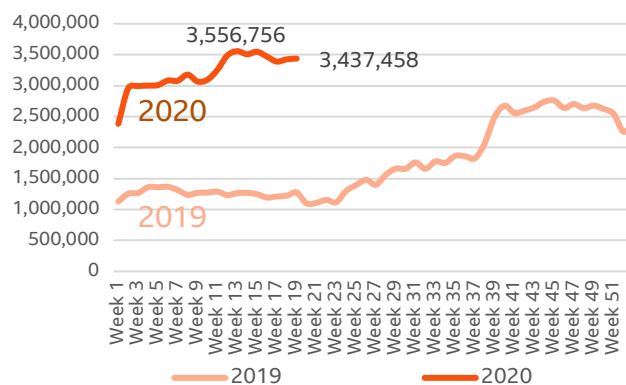
Lockdown is sharing the experiences of those in isolation around the globe. The station is hosting *Your Desert Island Discs*, inviting listeners to make themselves ‘castaways’ and share a piece of music that they have turned to in the weeks of lockdown as well as the story behind their choice, culminating in a day of special programmes.

Radio 4 is also bringing some of the best programmes from its rich archive for listeners to enjoy again or, for many, the first time. This includes the ground-breaking series *A History Of The World In 100 Objects*, highlights from the *In Our Time* archive and favourite episodes from *The Reunion*. Well-loved titles from the archives include film noir classics by Raymond Chandler, the novels of the Brontës, and favourites such as *Rumpole*, starring Benedict Cumberbatch, and Wodehouse. We will also run classic editions of *I’m Sorry I Haven’t a Clue* and *Just A Minute*.

We are doing the same on BBC Sounds, bringing back classic sport, comedy and drama, including *Hancock’s Half Hour* and *The Boosh*, highlight sports commentaries in *Replay* and a range of audiobooks. There are also new programmes to entertain and keep listeners company such as 5live’s Elis and John making special episodes – *The Isolation Tapes* – and Radio 4 has also commissioned Bafta award-winning filmmaker Louis Theroux to host his first radio and podcast series – *Grounded With Louis Theroux*.

In the first week of lockdown, our audiences turned to BBC Sounds, with 3.6 million listeners that week, its highest ever audience. The *Coronavirus Newscast* has been a big success, with 5.7 million combined plays and downloads, whilst Sounds music mixes saw total listening time increase 130% as lockdown began.

BBC Sounds average weekly signed in accounts



1.4. Supporting our creative industries

The public service broadcasters are the foundation of the UK’s creative economy, investing the most in original programming and supporting creative ecologies across the whole sector and across the whole UK. The BBC, as the cornerstone of one of the most successful creative sectors in the world, has been playing a critical role in supporting the wider industry, at a time when productions have halted, live events are postponed or cancelled, and advertising revenues are down.

Support for the independent production sector

The UK independent production sector plays a critical role in helping the BBC deliver its remit to make world-class content for audiences, across all its platforms and services.

We have been committed to maintaining the creative health and viability of our producers across the UK during the current disruption and challenges. All parts of the BBC have adopted a similar approach, with a particular focus on companies who are most vulnerable, but tailored to the needs and profile of their relevant production communities.

The BBC's plan to back the industry at this time is providing investment in purposeful activity and enabling production companies to continue a pipeline of quality ideas and programmes, in both the short and long term. The package of measures include:

- A company-centric approach to impacted productions: working closely with production companies on current projects which have been disrupted, to find supportive solutions wherever possible. This will include being flexible around delivery, and varying cash flow as appropriate on a title-by-title basis
- Doubling our investment in the Small Indie Fund: this additional funding for companies across TV and film will enable us to increase the value of our investment in some cases and work with a larger number of companies, focusing particularly on the smallest producers, those in the Nations and regions or with diverse leadership. The fund will identify and ringfence clear short/medium-term development opportunities for this group and give them clear commissioning contacts
- Supercharging development: we are injecting additional development spend over the next few months to focus on both short and long-term opportunities
- Expanding BBC Three creative partnerships in other Nations and regions: BBC Three already has a successful partnership with BBC NI and NI Screen which has seen producers secure factual entertainment pilots for the channel. Working with BBC Nations and regions and interested sector partners, we will extend this model to other areas of the UK in a variety of genres
- Investment in archive rights: we will increase investment in archive and acquisition rights during this period to broaden the range of content available for audiences to enjoy across our services and provide additional revenue to producers.

In addition, the BBC has already donated £700,000 to support The Film and TV Charity to assist freelancers affected by the hiatus in filming and production caused by the global Covid-19 pandemic. The funds have come principally from the BBC's commercial production and distribution arm, BBC Studios, with contributions from public service commissioning teams, including BBC Content.

Similar support, tailored to the needs of different creative ecologies, has been announced by BBC Wales, BBC Scotland and BBC Northern Ireland.

We have also agreed production guidance across the public service broadcasters, Sky, and with industry bodies such as PACT and COBA to help ensure that productions can return over this period, following Government advice to help get the industry working again. The BBC has worked with the industry in pioneering ways to restart production safely, including *EastEnders* and *Top Gear*.

Support for the freelance community

Freelancers and contributors make a vital contribution to our industry and to the BBC. We have ensured that everyone who works with the BBC is treated fairly at this difficult time.

Where possible, we are ensuring that we deploy our freelancers across all of our divisions and output areas. However, with productions closing there are significantly fewer opportunities to do this.

We have developed an enhanced package of measures for workers on sick pay and a package of wellbeing support. This will include access to a support and counselling assistance programme and

online GP services as well as the ability to access an emergency Covid-19 fund to support any hardship issues.

We have also expanded our Talent Cloud, which allows those who are interested to work with the BBC on a freelance basis to register their profile and showcase skills, experience and technical expertise all in one place, directly to people who are hiring. The Talent Cloud ensures freelancers have the best chance of connecting with the BBC.

We have developed a direct financial support package that recognises that our freelancer population is made up of different contract types and each of these measures will impact individuals differently. Following on from the support announced by the Government, we are also putting in place a series of measures that provide support to our fixed-term workers as well as our freelance workforce, both PAYE and Self-Employed.

The measures we are offering provide some income protection against any loss of work owing to Covid-19, a level of sick pay cover and wellbeing support.

We understand that the Government support may not be available until June for self-employed freelancers, and know that may leave some people without an income in the meantime. To help, we have also set up a central fund for all freelancers who are adversely impacted by Covid-19 including those who are not currently eligible for Government support. The fund is available to support freelancers who have, or would have had, booked engagements with the BBC Group between March and June. Payments made from the fund would be offset against future work.

Support for the radio industry

The BBC has signed a new Memorandum of Understanding with the Community Media Association (CMA), an umbrella organisation for 300 community radio stations. This means that Community Media Association member stations may now rebroadcast selected BBC local radio content during the current coronavirus epidemic. BBC local radio will make its local news bulletins available to CMA radio station partners; share its 'Make A Difference' information and stories with CMA radio station partners; make available key public service drop-ins and interviews to CMA radio station partners; and make some locally made programmes (e.g. Breakfast) available to CMA radio station partners.

We have also been approached by some local commercial radio stations, who are finding themselves unable to provide a normal news bulletin service owing to staff ill health or self-quarantining measures. As a result we have made an open offer to local commercial radio stations to take BBC news bulletins on an 'as is' basis to ensure that news bulletins continue to be broadcast to the UK public across local commercial radio stations. In the event that a local commercial radio station is unable to provide its normal news bulletin as a result of the crisis, then the local BBC radio service will make available its news bulletins to that particular local commercial radio station. Both of these offers have now been taken up across a number of stations.

The BBC has also contributed to the Audio and Radio Emergency Fund, which has been created to help those in the radio and audio sector who are facing hardship because of the coronavirus crisis. Kick-started and administered by the Radio Academy's benevolent fund, the Audio and Radio Emergency Fund will grant up to £1,000 to individuals – primarily freelancers – who do not qualify for Government assistance and to help with development projects or equipment and software.

Support for the news industry

The BBC has expanded its Local Democracy Reporters scheme to cover Covid-19 issues and adapt to the crisis. We have extended suppliers' contracts by six months to provide security. The BBC News Hub continues to work as normal supplying BBC content for use by partners on their services. Local News

partners have also been offered the opportunity to embed relevant footage from the BBC News YouTube channel on their sites.

We have suspended contractual requirements for Local TV companies to provide us with footage during the crisis. As these companies have no pooling arrangement with bigger broadcasters for footage, such as the PM's statement, the BBC will share future government announcements with the LTV network.

The BBC's Shared Data Unit continues to focus on UK-wide data and share its work with the wider partnership wherever possible, including items such as Google map plots of every Mutual Aid network and the database on Covid-19 cases.

At a network level, we have daily calls with ITN and Sky. The group identifies opportunities for shared pictures and reporting on a rotating pool. The BBC shares coverage of out of London press conferences (e.g. the daily Scotland conference) to all. We also provide the PM's daily press conference to PA for free. We also provide pooled coverage of the weekly 'Clap for Carers'.

Globally, the BBC has led on an initiative for BBC World News, CNN International and Euronews to donate \$50m of TV and digital advertising space to public health bodies fighting the coronavirus pandemic. The World Health Organization will be the first to take advantage of the free ads.

1.5. Public service broadcasting in the future

This chapter has demonstrated that the BBC has responded in an unprecedented way to this world-changing crisis. Our response has made evident a number of key underlying principles of public service broadcasting that should underpin any debate about the future of the BBC and of PSB in general:

- The BBC's mission to inform, educate and entertain all audiences remains as timelessly relevant and valuable as it was in the 1920s
- Providing a universal service for all audiences is an essential part of public service broadcasting, and cannot be substituted for by paywalls and subscriptions that depend on where people live and their ability to pay
- Entertainment is as essential a public service as the other parts of the BBC mission, particularly when other forms of leisure are constrained
- The provision of trusted, accurate and impartial news – locally, nationally, and internationally – is as important in an era of massive proliferation of news providers and news platforms as it was when the BBC was the only broadcaster
- Guaranteed, stable funding through the licence fee supports the continued provision of all of these benefits and supports the broader creative economy
- The BBC has responded quickly and with agility, both to meet rapid changes in audience needs, and in the way we work and the way we make programmes
- The British public use the BBC and trust it in enormous numbers, and they turn to it when they are in need.

2. THE BBC'S TWO-YEAR PLAN

2.1. Introduction

The long-term impact of the coronavirus pandemic on the media market will depend on the duration and severity of both the crisis and the ensuing economic shock. While traditional media has tended to fare relatively well during recessions, it is likely that any economic downturn is likely to accelerate structural changes in the media market.

The detailed implications remain unclear, and are likely to for some time, but we can already see some of the more likely impacts of the pandemic. We have used these to reassess the BBC's long-term strategic plans in light of anticipated changes and the BBC's own financial challenges.

We have seen a surge in reach and use of **video-on-demand** (VOD) that is likely to endure once the pandemic has passed. First, while all TV viewing is up, VOD consumption appears to be up most of all, with children and younger adults in the vanguard of change. Since the UK lockdown, time spent with TV has increased by 20% year-on-year on average, while use of the TV set for activities that traditional TV measurement cannot identify is up 80%. During a recession, we expect VOD use as a whole to continue to grow and competition to intensify – consumers will have more choice than ever and are able to sample and switch in and out of different services easily. We will need to examine viewing habits carefully when normal life is resumed after the lockdown.

We have also seen an increase in **substitutes to TV**. The pandemic has already led to a significant increase in gaming – both an increase in the purchase of hardware and the continued rise in online gaming. It has also led to a significant increase in video calling and conferencing through applications like Zoom, and the use of video-based social apps like Houseparty. eSports are gaining credibility in the absence of live sport and video-sharing platforms like YouTube, Instagram and Facebook have seen increases in live viewing on their platforms. While the long-term shift here is unclear, they are likely to gain more traction the longer lockdowns continue and traditional TV and film-making is paused.

There will also be further strains in the **news industry**. The falls in advertising and restrictions on print circulation have put further pressure on print and digital news media, even though online subscriptions are rising well above normal.

There has been conflicting data on the reach and use of **on-demand music and podcasts** during the pandemic. It will take time to form a clear view on likely trends post-crisis. However, it appears that, after an initial dip, music streaming may be regaining that loss and there has been a shift towards live listening of speech-based radio (consistent with the huge demand for news and information).

The pandemic has already led to a significant reduction in **advertising** revenue across all types, including broadcast and digital. This would be expected to continue during any downturn. In 2009, advertising spend in the UK fell by around 20% year on year. While most of this returned relatively quickly, this was not the case for print, which was hardest hit and has not recovered. There is a risk that there could be a similar longer-term reassessment of how advertising spend is distributed, potentially leading to a further structural shift towards digital advertising.

The BBC is not immune to the financial pressures caused by the crisis. Going into it, the BBC already had 24% less available to spend on UK public services than if the licence fee had risen with inflation since 2010. On top of that, the BBC now faces an estimated £125m lost income this year due to the crisis. We will have to find savings to meet this loss on top of the £800m in efficiencies we are already delivering in the first five years of the Charter.

These early indicators of change point towards some important implications for the BBC's longer-term strategy:

- The substantial increase in reach to young adults in the early weeks of the crisis – reaching 86% of that age group in the peak week – as well as the huge growth in users to Bitesize, shows that young audiences continue to use the BBC in great numbers. We have a great opportunity to try to convert that reach into a valued daily habit
- To do this, we must make our whole portfolio work even harder as One BBC. The BBC remains the most-used media organisation in the UK but these rapid changes in the media landscape means we must do even more to use our whole portfolio to encourage audiences to use us more often and for longer
- We will need to accelerate the shift of spend across our video content, to provide more value for younger audiences and to support the growth of iPlayer
- Using video content flexibly across the whole portfolio will become even more important to give all audiences the chance to find content for them in a fragmenting market
- We will need to accelerate the growth of BBC Sounds to meet the new listening habits of audiences in both music and speech
- While BBC TV news audiences during the crisis are at their highest for many years, some of our strongest growth has been in digital news where browsers have been almost 60% higher than the previous record just five months ago. Our new story-led approach to increase the impact and quality of our digital journalism is more important than ever. Journalistic specialism has mattered greatly in our Covid-19 coverage
- As Britain emerges from the crisis, we will want to do much more for the whole UK, shifting resources, staff and services out of London and South East towards the Midlands and the North of England, particularly in our local and regional services. Over time, we will be commissioning more content outside London and developing a new tech hub in Newcastle
- The pandemic and our emergency response have radically changed ways of working across the BBC and we are learning at speed to operate in different ways, which we will want to carry forward.

2.2. The power of the portfolio

Even before the pandemic hit, the BBC was the most-used media organisation in the UK: used by 41 million people in the UK every single day. It has continued to reach the most people: over 90% of UK adults every week, and over 80% of children. It is consumed for the most time, including among young audiences: over 17 hours on average a week for adults, and over 7 hours a week for young adults in 2019. It is the most trusted provider of news: ratings during the pandemic show that the BBC is now 54 percentage points ahead of the next nearest provider when people name the source they trust the most.

The BBC has also secured a strong position in the online world. BBC Online reaches almost 30 million UK adults every week. BBC iPlayer is the second biggest TV-on-demand service in the UK, with viewing of iPlayer up 30% by the end of last year and up further since lockdown. BBC News Online is the biggest online news site in the UK.

One of our unique strengths is our ability to bring both worlds together: live and on-demand, broadcast and internet-delivered, and across video, audio and text. During the Covid-19 crisis, we have shown the value of both, with usage of TV news and online news both up sharply, and with overall TV viewing and iPlayer usage also up.

As a result – and even at the height of lockdown when VOD growth was sharpest – the BBC is roughly 24% of all UK video, audio and online time spent by the average adult in a week – including YouTube, social media, general browsing, shopping and search. By contrast, Netflix is around 3% of that time. Even within linear and on-demand TV, we estimate the BBC is c31% of time compared with c9% for Netflix.

Broadcast and online work brilliantly together. On television, for instance, our channels and iPlayer are inextricably linked. We are not commissioning for one slot, one channel, one night but for a far larger ecosystem, where programmes will be seen in a number of ways and in a number of places. Our live channels are one of our greatest advantages. In a global video-on-demand landscape, they are what set the BBC apart, the envy of the streaming world. They reach tens of millions every week, and are critical to our success. Through our channels, we have the ability to talk to people live and in the moment with content that feels utterly relevant to them. They are our best marketing showcase for iPlayer.

Over the next two years we are going to do even more to bring our overall portfolio to life and communicate its value. First, we will continue to drive sign-in towards 100% across BBC Online. Sign-in is a key enabler of the BBC portfolio, giving us the data we need to make our online products feel like they are part of a single, consistent and personalised whole.

Second, over the next 12 months we will take a big step forward on making the BBC more personal and more engaging. This means improved recommendations across our online products that surface new programmes and stories, based not just on activity on one app but on multiple apps.

Third, we will make all our websites feel more uniform in style and format and automatically bring together all the BBC's output on a given topic in one place.

Fourth, we will continue to improve the promotion of BBC content and services *across* platforms to make linear and on-demand products work together.

Fifth, we will do more pan-BBC and pan-platform commissioning, building on great examples like *Brexitcast*, *Match of the Day* and *Strictly Come Dancing* that already work across TV, podcast and web. Later in the year we will be launching our biggest ever season – bringing together programmes on the planet and climate from across the BBC.

Sixth, we will track how our audiences use the whole BBC portfolio – starting with the ambition to increase the number of young adults who use two or more of our platforms each week.

2.3. Viewing

In video, our plans will continue to be shaped by the coronavirus pandemic – both by the long-term impacts on the media market and by what we have learned as we continue to respond. In recent weeks, we have shown how the BBC can uniquely use its portfolio of channels and services to reach and respond to the needs of British audiences; understanding the mood of the country and informing, educating and entertaining like no other. We have seen both a rapid acceleration of trends toward on-demand viewing – with our best ever weeks on iPlayer – while also bringing new audiences to our broadcast channels. We have successfully created new, big live moments to bring the UK together, alongside a growing public appetite for familiar programming – classic comedy, entertainment and immersive drama.

Our overall aim for the next two years is to respond to these changing viewing habits among young adults aged 16-34 and keep pace with that group better. We want to keep the viewing time audiences aged 35-54 spend with us over four hours a week. We will keep delivering a high-quality offer to those aged over 55 and keep their consumption high, above 10 hours a week.

And we must also provide the clearest signals to all our audiences that the BBC is for them. Before Covid, more than 3 million 16-34s on average watched linear TV channels every week but were not choosing BBC TV. The same was true of 2 million people from a BAME background and over 4 million C2DE audiences. These audiences tended to be based outside London. Everyone should know that there is something for them to watch on the BBC and all audiences should be able to find content that feels as if it is for them, so that everyone can find value across our portfolio.

BBC iPlayer

iPlayer is at the heart of our strategy – it has been transforming into a primary video destination service for those who want the benefits that a connected experience can bring and for many, especially younger viewers, it is now becoming the main place that they view BBC programmes. The pace of product development has increased over the last 12 months, there are now 36% more hours available to view and the marketing of iPlayer and curation within iPlayer have taken a step forward – the impact of these changes has been to widen its reach and, in a challenging market, to increase significantly the viewing that it generates.

Over the next two years we will pull all the levers we can to improve and grow iPlayer, including content availability and exclusivity, product developments, marketing and distribution.

We will have more programmes available for longer, we will continue to develop personalisation and curation to make it even easier for each person to discover what's relevant to them, and we will continually evolve the user experience. We will release more of our series as boxsets in one go to let audiences decide how they want to watch.

A crucial part of implementing this strategy has been putting in place arrangements with all our rights-holders, the final element being the new deal between the BBC and PACT, a trade organisation which represents the independent production supply sector in the UK. These arrangements mean that the BBC can transform what it shows on BBC iPlayer. There will be an automatic 12-month BBC iPlayer window on all content the BBC commissions, and a framework for how programmes can be made available beyond 12 months.

We have launched a new iPlayer experience for children so that families and children can now easily discover a wide range of entertaining and educational shows and films. It brings together the best from CBBC and CBeebies, and other suitable BBC programming, all in one place.

Following huge improvements in 2019 to the live experience in iPlayer, we will take another leap forward over the next two years – depending on when they happen, of course – with Glastonbury, the Euros, the Tokyo Olympic Games, Wimbledon, the Six Nations, the FA Cup, and new cricket competition The Hundred.

Our programme mix

We will continue to change our programme mix to ensure we make the very best use of our funding to serve all audiences across the UK. We will focus investment on:

- Fuelling growth of on-demand viewing, modernising our mix of programmes, hours and spend across all genres to have greater impact on iPlayer
- British programmes targeted at younger audiences – expanding the range and volume of content, with a focus on new talent, compelling drama, current affairs and factual, entertainment and comedy

- Content that can reach large audiences in the live broadcast moment and bring the nation together.

Our reinvestment in TV content for young audiences will allow us to expand our commitment to the whole UK. Currently, we commission 50% of our programmes outside London, and these plans would allow us to grow the proportion of programmes commissioned across the rest of the UK over time.

Our linear portfolio

We will adapt our channels to ensure our content reaches audiences as effectively as possible, refreshing our live channel portfolio to ensure it is fit for the future and working as hard as it can for all audiences.

- As the nation's favourite channel, BBC One will remain the centrepiece of our live broadcast offer – a strong mainstream channel that continues to take creative risks
- BBC Two will become the home of the BBC's specialist programming with a renewed focus on premium and distinctive factual content from documentaries, science and history to the arts, music and religion – helping audiences to discover and understand the world in all its complexity. It will remain a mixed-genre channel that will provide a vital creative pipeline to BBC One for scripted and factual entertainment content in order to grow the hits of the future and continue that strong and successful tradition. BBC Two will be enriched by taking the best of BBC Four's originations, giving these programmes a bigger shop window
- BBC Three has demonstrated an extraordinary track record of originality. It has grown new talent, created huge global hits and has been named Channel Of The Year three times. We are now backing this success, more than doubling its budget and maximising its reach across broadcast and online. We will expand the range of content that it commissions, but retain its focus on new talent, compelling drama (like *Normal People*, *Killing Eve*, *Thirteen* and *Killed by my Debt*), life-changing current affairs and factual (like Stacey Dooley's investigations and *Love and Hate Crime*), entertainment (like *RuPaul's Drag Race UK* and *Glow Up*) and comedy (like *This Country*, *Fleabag* and *Famalam*).

We are exploring how we can maximise the impact of this new young adult content. Our research evidence shows that there is a big available audience on linear television and the BBC could reach them if we move decisively. So there is potentially a strong case for restoring BBC Three as a linear channel as well as an online destination. But in the course of this year we will need to explore how viewing habits develop during the Covid-19 crisis

- BBC Four will increase focus on bringing together collections of the most distinctive content from the BBC's rich archive. Arts will continue to be a centrepiece of Four as we carry on showcasing *Culture in Quarantine* through this period. Outside the UK, we are exploring potential commercial opportunities for BBC Four to become a new global subscription service that takes our strengths in specialist factual to the world stage.

Alongside our new investment in content and services, we will continue to support strong, pan-industry platforms like Freeview and Freesat, which provide friendly and pro-PSB platforms as a counter-weight to new platforms that often seek to put non-PSB content (and often content owned by the platform operator) front and centre. Today, these universal platforms continue to thrive: 67% of TV households in the UK have free-to-air TV through digital terrestrial transmissions.

Britbox – our partnership with ITV – both in the UK and internationally was performing well as 2020 started and the Covid-19 crisis has resulted in a further increase in subscriber take-up. In the UK, the service is on plan and now, with all the PSBs on board, is fully able to push the full breadth of British content. The original production strategy has also started to take shape, with the relaunch of *Spitting Image* later in the year and a further four series already planned for 2021. In the US, BritBox hit the one

million subscriber milestone and is proving to sustain loyalty in an increasingly crowded market-place for niche SVOD players. The next priority for the partnership is to consider how the BritBox-branded service moves to new territories.

Whilst we are clear on our strategy, we cannot ignore that the ongoing global pandemic means the production and delivery of a large number of key programmes and events have now been delayed or cancelled, with significant implications across the portfolio. How quickly we can implement our strategy to reshape our content and services will be guided by both the severity and duration of the ongoing crisis – particularly by how quickly we can restart effective production within key genres.

2.4. Listening

The way audiences, especially young audiences, listen to speech and music is changing. The rise of music streaming, of podcasts, and the explosion of radio stations on DAB and online means there is more choice than ever before. We have seen for some time that while big stations like Radio 1, Radio 2 and Radio 4 still have an important and cherished role to play, it is increasingly as just one element of a suite of listening options audiences expect to have available, alongside picking specific content through on-demand or choosing more personally relevant streams through specialist radio or playlists.

At the same time the current crisis has shown the crucial role that audio, and particularly live listening, can play in our lives. The resurgence of live radio listening seen at the point of lockdown demonstrated how much we need live news and information, but also companionship and entertainment.

Prior to lockdown, the BBC had announced the launch of a Radio 1 Dance stream on BBC Sounds to help audiences more easily discover the live and on-demand content already available on Sounds. We had begun to examine the options to evolve our audio portfolio so that it continues to serve existing audiences but also maximises the value of the content we create by delivering it to younger audiences in the way they are choosing to listen.

Circumstances mean these plans are on hold, to be reviewed as the future situation becomes clearer. However, the need for the BBC to reinvent our audio offer for younger audiences (and increasingly for all audiences as new listening habits are perhaps accelerated by the current situation) is as pressing as ever.

The BBC's role in audio is the same as it has always been: to showcase the best UK talent, bringing world-famous news and storytelling to the UK and the world; to create opportunities for new British artists; and to help fans discover new music and build relationships with those artists. And the shift in listening habits brings new ways for the BBC to deliver this role for audiences and the UK creative economy more effectively.

BBC Sounds is at the heart of our audio strategy. Now available across mobile, web, smart speaker and smart TV, the BBC's online audience experience recently reached peaks of 3.6 million users and 11 million hours listening – higher than the iPlayer Radio it replaced. It saw a surge of live listening at the start of the crisis, with users going on to discover its world-class on-demand speech and evolving music mix offer.

To compete in a global tech-dominated marketplace, BBC Sounds must find a distinct space in the lives of our listeners. We believe it can do that by combining the best on-demand audio content with world-class live listening. Over the next two years we will evolve the user experience in Sounds to make it easier to use and more personally relevant to each user, innovate around new listening formats within Sounds, develop new exciting content, and in a significant new step incorporate discovery of the best third-party content.

We aim to make BBC Sounds outstanding in three ways:

- First, through a **feast of on-demand speech** attractive to both regular podcast listeners and also the majority of UK listeners who have never listened or do not regularly listen to podcasts. There is a huge opportunity here. The BBC is already a globally pre-eminent producer of speech audio, commissioned through our major services like Radio 2, Radio 3, Radio 4 and 5live. But Sounds-first content like *That Peter Crouch Podcast*, and *Tunnel 29*, as well as a suite of content meeting lockdown needs from *Grounded with Louis Theroux* to the *Coronavirus Newscast*, have set a new bar for the quality and the timely relevance audiences now expect from speech audio. We will focus our commissioning spend to ensure we are delivering bigger, world-leading podcasts as well as long-running commissions that will become favourites for years to come.

However, the BBC is not the only producer of great podcast material. In a first for the BBC, we will open up Sounds to be a home for non-BBC podcasts, helping audiences familiar with podcasting and those new to it to discover the best and most relevant content available, and providing a strong UK route to market that can showcase British talent

- Second, we will make BBC Sounds a **place that loves music** and helps listeners love music. We will do this in the way we always have done: curated by music lovers and focused on artists – an experience that listeners tell us is distinct from and will complement the all-catalogue offers of music streaming services. This content will include themed compilations which will allow audiences to find the very best curated BBC content in topics such as artist, event or mood, and enhanced music mixes with a focus on British and emerging talent. Now more than ever, audiences are discovering the quality and breadth of music the BBC can offer through an on-demand platform, and building on this is essential to delivering our role in audio for the future
- Third, we want Sounds to have the **best radio listening experience online**. We will put radio and, in particular, live radio at the heart of BBC Sounds, amplifying live moments by promoting them from the front page and supporting them with on-demand content. Over a longer time-frame we intend to innovate around online listening, giving audiences more control and enabling them to go from live experiences deeper into the content they love. And we will explore the opportunity to bring together existing content on Sounds in scheduled online streams that make it easy to find and listen to throughout the day, through curated streams of wellbeing, companionship, comedy and music.

As well as making BBC Sounds ready for the future, we need to ensure our radio portfolio, that has been so central to people's lives over this period, is serving all audiences even better. Despite declines, linear radio still has significant reach amongst young audiences and will remain a vital way to reach them for years to come.

We will continue to evolve our portfolio, reflecting changing habits around music discovery and ensuring we have the right offers to serve all audiences more equally. We will take the lessons from BBC online content popular with young audiences, and how we have operated through the crisis, working even more closely as a portfolio to deliver the best value for audiences, and protecting the high-quality and distinctive output that millions love.

This will not be easy: the BBC must meet this challenge in what was already a time of constrained funding (what the BBC can spend on its radio services had fallen by c20% in real terms in the last decade) and has only become more difficult. But it is vital the BBC is able to deliver the audio services that all audiences can turn to now and in the future, and in an increasingly global audio market, that it can be a stage for the very best the UK creative sector has to offer the world.

2.5. News – UK, global and local

UK national news

In News, we are making a generational shift in what news we cover and how we cover it. Our last major transformation in News was 25 years ago when we introduced 24-hour rolling news and took our first steps in online news. Today, audiences watch less broadcast news and rely more on online services, particularly on mobile. Reflecting this shift, we will move to a ‘story-led’ approach in news – putting the audience at the heart of decisions on what stories we cover and how we cover them. We will select stories not according to what is required for a specific programme, channel or platform, but instead with the needs of all our audiences and platforms in mind.

As with the rest of our proposals in this plan, we will maximise the value of the BBC’s news output by using the power of our portfolio to its fullest. We want to serve audiences with compelling journalism that is engaging, useful and at a time and in a format of their choosing. Our traditional and biggest audience brands – the *Six* and *Ten* bulletins, *Today*, *Breakfast*, *Newsnight* and *Newsbeat*, for instance – are vital parts of this revolution and our commitment to them will be enhanced by these changes. But we also know we need to discover new ways of storytelling across our digital platforms, including iPlayer and Sounds, to connect with all audiences that use BBC content. We want our best journalism to travel further so that the quality, breadth and accuracy of BBC News can reach more people, more regularly, in more ways.

Today, most of our stories appear on only one platform – one of TV, radio or online. Less than 10% reach all three simultaneously. The result is that we overserve some outlets and groups while many of our audiences miss the very best of our journalism. It represents a significant missed opportunity – stories that travelled to all three platforms saw a big increase in audience reach.

Our new story-led approach will help us ensure the most important stories will be produced with our increasingly digital audiences in mind. BBC News Online is now one of the most important ways in which audiences consume our journalism and we want to strengthen it alongside iPlayer and Sounds. We will invest less in linear programming and more in online content.

We will lift the editorial quality of our storytelling online so our digital journalism stands out in the market. We will showcase the BBC’s extraordinary expertise and personalities online and give the stories a warmer, more personal and engaged tone, just as we have always done on TV and radio. We will build stronger relationships with audiences and enhance transparency about our journalistic process in ways that show the audiences how we always strive for accuracy and impartiality. By producing fewer stories and making them travel further, the model will be more efficient and effective.

We will bring more of our specialists from across programmes and platforms to work together in new ways on stories that cut across traditional boundaries and expand the range and diversity of voices. Specialism is a key strength of BBC News: editors who can explore the significance of events and interpret the facts. They are experts in their field who can provide a first draft of history. Throughout this crisis, specialist editors and correspondents in BBC News have been at the forefront of our coverage: in health, science, statistics, economics, foreign affairs, business and politics. The pandemic has shown again the value of our specialist editors and correspondents who have led coverage in BBC News across the full spectrum of issues.

Our new approach to digital storytelling will power the modernisation of the BBC News online offer and News app. Later this year the app will be completely refreshed and rebuilt from the ground up. This will focus on making it more useful and more used, aimed at the mobile generation under 35. We build on our existing highly successful News app, but made better for a new generation with new ways of navigating in a mobile and always connected world. In an endless sea of mobile offers and user-friendly aggregators like Apple News and Facebook News, BBC News needs to be as intuitive and easy to use as

other news providers, and to have a better editorial offer than anybody else. We want the app to be the best place to consume BBC news.

Today, we are popular with heavy news users and older generations, who grew up with newspapers, but many of our younger audiences come to the very big stories and often only to one story at a time. To increase frequency of use, we will focus on building better experiences when audiences want to be updated, to follow a live event or to go deep with background and context journalism. The user experience will give audiences clear journeys to more stories and further BBC content from iPlayer and Sounds, through a better integration of text, audio and video.

We will also make our digital services much more relevant to users. Through a combination of editorial curation and increased use of data, we will offer audiences the very best distinctive news content from the BBC across the world – what audiences want and what they need to know. In doing so, we will always ensure that audiences have access to the most important stories, but we can also offer a broader agenda reflecting the different interests and needs of individuals. This could include greater depth and analysis on stories, more expertise from the BBC's reporters, or surfacing more regional and national news. For younger audiences in particular, we will also offer a different digital agenda and tone in story-telling that more closely reflects their needs.

Global News

Internationally, the BBC is one of the most recognised British brands, known for British values of quality and fairness. Independent surveys have shown there is an exceptionally high association between awareness of the BBC globally and thinking positively about the United Kingdom. The BBC's strength in the world is one of the UK's strengths in the world. As the current crisis has shown, people all around the world turn to the BBC for news they can trust.

There is an opportunity for the BBC now to build on this strength by doubling its audience reach and deepening its impact. And that matters now more than ever. There is a global battle for influence, with well-funded actors in Russia and China seeing state-sponsored news provision as an extension of state influence. Behind its heavy investment into the Belt and Road initiative, China is building a communication infrastructure across the developing world and using it to distribute its version of news.

But in this turbulence there are new opportunities. We are talking to the Government as part of their Integrated Review of Security, Defence, Development and Foreign Policy about how the BBC can be the trusted guide to an ever more complex world. The BBC's World Service is valued across the world – it is a beacon for independent, trusted news. We already reach 426 million people outside the UK every week. With additional Government funding, we could reach a community of 1 billion by 2030, both on our own platforms and through third-party platforms.

Local and regional news

Our English local and regional services require a more profound transformation. Our current local strategy in England was effectively created in the 1960s and 1970s when local radio and regional TV transmitters set the pattern for how the BBC thinks about local and regional audiences and editorial output. But while little has changed in the BBC's editorial offer or geographical targeting, audiences have changed. Working patterns, travel habits, demographic make-ups and social attitudes are hugely different from the 1960s.

Media behaviour is also different, with many people having stopped reading local and regional papers. In the wider market, there is a genuine crisis in local news provision in the UK, driven by the shift of advertising revenues to the internet. Local newspaper circulation has halved in the past decade and many skilled journalists have lost their jobs. Titles have merged or folded. In radio, Ofcom issued new

guidelines in 2018 removing the requirement for local commercial stations to produce their own breakfast show. They also reduced the minimum hours of local programming required by the commercial licence. This resulted in the axing of around 60 local breakfast and drive programmes, replaced by shows from London.

The BBC has not been immune to these broader changes in media consumption – BBC local radio reach has fallen from 9.3 million adults to 7.7 million in seven years. But the true value of our local services cannot be adequately captured by our usual metrics. We provide a strong voice for towns, cities and areas that have suffered a decline in media and journalistic coverage in recent years. We bind communities together, particularly in times of emergency and stress, for instance during the floods earlier in 2020. And we play an important role in supporting other local media – for example, through our Local Democracy Reporters scheme where we invest up to £8m a year in a pioneering partnership with 120 local news publishers, funding 150 local reporters across the UK. The journalism from this initiative is now published in over 5,000 places every week.

At a time of reducing budgets across the BBC, we must use our local and regional portfolio more effectively to meet the challenge of these changes in audiences and markets. In short, we must extract more value for local audiences at less cost. Using our portfolio effectively will mean being more flexible and scalable, and move us away from one-size-fits-all. Content created under this model will also be used across BBC digital products: BBC News, iPlayer and Sounds.

The Covid-19 crisis has demonstrated that we can move at speed across our local and regional services to serve audiences better at a time when they need it most. We have learned quickly where we can have most impact and how to marshal limited resource most effectively. As we reshape our portfolio and operations over the next few years, we will hold to a few key strategic principles:

- Our local and regional services need to be less fixed and more dynamic and responsive, becoming more local at times and sharing content at other times as audience need demands
- We need to build around a definition of 'local' determined by audience need and by a focus on an audience that is less well served by the BBC's current network portfolio
- This is likely to involve a greater emphasis on serving audiences in the Midlands and North of England better, including focusing on areas the BBC has traditionally served less well, such as Bradford, Sunderland, Wolverhampton, Blackpool and Peterborough
- The 18:30 regional news is where we can have most impact in regional television and where our journalism and our coverage reaches the most viewers
- Similarly, in local radio, our biggest impact is in the key dayparts of breakfast and mid-morning where a simplified schedule has had an extraordinary response from listeners
- Under the pressure of the crisis, we have demonstrated that new technology is allowing us to operate in simpler and more efficient ways to decrease cost and increase impact.

3. THE BBC'S CREATIVE REMIT

3.1. Purpose 1: Impartial news and information

The worldwide spread of the coronavirus now dominates the global, national and local news agenda. Audiences for our news output have risen sharply and public interest in the unfolding story is very high: during this period we have seen BBC Online reach its largest daily audience ever. People have turned to television news in huge numbers, with an 81% increase for our lunchtime news and 73% for the *News at Six*.

We have streamlined our offer so we can give audiences a continuous news service throughout the crisis. We will continue to provide easy-to-understand trusted regular updates, deeper analysis and important context. As with flooding in the UK, the current health emergency has underlined the BBC's role in providing essential public information that people can act on.

The UK's exit from, and new relationship with, the EU, and the US presidential elections will continue to be of great significance, as will the increasing dominance of China on the world stage, turbulence in the Middle East, and the influence of Russia. In all our coverage, BBC News will prioritise engagement and depth of explanation, via a range of expert interviewees – crucial trusted voices in a public health emergency – creative podcasts, digital explainers and live pages, as well as audience events and current affairs programming.

Domestic politics will inevitably be dominated by the coronavirus and the Government's handling of the crisis. We will continue to hold the Government to account while also delivering our public purpose of disseminating messages about public health. At an important national turning point, we will explore the nature of the UK's international relationships and have appointed our first Global Trade correspondent whose role will be to offer explanation and distil the detail for audiences.

We will examine the effects of the coronavirus on the retail sector as we investigate the future of the high street in towns nationwide. BBC Radio 5live will focus on audiences around the UK, particularly outside London, reporting on the impact of the new political landscape on the Midlands and North of England.

We will invest more in digital, across both editorial and product, and will redesign the hugely successful News app this year. The development of BBC News Online will promote and amplify fewer but more relevant and important stories, supported by the transformation of our news operation outlined in the previous chapter. We will build and expand our strength in covering live events and unfolding news, and invest in digital tools that will make it easier for people to get involved and participate. Building on the huge positive response to a series of new formats, we will make BBC journalistic and editorial expertise central to our digital and social output. We will launch further new daily editions like the coronavirus morning and evening briefing and provide new localised services.

BBC News will continue to innovate, using podcasts as a vehicle for investigative journalism and as companions to some of our biggest brands. Although all timings are subject to the development of the coronavirus crisis, we plan to launch a *Panorama* podcast on BBC Sounds. This goes alongside other contributions to public service journalism such as the in-depth reporting via podcast of Phase 2 of the Grenfell Tower Inquiry, when it recommences, and our daily news offering, *Newscast*, which at the time of writing has been reinvented as *The Coronavirus Newscast*, and weekly US election podcast, *Americast*.

We will devote editorial resource to climate change coverage, and investigate whether the global economic lockdown has had a lasting beneficial effect on global warming. We will roll out our ambitious

editorial plans around the next major inter-governmental conference on climate once it is rescheduled. We also plan current affairs programming on climate change across BBC One and Two.

Impartiality has always been at the heart of BBC news, and we agree with Ofcom's Review of News and Current Affairs that we must do everything in our power to sustain this commitment. We also recognise the pressures on impartiality in a world increasingly open to social media vitriol and political polarisation. Delivering news that is impartial, accurate and truthful is our mission and the BBC remains the most trusted provider of news in the UK.

3.2. Purpose 2: Children's and formal learning

Children's

This year we have a raft of new and returning content to inspire and engage our young audience. Two new shows will appeal to CBeebies viewers' endless enthusiasm for animals – *Garden Tales* and *Tiny Wonders*. For CBBC, there are new drama titles with Enid Blyton's *Malory Towers*, Jenny Nimmo's Welsh classic *The Snow Spider, Mystic* and a welcome return for audience favourite *Jamie Johnson*.

CBBC factual is equally strong with more single documentaries from the *My Life* strand, a return to *Our School* and a new series where viewers can receive tuition from *My Celebrity Supply Teacher*. And back by audience demand is *Horrible Histories* – the series which enables viewers to remember historical facts by making them laugh so much they forget that they are learning.

We are always proud to deliver a full range of content across all genres to our audience, but this will be a challenge over the next year because of the impact of the coronavirus, with many productions delayed.

However, in response to the situation we have commissioned additional fast-turnaround programming to reflect the extraordinary times that children are living through. Restrictions are no impediment to their creativity and we will boost it further on CBeebies with *Mr Maker At Home*. *Blue Peter* has amended its weekly format to be the centrepiece for participation on CBBC during the social distancing period, and home-cooking inspiration comes from a Junior Bake Off winner in the form of *Nikki Lilly Bakes*.

With life in lockdown centring so much around the local area, another rapid-turnaround commission for CBBC is *DIY Deadly*, which features natural history expert Steve Backshall encouraging viewers to look for wildlife in their immediate surroundings. The CBBC audience will still be able to see their favourite *Operation Ouch!* doctors, too thanks to a *Virus Alert* special and their hosted home experiments in *Do Try This at Home with Chris & Xand*.

Exercise is vital, so another initiative is a special run of *Boogie Beebies*, the dance and movement show for pre-schoolers which will be hosted by Strictly's Oti Mabuse. Even the stars are within reach: *Out of this World with Maggie Aderin-Pocock* will bring astronomy to CBeebies, hosted by Dr Aderin-Pocock and her 10-year-old daughter from their home.

Providing reassurance as well as entertainment during the time of the coronavirus is another key goal – a special episode of the ground-breaking CBeebies animation *Pablo* will help to support autistic children who face disruptions to their routine. And, of course, *Newsround* will continue to bring clear, appropriate and impartial information about the pandemic's consequences to all CBBC-age children.

During this year we also aim to expand *Newsround's* coverage of environmental topics, as children's awareness of climate change increases, and we intend to develop the theme of *Our Planet Matters* across other content areas, too.

Our audience's appetite to watch content via on demand allows us to devise ideas that don't always fit neatly into a broadcast schedule, such as the short-form drama monologues that we have commissioned

for iPlayer in this year. We want these to be a modern and alternative perspective on what it means to be young today, delivered by emerging, diverse UK writing and performing talent.

Giving our audience the best possible iPlayer experience is a key priority for us in order to give them the greatest opportunity to obtain public service content. We recently launched a new iPlayer children's experience on internet-connected TVs, so that our audience can easily access and find BBC content which is suitable for them, in the way that they are already able to do on mobile devices via the Kids iPlayer app. We will improve this even further throughout the year.

The extra funding BBC Children's has received over the past three years has made possible other digital projects for our audience such as completing the suite of four CBeebies apps. Now built, these will also have updated content and features released over the coming year. *Playtime Island*, our most popular CBeebies app, is also being fully rebuilt for release in early summer 2020.

Formal Learning

In an age when education is widely recognised to be the most significant element in determining life chances, we want to help everyone achieve their full potential through educational content from the BBC and from partners. In formal learning, this means specialist educational content to help support learning for children and teenagers across the United Kingdom. The education department will help realise the potential of content from all across the BBC, embracing one of the three key pillars of our mission – to educate.

For school-age children, Bitesize is one of the most important manifestations of the BBC's public service mission. Our website and app support students across every nation in the UK and are used by 73% of secondary pupils and 38% of primary pupils. Bitesize is one of the key ways in which the BBC serves young people in the UK, with 62% of GCSE users reporting that it has helped them to achieve improved grades in their exams. Building on the existing strengths of Bitesize, we intend to increase our offer to primary school children and make content and formats which allow for more practice and progression.

Another way to support students is to support their teachers as well. The BBC Teach website does that by providing resources in the form of specially commissioned curriculum material and by bringing the best of the BBC's content to the classroom. In 2020 this will include material from current affairs, factual and the Natural History Unit, as well being the permanent home for content from our 'Bring the Noise' campaign which brings music education to the fore for some of our youngest audiences.

Our campaign, *Tiny Happy People*, is an important and ambitious parent-facing initiative to help tackle the UK's 'word gap'. This is the difference in vocabulary acquisition in children starting primary school, and the related effect on social mobility. The campaign has been realised in conjunction with the National Literacy Trust, The Education Endowment Foundation, PHE, KPMG, and a host of other organisations sharing a passion for social mobility and language acquisition.

Tiny Happy People delivers a simple message – "Talk to your child from as early an age as possible. We'll show you how, and why". This year we will make available a dedicated website with over 400 short films and articles, with further community and parental engagement planned later in 2020.

In April, BBC Education launched the corporation's biggest ever push on education in response to the school closures required through the Covid-19 crisis. On 20 April we went live with the first tranche of Bitesize Daily Lessons, offering three structured lessons every day – in Maths, English and one other subject – to learners from Years 1 to 10. Full details of this are in the previous section.

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

TV and video

Comedy

BBC Comedy will continue to lead the way and take risks on new and diverse talent of all kinds. Our unrivalled commitment has established new, returning series on BBC One. *Ghosts*, a sitcom from the *Horrible Histories* team, had a successful debut with 16-34s and uniquely demonstrates how the BBC can grow British talent from CBBC into the mainstream. Mischief Theatre's *The Goes Wrong Show* and Mackenzie Crook's *Worzel Gummidge* have pure public service purpose in a world where no other UK broadcaster is making pre-watershed family comedy. Both shows hope to start filming later in the year.

King Gary will return following a brilliant cross-generational response to the first series, and Stephen Merchant will return to his BBC home for new series *The Offenders* when filming resumes in Wales later this year. Holly Walsh's new series *The Other One*, set in Manchester, will debut on BBC One this summer following a successful pilot.

BBC Two will see an explosion of female writers, with Sara Pascoe's first major scripted series and Diane Morgan's *Mandy*, while the winner of the BBC's Caroline Aherne Bursary Sophie Willan's debut *Alma's Not Normal* – about her working-class upbringing in Bolton – will go to series. Meanwhile, BAFTA winner Daisy May Cooper stars in new series *The Witchfinder*, although filming has been delayed until later in the year. Jessica Hynes returns to her BAFTA-winning role alongside David Tennant in the second series of *There She Goes*.

BBC Three remains key to breaking new comedy talent and hopes to launch *Starstruck* following a delay to filming. It is written and created by, and also stars, new talent Rose Matafeo – described as the definitive millennial voice. *In My Skin* heralds a bright new comedic voice in Kayleigh Llewellyn, filmed in Wales and premiered as a 'Comedy Slice' pilot last year. Hit series *The Young Offenders*, *Famalam* and *Back to Life* will return.

Entertainment

In the year ahead, the BBC is ready to entertain the nation and create big, talked-about shared experiences. BBC One will launch unmissable new formats *Gordon Ramsay's Future Food Stars*, *Little Mix The Search*, and *Pooch Perfect* with Sheridan Smith. Peter Crouch promises to *Save our Summer* with his new show in the absence of the Euros. Later this year *Top Gear* makes its move to BBC One and *Children in Need* will mark its 40th anniversary, while *Strictly Come Dancing*, *Michael McIntyre's Big Show* and *The Wall* are all set to return to Saturday nights.

The Graham Norton Show, *Have I Got News for You* and the *Mash Report* have all continued to entertain through lockdown with weekly shows, all recorded as live during the week of transmission. Eurovision has happened, but virtually.

Popular favourites returning include *Would I Lie To You?*, *Mock the Week* and *QI*, as well as popular quizzes *Mastermind*, *Only Connect* and *University Challenge*.

On BBC Two, *The Ranganation* and *Dragons' Den* will return. *RuPaul's Drag Race UK* was a big, bold game-changing BBC Three commission and will return alongside *Glow Up* and *The Rap Game UK*.

Factual

This will be our most ambitious year of climate change coverage ever, with a host of new documentaries exploring the environment under the *Our Planet Matters* banner. There is a real hunger from audiences to find out more so it feels right to address the issues in peak on BBC One.

We have a trusted guide in Sir David Attenborough who will present *Extinction: The Facts*. Hugh Fearnley-Whittingstall and Anita Rani build on past shows with *War on Waste 2020* and new series *Save the Planet for Less*. On BBC Two, Ade Adepitan will explore possibly the greatest challenge in human history in *Ade on the Frontline of Climate Change* and an ambitious new series will tell the history of *The Age of Oil*.

Mental health is a subject that resonates strongly with audiences, particularly the young, and we mark Mental Health Awareness week with new documentaries which have a particularly powerful significance in these times. In *Football, Prince William and our Mental Health*, viewers follow the Duke of Cambridge as he works in partnership with the FA, while we also see *Freddie Flintoff on Bulimia* and *What's the Matter with Tony Slattery?*

2020 will see a major commitment to boosting representation of disabled people on and off screen. A range of content will include *Alex Brooker – Disability and Me*, *Frank Gardner – Being Frank* and Storyville's *Locked In*. To mark the 25th anniversary of the Disability Discrimination Act, Genevieve Barr and Jack Thorne's new factual drama will tell the story of a lesser-known, six-year campaign for civil rights through the eyes of the incredible couple who instigated it all.

The BBC has an extraordinary breadth of ground-breaking factual programming and a unique ability to bring untold and complex stories to the nation. On BBC One, *Life And Birth* started in April and follows expectant parents inside Birmingham Hospital; award-winning *Ambulance* will return from Manchester; Chris Van Tulleken takes on childhood obesity; Vicky McClure revisits the topic of dementia; there is history from Lucy Worsley in *The Blitz*; Sue Perkins goes to the US/Mexico border; Nadiya Hussain travels to North America; while a range of films will explore issues of faith in all the major religions.

BBC Two's series on the British Empire with David Olusoga has been delayed and hopes to come later in the year, alongside James Bluemel on the Iraq war and Norma Percy on the Trump White House years. In science, Brian Cox follows *The Planets* with *Universe*, while top consultants come together to treat life-changing medical mysteries in *What's My Diagnosis*. Sara Pascoe will travel the world in *The Last Woman on Earth*. In religion, *Pilgrimage* returns with a new multi-faith route.

BBC Three's single films tell extraordinary stories from Reggie Yates' *Make Me Famous*, Chris Hughes on testicular cancer, new director Rebecca Southworth's *Can Sex Offenders Change* and a film about sperm donation. Following the award-winning *Hometown*, Mobeen Azhar investigates new stories at home and abroad for BBC Three. Landmark series *Corridors of Power* will explore the years since the collapse of the Berlin Wall on BBC Four.

Drama & Film

Drama production has been significantly impacted by the coronavirus crisis and will continue to be subject to delays. Consequently, many BBC Two drama titles have been moved to BBC One to fill the gaps and reach an even wider audience.

The next year of drama will be a celebration of British authorship, identity and life in all its diverse forms. Original, bold and unexpected drama comes to BBC One with *Small Axe* from Oscar and BAFTA-winning filmmaker Steve McQueen and an all-star British cast including John Boyega and Letitia Wright. A Windrush film by Stephen S. Thompson tells a shocking real-life story. Michaela Coel's *I May Destroy You* is a fearless, frank and provocative drama that explores the question of sexual consent in contemporary life.

New factual drama *The Salisbury Poisonings* is about how the 2018 Novichok poisonings shocked the nation and the impact on an unsuspecting community. David Hare's political thriller *Roadkill* stars Hugh Laurie and Helen McCrory. New thriller *The Serpent* starring Jenna Coleman tells the astonishing story of Charles Sobhraj, who preyed on the lives of young backpackers in Thailand in the 1970s. *Life* is an original drama series from Mike Bartlett and the team behind *Doctor Foster*.

Crime thriller *Bloodlands*, starring James Nesbitt, is set and filmed in Northern Ireland. Compelling adaptations include: Eleanor Catton's Man Booker Prize-winning novel *The Luminaries* starring Eva Green and Himesh Patel; the first screen adaptation of Vikram Seth's *A Suitable Boy* by Andrew Davies; Amanda Coe's *Black Narcissus* starring Gemma Arterton; and Tom Hollander in *Us* – David Nicholls' adaptation of his best-selling novel.

Big returners include *His Dark Materials*, Robert Galbraith's *Strike*, *The A Word* and *Killing Eve*, which started in April. And expect unmissable drama from *EastEnders* in its 35th year. Original plans were to bring audiences new series of Jed Mercurio's *Line of Duty*, *Peaky Blinders*, *Baptiste* and *Shetland*, as well as Scottish-set *Vigil*, from the makers of *Bodyguard*, starring Suranne Jones. All are currently delayed but hope to have an outing before April 2021.

Drama on BBC Two will see new writers Konrad Kay and Mickey Down plunge us into the pressure cooker of global banking in *Industry*, and award-winning Andrew Haigh will adapt and direct *The North Water*, based on the critically acclaimed novel from Ian McGuire and starring Colin Farrell.

On BBC Three, Sally Rooney is fast becoming the voice of her generation and her hugely successful *Normal People*, a story of millennial angst, began airing at the end of April.

Consolidated by the previous year's success – including a BAFTA, Golden Globe and Oscar for Renée Zellweger as *Judy* and the launch of a powerful new filmmaking voice with Rapman's *Blue Story* – BBC Film has a vital role to play in 2020/21 in the reinvigoration of the UK film sector as well talent discovery and support within the BBC. Our urgent priority is to remount productions interrupted by the crisis as soon as possible.

BBC Film's slate will continue to emphasise new voices telling stories for young audiences including debuts from Reggie Yates (*Pirates*), Dionne Walker (*Pretty Red Dress*), the highly anticipated second film from newly BAFTA-nominated Harry Wootliff (*True Things About Me*), 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*).

We have a raft of exciting completed films to bring to audiences during the year, with projects including: Francis Lee's *Ammonite*, starring Kate Winslet and Saoirse Ronan; Bassam Tariq's *Mogul Mowgli* starring Riz Ahmed; Sean Durkin's *The Nest* starring Jude Law and Carrie Coon; and Harry McQueen's *Supernova* starring Colin Firth and Stanley Tucci. We are working closely with partners to ensure all our projects are able to find profile and audiences in a challenging new landscape for cinema.

Sport

The BBC is the nation's biggest sports broadcaster, with the ability to shift perceptions, unite the nation and reach huge audiences. In 2019, the BBC accounted for around 2% of the hours of sport broadcast on TV, but delivered c30% of total TV sport viewing.

With that in mind, last year we made our biggest ever commitment to women's sport with our *Change The Game* campaign. We celebrated female athletes across all of our output and on all of our platforms. Coverage included major events – a record-breaking FIFA Women's World Cup and Netball World Cup – alongside mixed-gender events including Wimbledon and the World Athletics Championships. As a

result, 45 million people came to women's sport on the BBC during the summer. The World Cup alone reached 28 million people on BBC TV, with a peak BBC One audience of 11.7 million for England v. USA.

We continued to break records online with average weekly reach for the BBC Sport website rising by 12% to 22.4 million browsers. 10.2 million browsers came to the Sport website in a single day on the Sunday of the England men's victory in the Cricket World Cup and the men's Wimbledon final.

2020/21 was set to be a year of both home-grown and international live sport, including the Olympic Games from Tokyo, UEFA Euro 2020, FA Cup, Six Nations Championship, Wimbledon, Premier League football via *Match of the Day* and of course the return of live cricket to BBC TV for the first time in 21 years with *The Hundred*.

As each of those events has now been postponed or cancelled, we have exploited new technologies to ensure that sport fans are still well served by the BBC. The *MOTD: Top Ten* podcast and *Match of Their Day* have filled the traditional *Match of the Day* slot, while postponed or cancelled event slots will be filled with the very best moments from that sport's history, including extensive highlights of London 2012 and Rio 2016 in July, the best of the Euros – including 1996 – in June, and two weeks of outstanding Wimbledon archive in July – including Sir Andy Murray ending the 77-year wait for a British champion.

Sports News continues to set the agenda, providing comprehensive coverage of how major events are being affected by the global crisis across all platforms for BBC News and BBC Sport. It continues to cover more Olympic and Paralympic sport news stories than any other broadcaster.

Arts

The BBC is the biggest creator, investor and broadcaster of original arts content in the UK. Series this year include *The Romantic Revolution* on BBC Two with Simon Schama, and *African Renaissance* with Afua Hirsch and incredible access to the art of Iran with Samira Ahmed – both on BBC Four. New talent and diversity remain focal with more BBC Introducing Arts content in partnership with creative centres around the UK.

Film series *Inside Cinema* returns and a brand-new series, *Inside Games*, will also launch in partnership with Radio 1. There will be a Dance season reflecting the best of contemporary and classical dance, a series of new fiction with monologues for BBC Four – working with diverse writing talent, cast and crew. *Arena* documentary highlights include profiles of Keith Haring, Maggi Hambling and Brian Catling.

BBC Arts has also been working with the arts sector to ensure that culture is still brought into homes everywhere during the restrictions caused by the Covid-19 pandemic. Their campaign, *Culture in Quarantine*, has seen and will continue to see partnerships with arts organisations across the UK.

Radio and audio

Across BBC Radio, we will bring world-class speech and music programmes to all our audiences and enhance our offer to young listeners. BBC Radio 1, BBC Radio 1Xtra and the Asian Network will launch new and creative on-air initiatives to engage diverse listeners across the UK. Throughout the year we will improve our offer on BBC Sounds, including outstanding new commissions with a mix of well-known hosts, podcasts with new voices and investigative series, and we will also innovate around new formats and listening experiences.

We will expand the range of our audio dramas. Our new BBC Sounds podcast *The Cipher* will follow the story of a schoolgirl who finds herself in an international hunt for a serial killer like no other. BBC Radio

4 will bring new dramas to both on air and as podcasts: including the third instalment of *The Case of Charles Dexter Ward*, and when children start disappearing from a coastal town in *The Piper* there is a mystery to be solved about who is responsible and what is happening to the children.

There will be a new focus on solutions journalism with a new high-profile series, and the station will look for ways to bring people together in search of common ground through programmes like *The Listening Project*. Following *Tunnel 29*, Radio 4 will continue to build on the success of its *Intrigue* series with new series that bring factual storytelling to a new audience.

Our talent initiatives will support people at the early stages of their careers, including through BBC Music Introducing and the BBC Introducing arts scheme. Special programming on BBC Radio 3 will mark the tenth anniversary of the New Generation Thinkers scheme, and the station will also celebrate the 20th anniversary of the New Generation Artists scheme. We will also broadcast BBC Radio 2's 500 Words, the Breakfast Show's short story-writing competition for children aged five to 13 years old.

BBC Asian Network Comedy will return for live shows, and Radio 4 comedy will showcase the best of emerging talent, such as a new sitcom from Scottish comedian and writer Amna Saleem. There is a brand-new chat show with Meera Syal reprising her Granny Kumar character, and Radio 4 will also share ideas in entertaining ways such as through popular history podcast *You're Dead to Me*, which will be broadcast for the first time.

We will bring the world's biggest pop music acts and the most exciting emerging talent to an audience of millions across our stations, and we will champion specialist music and celebrate Glastonbury's 50th birthday. Half a century of *Radio 2 In Concert* will be commemorated and the station will also mark the 25th anniversary of Britpop with a series of shows. 6 Music marked the Record Store Day in April and throughout the year will feature the alternative spirit of music and culture across its programming.

Our strong commitment to classical music will see a major landmark season, *Beethoven Unleashed*, mark the 250th anniversary of the birth of Ludwig Van Beethoven, with programming spanning across the BBC. Radio 3 will also bring an array of performances from festivals around the UK, including the EFG London Jazz Festival, the Huddersfield Contemporary Music Festival and Celtic Connections. Where festivals have been cancelled because of the coronavirus, such as the Edinburgh International Festival and the Aldeburgh Festival, we will curate a celebration of the festivals from the archive. We will also feature concerts from the prestigious Tanglewood Music Festival in Massachusetts as part of a special season.

Over the summer the BBC Proms will use all possible means to ensure we fulfil Henry Wood's aim to bring the greatest classical music to the widest possible audience.

Radio 5live will continue to be the place for a national conversation on coronavirus, whilst also covering all the other big UK and international news stories, offering listeners a platform to join and shape the debate. Once live sport returns, 5live will provide the broadest coverage of sporting events, and will also offer comprehensive coverage of the Premier League and Champions League while developing a range of new sports-based podcasts, further expanding its popular podcast portfolio.

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

Over half the BBC's spending – and half our teams – are out of London. We have more than doubled the proportion of network TV programmes produced in Scotland, Wales and Northern Ireland in a decade and last year we set up a new channel for Scotland. Our increased investment in Wales sees us open the doors to our brand-new broadcast centre in Central Square, Cardiff.

Our centres are magnets for ideas and talent, new jobs and investment, but we can go further. We will continue to reinvigorate what we do over the next year to ensure we are in touch with diverse communities right across the Nations and regions.

England

BBC England will continue to find new ways to reach underserved audiences, connecting with and championing our local communities across England. We will cement our position as the place that provides an open door to new talent from diverse backgrounds.

Once again in 2020, BBC local radio will hold open auditions for new presenting talent through our New Voices project. In 2019, in the biggest talent search in the history of BBC local radio, 3,500 people auditioned over one weekend and 420 have already been given opportunities to present, report and contribute on air on stations across the country. We discovered some exceptional new talent who have already taken high-profile slots on our local stations and have gone on to work with network radio.

Also in local radio, we will continue to roll out BBC Introducing Uploader, a new online tool where our audiences can share their stories, poems, and other audio content. The best is then broadcast on our stations. Introducing Uploader is for the spoken word what BBC Introducing is for new music, and has brought more new voices, stories and perspectives to our output. Early response from our audiences has been very encouraging. We will also build on our *Make A Difference* brand that has been so successful at connecting communities during the Covid-19 situation.

In television, we will broadcast more content that reflects life across England, with stories from every part of the country. Our successful documentary series *Our Lives* and *A Very British History* will return with new stories about different English communities.

Building on our successes this year, we will continue to develop collaborative connections inside the BBC and with other organisations in the media, creative, and arts arenas, and especially in journalism. In particular we will forge close working relationships with Mayflower 2020 and Coventry UK City of Culture 2021. Our overriding aim will be to continue to modernise our offer to ensure we are reflecting the diversity of England and serving all communities across the country.

Wales

Across our news services, our priority is to provide unrivalled and comprehensive coverage of the coronavirus outbreak, providing vital information to millions of people during a time of crisis. Beyond daily news, our coverage will also include special documentary series focused on the lockdown and its aftermath, and special national moments including radio versions of the Machynlleth Comedy Festival and the National and Urdd Eisteddfod.

We will also work in partnership with a range of national organisations – including National Theatre Wales and Theatr Genedlaethol – to ensure culture continues to be celebrated, explored and championed in such difficult circumstances. And we will harness our Bitesize service to provide daily lessons to schoolchildren in Wales during the lockdown period.

Alongside coronavirus, we will offer full analysis on the impact of Brexit on Wales. We will also closely follow the impact of the new UK Government on Wales, whilst all the parties in Cardiff Bay gear up for the next major political milestone, the 2021 Welsh Parliament Elections.

Away from the news headlines, Welsh drama and comedy will be centre-stage, with the return of *Hidden 2* and *Keeping Faith 3*, Owen Shears' adaptation of *The Snow Spider*, a second series of Steve Spiers' *The Tuckers* and Kayleigh Llewellyn's coming-of-age series *In My Skin*, a co-commission with BBC Three.

Looking to the future, we will be reviewing our journalism across both news and sport to enhance and enrich our storytelling across all platforms, including mobile and social media. We will also assess options to extend our radio and audio portfolio on Radio Wales, Radio Cymru and Radio Cymru 2 ensuring that audiences of all ages can benefit from BBC Wales' national services across radio and BBC Sounds.

During this year, we will also complete our move to our new broadcast centre in Cardiff's Central Square. The building is designed to be a creative hub for not just the BBC but the whole of the Welsh creative sector, and will provide programme-makers with the latest technology to provide the best content for audiences in a competitive market. As soon as the coronavirus restrictions are lifted, the building will also open its doors to thousands of schoolchildren with tours, classes and content helping inform, educate and entertain a new generation as the BBC approaches its centenary.

We also remain committed to our partnership with S4C and the provision of a high-quality range of programmes for Welsh speakers. During this year, the Welsh language television news service, *Newyddion*, will begin broadcasting from the Central Square headquarters giving it unrivalled access to world-class digital technology.

BBC Wales will be producing a drama documentary on the Atomic Bomb for the World Service and in December 2020 will complete a landmark year of 125 programmes to lead the commemorations of Beethoven's birth in 1770. For Radio 4 we will produce a major cross-disciplinary series on human psychological behaviour and will be beginning production of an oral history of the 20th Century to mark the BBC's centenary.

Scotland

Launched in February 2019, the BBC Scotland channel has reached more viewers on average each week in Scotland so far this year than any other TV channel outside BBC One, Two, ITV, Channel 4 and 5. We will build on this success, continuing to reflect modern Scotland through high-quality, distinctive and innovative programming.

Alongside BBC One Scotland, the channel provides a rich vein of factual programming. Highlights include the return of the hugely successful *Murder Case* and *Inside Central Station*, an exclusive new series with Billy Connolly – *Billy and Us* – and a landmark modern history of Scotland, from 1970 to 2020, fronted by Kirsty Wark.

Comedy, drama, news and sport are central to BBC Scotland's programme offer. *Scot Squad*, *River City*, *Sportscene* and our news provision will remain at the heart of our schedules, complementing a range of programmes that reflect the lives and concerns of viewers across Scotland, from Aberdeen's *Children's Hospital* and *Beechgrove* to Dunoon's *Accidental Renovators*.

The health and economic impacts of the coronavirus pandemic on Scotland and beyond will continue to dominate the Scotland news agenda. So, too, will constitutional politics, with issues such as Brexit planning and the run-up to next year's Holyrood elections. Throughout all of this, our news teams will be at the heart of the reporting.

The Nest, a new five-part network drama starring Martin Compston and Sophie Rundle, was aired in spring 2020. There will be a welcome return for the critically acclaimed *Shetland*. The mysterious disappearance of a Scottish fishing trawler and a death on board a nuclear submarine will form the backdrop for a new six-part thriller, *Vigil*.

Also on network will be a new series of *Two Doors Down* and a fourth series of *This Farming Life* (on BBC Two); and, capturing all the drama of the Jacobite Rebellion, a co-commission between BBC Scotland and BBC network will bring *Blood of the Clans* to BBC One Scotland and to BBC Four. Writer and actor,

Mat Fraser, will curate six ambitious and challenging monologues, for BBC Four and BBC America, which aim to change perceptions around disability. And children's productions will include another two series of hit pre-school drama *Molly & Mack* and new series of *Swashbuckle* and *The Dog Ate My Homework*.

For BBC ALBA, international co-production will be a focus for the channel and for our suppliers, with landmark factual programmes such as *Beethoven's Gaelic Songs* and *The Far Traveller* co-produced respectively with companies in Austria and Iceland. And BBC Radio nan Gàidheal will refresh its schedule, reinforcing its role as a focal point for Gaelic audiences.

BBC Radio Scotland will offer bespoke drama around Children in Need issues and a pre-Christmas audience-driven 'wish fulfilment' campaign. We will also continue to launch new podcast brands which appeal to younger audiences.

Productions for BBC Radio 4 will include regular input to *Book at Bedtime* and *Book of the Week*; another series of the award-winning *The Digital Human*; and a range of dramas, from the classics to modern comedies such as *Murmuration* and *Why Mummy Swears*.

BBC Scotland will continue to build on its reputation as a centre of digital excellence. Developed through BBC The Social, *Roaming in the Wild* will return on the BBC Scotland channel, and a 12-part series exploring a range of moral and ethical issues will be produced for BBC Radio 4.

Northern Ireland

We will reflect community life in all of its changing aspects and diversity – seeking to engage people in different ways and places and to deliver services that are innovative, relevant and distinctive.

We will report and provide a forum for debate about the work of the Northern Ireland Assembly and Executive, explaining their role and activities and holding decision-makers to account. We will use the expertise of our specialist journalists to explore the context and impact of developments in areas such as health, the economy, education and rural affairs. Digital news services and opportunities will be central to many of our plans in 2020/21.

We will consolidate the significant schedule changes that we introduced on BBC Radio Ulster/Foyle in late 2019, reviewing progress and making any adjustments as necessary. Our ambition will be to maintain the diversity and broad appeal of the stations' output and their important contribution in connecting communities and reflecting everyday life.

Listener interaction and further enriching the diversity of voices and talent on our airwaves will be key features of what we do in 2020/21. And we will want to harness the potential of BBC Sounds in seeking to reach new audiences and to keep pace with changes in people's listening habits and preferences – work that will be complemented by the further enhancement of locally relevant content on BBC iPlayer.

We will commission television programmes that reflect the impact of the coronavirus pandemic on everyday life and across a range of genres including comedy, entertainment and current affairs. Much of this will be sourced from the independent sector, underscoring the BBC's vital contribution to the creative economy in Northern Ireland. We will continue to work in partnership with Northern Ireland Screen in delivering programmes in Irish and Ulster-Scots and on the further development of an exciting collaboration with BBC Three focused on younger audiences. And we will want to maintain our presence on BBC network television, whilst accepting that the filming of major drama series such as *Line of Duty* will be dependent on wider circumstances.

Our television output in 2020/21 will include observational documentary programmes and series about rural life, the hospitality industry, Belfast Port and Credit Unions. And we remain committed to finding

ways of bringing series like *The Blame Game* to our screens – recognising the importance of comedy and entertainment output as a complement to the BBC news services on which our audiences also depend.

We will seek to maximise the value and benefits of our partnerships with the Ulster Orchestra and Libraries NI and will work to improve our infrastructure in ways that will provide benefits for BBC audiences. All of this reflects our core purposes and the role that we play in contributing to the wealth and well-being of the communities we serve.

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

The recent expansion of the BBC World Service – funded by the UK Government – was the biggest since the 1940s. The World Service now operates in 42 languages and has opened new and expanded bureaux in Delhi, Nairobi, Bangkok, Seoul and Belgrade. The World Service and the BBC World News channel have achieved record audiences and the BBC as a whole reaches 426m people a week outside the UK.

The coronavirus health emergency is likely to dominate the BBC’s international news coverage for the foreseeable future. Alongside this coverage, BBC World Service English will provide impartial, rigorous and engaging coverage of the big global stories, from the US elections, the rise of China, tensions in the Middle East and Brexit’s trade implications. Our coverage combines on-the-ground reporting and expert analysis from the BBC’s network of journalists around the world with a broad range of voices. Our US election coverage will feature collaboration with our US partner radio stations, enabling us to go beyond the Washington bubble, and BBC Minute will launch a daily Spanish edition in the run-up to the vote.

Our changing climate continues to be a big global story and World Service reporting will be a key part of our pan-BBC project, *Our Planet Matters*. A new weekly podcast will report climate change in an expert and accessible way. New radio mini-series include *The Climate Wars* which will examine climate and conflict and *The New Arctic* with Allan Little. BBC Minute will provide in-depth explainers and report on the effects on younger people, while a series of debates across the year in partnership with the Wellcome Collection will explore the scientific and policy implications of a changing climate.

When safe to do so, as part of our commitment to supporting freedom of speech and civic engagement, we aim to broadcast *World Questions* from world capitals, encouraging civic debate, often in countries with little tradition of citizen engagement with their politicians. Meanwhile, we are holding virtual debates. A new five-part series on *Freedom of Speech*, from its history to current arguments, is presented by Robin Lustig. Solutions journalism will feature in *People Fixing the World* on radio and digital video.

BBC World Service English is also launching a YouTube channel, using innovative audio-visual formats. We are building on our podcasting success with a new season of *13 Minutes to the Moon*. There will be a new daily news podcast and programming for young aspirational audiences in Africa, while *This is Africa* celebrates the most exciting and shareable music from across the continent. Audiences in India will be able to enjoy the return of *Kalki Presents: My Indian Life* podcast, as we continue to help grow emerging podcast markets around the world.

Our language services will make the most of the expertise of our correspondents around the world, particularly in areas of political upheaval and conflict. Our commitment to fact-checking and debunking false and often harmful stories will serve audiences during elections in Ghana, Tanzania, Sudan, Ethiopia, Burundi as well as the USA. We will build on our successful work on global media literacy, including producing children’s news programmes.

A second series of *My World*, co-produced with Angelina Jolie and Microsoft Education, will target a young audience keen to make up their own minds about international issues. *My World* is available on BBC iPlayer and YouTube as well as BBC World News. *Around the World* will continue on Quibi.

Our new award-winning programmes, *Africa Eye* and *BBC Arabic Investigations*, will develop the open source journalism which has already had such a huge impact. We will also pursue new and innovative journalism around the world with a focus on Asia, Latin America and Russia. Meanwhile our new specialist reporters will be covering a wider range of topics, including gender, identity, demography, cyber security, trade and religion.

4. RESPONDING TO OFCOM'S REVIEWS

In its 2018/19 Annual Report, Ofcom clearly laid out the market, audience and technological challenges facing the BBC.

Ofcom called on the BBC to do more for younger and diverse audiences. In their news review they recognised that audiences trust the BBC more than any other provider and the important role we play in Britain and across the world. We take their reports and audience research very seriously. We are grateful to Ofcom for the effective way they have approached regulation to enable the BBC to respond to this crisis and tailor our services in the interests of our audiences.

We look forward to working closely with Ofcom in their new role as regulator for Online Harms and what lessons can be learned from the way that the BBC has convened the industry on the challenges of misinformation, or how we provide safe services such as our children's channels and websites.

We also think that Ofcom's Public Service Broadcasting review must recognise the important role that the BBC plays in Britain, and how the regulatory framework can enable us to thrive, and to support the unique UK media market which has led the world.

This section sets out the BBC's perspective on those challenges, and how we have been working with Ofcom to respond to the themes in their reports.

4.1. The audience context

In 2019, the shift from broadcast to online services continued at pace. Eight in ten UK households watch video-on-demand monthly and half of all now have at least one video-on-demand subscription in their household. Audiences of all ages are spending less time with broadcast TV and increasing their time with on-demand services.

In radio, the shift is less dramatic but no less clear. Both the reach of broadcast radio and the time audiences spent with radio fell in 2019. While the overall reach of live radio is broadly stable (88% in 2019 compared to 89% in 2018), the audience spent an average of 18h11m with live radio per week in 2019, down from 18h34m in 2018 and down an hour over the last five years.

As Ofcom's reports demonstrate, younger audiences continue to be at the forefront of the shift to online. In 2019 the majority of 16-34 video viewing was not to live TV and half of all 16-34s used a music streaming service each week. This rapid change has had a dramatic impact on the providers used by younger audiences and is affecting all PSBs. Over the last 12 months, Netflix overtook the BBC and ITV to become the biggest video provider for 16-34s and Spotify is now the most popular audio provider amongst this age group.

However, the audience challenge is not just a younger audience challenge. As expected, the online-first behaviours that were once limited to younger audiences are on the rise amongst older audiences and in behavioural terms we estimate that the 35-54 year old age group is about three years behind the 16-34 year old age group, though their overall consumption of media is, of course, higher.

4.2. The competitive environment

Ofcom has also considered the remarkable increase in competition across the media sector. This has included unprecedented levels of investment in global content from Netflix, who have increased their budget for originated content to an estimated \$15bn and increased their long-term debt by a further \$4.4bn in 2019. In global audio, Spotify spent c\$400m to acquire a range of podcast companies like Gimlet and Anchor and have foregrounded podcast content alongside music content in their app.

We have also seen expanded media offers from platform players like Amazon and Apple who are able to cross-subsidise the cost of media services from other activities in their bundles. As well as their recent experiments with Premier League football, Amazon have increased their investment in originated content. On top of the launch of Apple TV+, a whole array of new entrants are coming to the UK this year, including Disney+ and Quibi.

2019 demonstrated the immutable rules of online media markets, where the board is tilted in favour of those with global scale and deep pockets who are able to operate eco-systems of both scope and scale. These rules have held true for the last ten years, and they are not likely to change in the next ten years. If anything, the current crisis will accelerate and intensify the impact of this new landscape.

What *has* changed and will continue to change is how far certain markets have transitioned from being offline to online. While the challenges in video for have been obvious for some time, the last 12 months have brought the shift in audio and news into stark relief. In audio, in addition to pure streaming services like Spotify, now Amazon, Apple and Google all offer their own music streaming services: some requiring subscription, others made available free with adverts or limited functionality. The music streaming market has continued to grow rapidly, rising by 26% in 2019.

We have also seen an increased interest in news from the big US tech companies. Facebook and Google have long aggregated news from a range of providers, but there was strong competition in 2019 from both Apple with Apple News Plus and Upday, which is preinstalled on Samsung devices. These providers do not produce news themselves but seek to bring together news from across a broad range of providers and personalise news feeds according to user preferences.

Other UK providers have responded to this increasingly competitive environment. Following de-regulation of the radio market, commercial radio has continued to consolidate radio networks and programmes. Over the last 12 months, Global have cut over 20 breakfast shows from Capital, Heart and Smooth stations to provide a single national breakfast show broadcast from London, while drivetime output and regional offices have halved. As a result of this and other shifts, local radio has become much less local. Local newspapers have continued to close as the economics of newsgathering are undermined by the continued shifts in advertising revenue to Google and Facebook.

* * *

Last October, Ofcom's Annual Report on the BBC asked it to set out publicly its plans for addressing five themes:

- Engagement with young people
- Representation and portrayal
- Commitment to transparency
- Commitment to new original UK programmes
- Recommendations from Ofcom's review of news and current affairs.

The following sections outline how the strategic plan set out earlier in this Annual Plan responds to these areas of focus.

4.3. The BBC's plan to engage with young people

Last year, Ofcom challenged the BBC to demonstrate how it is responding to changing market and audience conditions and “to take significant further steps to engage younger people”. The BBC's two-year plan aims to increase engagement with young people through a number of actions:

- Aiming to build on our current strong position with young audiences, which has been strengthened through the Covid-19 crisis
- Shifting significant spend into commissioning content for younger audiences, across TV, radio and online
- Expanding iPlayer in line with the outcome of the Public Interest Test, with a larger number of boxsets, extended availability, product and personalisation improvements and additional marketing spend
- Exploring the options available to BBC Three in developing its profile online and possibly through the restoration of a linear channel
- Investing in BBC Sounds, through refocusing commissioning spend, bringing the best non-BBC podcasts onto BBC Sounds, and developing on-demand music content and formats
- Delivering a new version of the News Online app – completely refreshed and rebuilt from the ground up. It will be signed-in by default and personalised from the first use
- Transforming how we make news, with a generational shift to a ‘story-led’ approach. Our research and pilots for this project have provided evidence that this shift should enable us to reflect the news preferences of younger audiences better
- Adapting our performance framework to set goals across three areas that are rooted in audience behaviour – viewing of our video services; listening to our audio services; and exploring our online services
- Tracking overall performance with our under-35 audience, including the time that under 35s spend with us every week and the number who use two or more platforms a week; and who give the BBC a good score for personal relevance.

4.4. Improving how the BBC represents and portrays the whole of UK society

Nations and Regions

Like many UK institutions, the BBC began its life in London. But over the last two decades the BBC has definitively shifted its centre of gravity across the UK. Today the BBC is more than 50% outside London; over half our teams and half our spending is outside the M25. Our pan-UK production targets (which we successfully deliver on year on year) are the most stretching in the whole industry. We daily serve local and network news, video or audio to all parts of the UK, from Stornoway to Southampton and from Aberystwyth to Armagh.

We have established world-class centres of activities across the UK. Salford houses 5live, BBC Children's & Education, and BBC Sport. Our Natural History production teams in Bristol are global and growing. *Doctor Who* is the anchor production in Roath Lock and has become the foundation for the development

of world-class drama skills in Wales. Our recent nationwide UK General Election coverage brought the full spectrum of views and results from across the UK to almost all of the UK – with c90% of adults coming to the BBC during election week in December 2019.

We have achieved significantly more outside London than any other broadcaster. We have sustained our commitment to our pan-UK presence through every efficiency drive and every strategic reinvestment in our content. Every new investment is an opportunity to amplify our creative and economic impact. Our new investment into our young viewers is as much an investment in the next generation of production talent and voices outside London as it is in our 16-34 year-old audiences.

We have not just changed location. We have changed our view-point. The BBC has proved that you do not need to choose between local, UK and global relevance. Powerful content reflecting diverse lives lived across the UK is part of our new face to the world. *The Cry*, a universal tale of family loss and intrigue, was shot in Glasgow and Australia, our new *Top Gear* talent provide a fresh voice to one of our longest-running formats, our *Spotlight on the Troubles* series has won acclaim in the UK and continues to garner interest from abroad. From *Years and Years* or *This Country* to *Gentleman Jack* and *Guilt*, the BBC is commissioning innovative content that reinterprets how we are fulfilling our pan-UK ambitions and continues to grow the reputation of the whole UK as a world-class centre for ideas and talent. In new markets, for instance, *The Next Episode* (BBC News for Sounds) explores politics for young audiences at a grassroots level and was awarded a silver ARIA. Salford is already the home of podcast hits including *That Peter Crouch Podcast*, *End Of Days* and *You, Me and the Big C*.

We are committed to doing as much as possible across the UK up to 2022 and will make a series of shifts across the whole BBC to strengthen our presence and support our key strategic priorities simultaneously. In the next two years we will keep the momentum of our move out of London running at pace. Longer-term, our current aim is to get at least two-thirds of the BBC located around the country – if not more – by the end of this Charter period. But these bigger shifts will take longer and be dependent on funding certainty beyond 2022.

We have already announced a number of initial moves here – a new tech hub in Newcastle upon Tyne; BBC Sounds locating to Salford; more national journalism based in the North of England and expanding BBC Studios in Bristol. These new initiatives will do more for our audiences, helping us work towards an even more devolved BBC that can better represent the diversity of the UK on screen and on air; and do more for the country – bringing ideas, talent, new jobs and investment to all parts of the UK.

BBC News has had its UK-wide successes: the daily delivery of *Breakfast* and 5live; our recent coronavirus news special direct from Salford. But we want to work harder to represent all communities and audiences across the UK. We want to be the voice of the audience in Britain and our ambition is to have even more of our journalists based outside London.

BBC News recently announced plans to modernise its operations to meet the challenge of a digital future. Our news teams around England, Northern Ireland, Scotland and Wales have a key voice in these changes to ensure they reflect the needs and interests of our Nations and regions.

Under the proposed changes we would introduce a small number of senior commissioners with responsibility for allocating budgets and deciding what stories we pursue across BBC News. To reflect the needs of audiences outside London at least one of these commissioning roles and supporting roles would be based in our Salford newsroom.

As part of the ongoing work to develop the changes across BBC News, we are also reviewing what more we can do to increase editorial and regional diversity in the medium and longer term and plan to announce further details later this year.

BBC Sounds is the key pillar of BBC radio's strategy. We want Salford to become the beating heart of Sounds. The Sounds controller and his curation team will be based in Salford. We have begun the

process already and over half the core Sounds team will be based in MediaCity by the end of 2021. This team will provide a new centre of gravity for Sounds in the North, and will work across the BBC with the online curation of Sport, Children's and Education, Sounds and Homepage all in one base so that these teams can work together more effectively to get our best content to as many people as possible. We will make new hires in Salford offering new digital employment opportunities. We hope this activity would then grow even further post-2022.

In **Design and Engineering** the BBC has been building hubs of digital and operational excellence all across the UK over the last few years. We have announced our plan to build our newest technology hub in Newcastle – the first of its kind in the North East of England. The situation this year means that these plans are currently on hold and will need to be reviewed as we accommodate new ways of working. Our ambition remains to work with the local ecosystem and tap into the huge range of rich talent in the North East, creating the next generation of digital experts at the BBC.

In **network television** our ambition is to expand our commissioning footprint in the Nations and regions, bringing editorial decisions closer to audiences and producers, and growing the next generation of taste-makers right across the UK. We will look to build roles across a range of genres and posts in all four Nations, reporting directly into the Network Genre Commissioning Teams.

Our programming will continue to reflect the lives of audiences across the UK. *The One Show* will report more of the stories that matter to our viewers and better portray where they live. The show will regularly broadcast from locations across Britain, enhancing the breadth of storytelling in the Nations and regions and ensuring that it is reflecting the national conversation.

In addition, we will continue to deliver a number of targeted initiatives to reflect our audiences better. This includes building on the success of the BBC Three youth content development scheme with BBC Northern Ireland and Northern Ireland Screen by establishing similar creative partnerships in other Nations to help nurture ideas, skills and talent across the UK. We have already announced a factual scheme in the North of England, and will follow that with partnerships in Scotland and Wales later in the year.

This Annual Plan also sets out our intent to strengthen the BBC's portrayal and representation across the UK through increased investment:

- Any additional investment in the BBC's TV commissioning budget, to support younger audiences, will mean the BBC can commit to a larger percentage of our overall commissioning spend being outside London over time
- Across local radio and our regional news output, we are developing plans to boost our offer to audiences in the Midlands and the North of England.

Diversity and inclusion

In 2020/21, diversity and inclusion is a top priority. We have made much progress. Our gender pay gap is down from 7.6% in 2018 to 6.7%. Across the BBC, pay differences between women and men are 3% or less at every single band. We have met our workforce and leadership targets in disabled people and LGBTQ+.

However, our most significant gaps are in gender and BAME leadership. We have a gap of 5.4% to reach our 50% target for women in leadership. Overall, our workforce is 15.6% BAME, up 0.6% against our target of 15%. However, our leadership figures are 11.9%, a gap of 3.1% to reach our overall target of 15%.

We are stepping up our commitment to increase diverse representation at senior levels of the organisation and develop a new generation of talented leaders. By the end of 2020, our aim is to have

every BBC board or senior leadership group with at least two members from a BAME background, though inevitably the current crisis and hold on recruitment will impact this timetable. Every key BBC leadership group is also appointing two new advisers, bringing with them fresh talents, backgrounds, perspectives and insights. One of the appointments on each group will be expected to have a deep understanding of BAME issues.

To celebrate International Diversity Day, we are partnering with the UN and LinkedIn to host a high-level global discussion on how we build back better and include diversity and inclusion into the “new normal” for the creative industry post-crisis. On the same day we will launch two big agendas for creative inclusion. The first is a new process for creative teams to employ to help diverse talent to thrive. The second is a collaboration with Dr Stacy Smith, the founder of the Inclusion Initiative at USC Annenberg, to launch the next evolution of the ‘Inclusion Rider’ to ensure that casting and production staff meet certain levels of diversity.

In July, we will host CDX, an innovative industry-first two-day virtual programme created to promote and celebrate the vibrancy, innovation, and leadership of national and international Black, Asian and other ethnic minority talent across the creative industry. On 7 and 8 July 2020, using state of the art streaming technology, CDX will host some of the world’s most iconic stars, cultural disruptors and influencers through a six-hour schedule over two days.

Because of the coronavirus, we will be moving our full Creative Diversity festival, which aims to be the pre-eminent BAME-focused creative festival in the world, to later in the year. This three-day festival will connect the best of BAME creative talent with the BBC and the industry at large. It will be a celebration of the vibrancy, innovation and leadership of BAME talent within the creative industry and will leverage the convening power of the BBC to bring together extraordinary people and stories from BAME communities to establish a content and talent pipeline that will fuel the whole industry.

We are expanding our 50:50 Project, a voluntary system of self-monitoring that began in one small team in the newsroom and has grown across global media. It uses data, transparency and peer group dynamics to drive performance and cultural change. It now covers 600 teams, over 4,000 producers and content creators, from across the BBC – from news, content, radio and music to the Nations and regions. It has already delivered significant shifts in representation of women: in April 2019, over 70% of teams participating in the project for one year or more reached 50% women – a huge increase from where they had started. Following this success, we will be expanding its remit further to include BAME and disability with targets aligned to our current D&I strategy (BAME 15% and disability 12%).

We are launching BBC Elevate: a concerted drive to support disabled production talent into roles which grow their careers and accelerate change across the industry. The initiative is an extension of the BBC’s internal development programme for disabled staff, to include freelancers and suppliers, and aims to create a greater pool of off-screen disabled talent regularly working across broadcasting.

A ‘BBC Passport’ will be rolled out for use by disabled staff working at the BBC in 2020. The BBC is committed to creating a culture of openness, and launching the passport will aid disabled employees in having sensitive conversations with their managers and help remove barriers to progression within the organisation. The BBC Passport will be a centralised document, which an individual agrees can be used to inform managers about their disability so that when they move roles they have the support they need in place. It will help to inform and assist managers to facilitate a smooth transition between roles and provide adequate support or adjustments for individuals when they are in post. We are talking to the media industry about how this approach could be used across organisations.

We already have a range of disabled presenters, actors and contributors involved in programming. However, in 2020/21 we will be building on this with a concerted drive to go further on representation. The aim is to produce content in which disabled people are the storytellers, telling nuanced, authentic, raw and surprising stories, in their own voices.

This will be done in two ways. Firstly, there will be improved incidental and integrated disability portrayal in existing programmes and core brands. Secondly, there will be specially commissioned new landmark content in 2020 and beyond and the return of popular series with disability themes and disabled characters at their heart such as *Jerk*, *The A Word* and *There She Goes*. The BBC's award-winning disability journalism strand *Ouch* will be supporting the initiative online, extending conversations in podcasts, through text pieces and on social media.

More than 8 out of 10 of our workforce were educated in state schools, as were three-quarters of our leaders. We are the first broadcaster to collect and publish socio-economic diversity and we are currently the only media organisation listed in the Social Mobility Foundation index of top 75 UK employers for the third year running. We launched our first ever social mobility network RAISED: Real Action in Socio Economic Diversity. BBC RAISED is widening the conversation and enhancing connections around working class audiences and colleagues through a series of workshops and talks, connecting 1,000 staff with lower-income schoolchildren.

We will publish a detailed Diversity Commissioning Code of Practice report at the same time as our Annual Report and Accounts. We will also be taking Ofcom's observations fully into account when publishing information on the BBC's representation, portrayal and diversity, including publishing separate figures for BBC Studios production and distribution activities

Finally, we will be publishing a new diversity and inclusion strategy in 2020, to cover the period from 2021 to 2023.

4.5. Embedding transparency in the BBC's working practices

In its annual report on the BBC, Ofcom stated that the BBC needed to do more to embed transparency in its working practices. The BBC remains one of the most transparent organisations in this country. We publish more data about our staff, our leaders, our performance and our operations than any other major public or private sector body.

However, to respond to Ofcom's challenges around transparency, across these two years we will, in addition, be:

- Publishing full findings from the Executive Complaints Unit rather than summaries, containing adequate reasoning of all upheld, partly upheld and resolved complaints. There may also be occasions when the ECU publishes not upheld findings
- Publishing a combined fortnightly complaints report which includes complaints statistics and reasoned findings
- Continuing to publish fully transparent annual financial statements for each of our commercial subsidiaries, including lines and business and appropriate segmental reporting
- Actively engaging with external stakeholders in particular in relation to potential new UK Public Services or changes to existing UK Public Services
- Publishing iPlayer-specific audience performance measures with associated targets, including the reach of BBC iPlayer, consumption of BBC iPlayer and rating of iPlayer
- The Fair Trading Committee will continue to commission and publish an independent audit of the BBC's Fair Trading regime and its compliance with Ofcom's trading and separation rules; publish minutes of its meetings; engage with Ofcom; and increase the scope of training in this area within the BBC.

4.6. Recommendations from Ofcom's review of News and Current Affairs

We welcome the findings of the 2019 Ofcom Review of News and Current Affairs that audiences value the BBC as a universally available and accessible source of accurate and trusted news.

We will be responding to Ofcom's recommendations as follows:

- *Accuracy is central to the BBC's reputation.* We will continue to prioritise the highest standards of accuracy in our news provision. One component of our focus on accuracy will be helping audiences navigate an increasingly complex and contested news landscape, for example by strengthening our fact-checking initiatives such as Reality Check, and making more in-depth coverage and analysis available, such as Explainers
- *Greater confidence in how it achieves due impartiality.* The BBC remains the most trusted provider of news in the UK, and around the world, but the challenges of a fragmenting and polarising society mean that we must keep our editorial approach to controversial topics under constant review, and ensure our output reflects the views and experiences of the audiences we serve. We recognise that due impartiality requires sophisticated editorial judgements on a case-by-case basis and that audience expectations change both from subject to subject and over time. Appropriate challenge in interviews has always been an important aspect of achieving due impartiality.

We have already rolled out revised impartiality training for our journalists to add to previous training, and are producing additional guidance on impartiality for those reporting on news and current affairs in particular. These are in addition to the existing Editorial Guidelines. We remain committed to improving the quality of public debate in order to help our audiences make up their minds about key issues

- *Better at representing the whole of the UK.* Deepening representation of the whole of the UK is a priority for the BBC. We will extend initiatives like the *We Are* series to get reporters to more locations across the UK, to find and cover the stories that matter to diverse local communities. We will find more ways to listen to audiences to help inform the news agenda and enable us to focus on issues which concern them, for example through the *Your Questions Answered* series. Restructuring of our newsroom operations and the re-design of the BBC News app (as described in previous chapters) will also help deliver more relevant content to our audiences.

Additionally, we are working to boost our on-screen diversity, enhancing our news offer on local radio and will produce much more journalism from our Salford hub. We will also explore what more services we could deliver outside London in coming years

- *Engaging younger audiences online.* News will be a key component of the BBC's broader strategy, where we will be innovating and experimenting with new storytelling techniques and formats to connect with younger audiences, as well as boosting digital news content in our online products (iPlayer, Sounds, and the BBC News app). Our aim will be to make our journalism more available, engaging and relatable for younger audiences, recognising that the rapidly changing news market requires a much more agile and innovative approach.

The restructuring of newsroom operations will enable the BBC to consider our different audience needs better – including younger audiences – earlier in the production process, and deliver these to the relevant platforms. The BBC News app will include new personalisation features to make news feel more relevant to all audiences

- *Linking to online sources outside the BBC.* The BBC remains focused on improving the quality of links within news articles to provide our audiences with the relevant further information, sources or resources. We are committed to supporting the wider news industry, so will continue to provide strong attribution and linking to other news providers where relevant. We will distribute

further internal guidance and establish a more robust process to monitor our provision. We continue to engage with Ofcom on this issue.

In recent years we have seen the rise in popularity of news aggregation services like Upday and Apple News. They are undoubtedly popular with some audiences, but the disaggregation of news raises significant concerns. First – there is clear hand-picking and curating content from providers, which provides no guarantee that a broad range of impartial news will be seen by the audience. Second – there is the risk of echo-chamber effects, where news is selected on the basis on pre-existing political stances. Third – for commercial providers, there are concerns that this is a long route to dependence on these platforms that have ultimate control. Fourth – as Ofcom has noted, when people consume news through social media or aggregators, they are much less aware of the source of the story. Fifth – in general, these platforms do not provide robust people-centred data back to news providers, making it impossible to measure who is being reached.

The role of news aggregators raises a number of issues for news providers at a time when a well-informed population has never been more important. Over the next 12 months we will seek to engage further with Ofcom, tech platforms and other news providers to understand these issues and possible solutions better.

4.7. Commitment to new, original UK programmes, and broader PSB Review questions

Ofcom rightly point out that, in common with other public service broadcasters, the BBC's investment in first-run UK-originated content has declined since 2010, and that this is a matter for concern.

We agree with Ofcom and share their concern. Since 2010, the amount the BBC has to spend on UK public services is 24% less than if the licence fee had risen with inflation. Our commissioning budgets are a fraction of those available to global providers. As the BBC has spent less, so have other PSBs.

In these circumstances, the BBC's strategy is necessarily to produce fewer hours of high-quality, distinctive and innovative programmes to maximise the impact of reducing spend. That is why we welcome our on-going discussions with Ofcom around quotas and conditions – for example, around first-run hours – that may restrict the BBC's ability to do this.

We agree with Ofcom that UK audiences want original, UK-produced and UK-specific programmes. Ofcom's data shows that the PSBs delivered over 32,000 hours of UK-made original content across their channels in 2018. In comparison, the vast majority of SVoD programmes are US-made productions, designed to play out in multiple countries: only 221 hours of the SVoD original productions available in 2018 were made in the UK.

We believe the PSB Review should consider the role of mutually beneficial partnerships in the sector. The increased competitiveness of the media markets we operate in and the ambitious plans of new US entrants is a timely reminder that collaboration and cooperation within the UK creative sector is key to our collective success.

Over the last 12 months there have been a number of examples of the BBC's commitment to collaboration and partnership across the industry. Together with ITV, we launched BritBox, a new subscription streaming service – a great way for audiences to enjoy the best British programming and to raise additional income that we can put back into programme-making. The scale of the challenge we all face will require unprecedented partnership, which can be difficult under current regulatory structures.

Similarly, the current regulatory regime is struggling to keep pace with the rapid shift of audiences from broadcast to online and with the impact of global media giants. We have been working with Ofcom, for

instance around changes to our children's output, to ensure the BBC's Operating Licence and quota regime fully reflects the new reality of online consumption. We are keen to work further with Ofcom to examine how we might reshape the current quota-based regime towards a more outcome-based and online-first regime that both reflects how audiences consume content today but continues to provide support and certainty for the wider creative sector.

Ofcom's Review of Public Service Broadcasting is an essential part of this process, looking at the overall health of the sector, and what we all need to do around partnerships, regulation and incentives.

5. THE BBC'S FINANCIAL CONTEXT AND 2020/21 OUTLINE BUDGET

5.1. Financial context

Across the media industry, the impacts of Covid-19 have been severe. The BBC has the stability of the licence fee, but the coronavirus has reduced our income, increased our operational costs and changed how we work. The Board's decision to delay implementation of the over-75s licence fee reform this year will cost a significant sum at a time when revenue from the licence fee is also down because of the UK-wide changes to our operations. Our commercial operations are also severely affected because of the fall in the advertising market and the halting of productions. We estimate the additional costs of all of this for the first year will be at least £125m.

We have had to replace our content over the next 12 months which has incurred additional cost. There is a partial offset to the income reduction in 2020/21 because of delayed or cancelled sporting events and productions. However, the costs are largely re-phased into 2021/22.

There is also a significant impact on the BBC commercial group's revenue as a result of lower production activity, lost sales and an unprecedented fall in UK and global advertising markets. This has a knock-on impact to the Public Service as dividend from the commercial businesses has been a growing source of funding and will be reduced as a consequence.

We have taken significant mitigating actions to protect our commercial businesses, including c£140m of cash mitigations in 2020/21 to address the decline in commercial income. These mitigations are focused on reducing the cost base and reprioritising and phasing planned investments. They ensure that we can conserve cash in the short-term and maximise our ability to return to a position where the businesses can provide a meaningful and sustainable contribution to the public service. However, we are also exploring ways to increase our operating and cash-flow flexibility to help us manage the exceptional volatility in commercial markets and absorb short-term cash-flow fluctuations and cost pressures.

Taken together, these impacts lead to an additional £125m of lost income and extra expenditure in 2020/21, on top of the current savings programme. In addition, we are dealing with an unprecedented level of change and uncertainty in our finances. As a result, this section presents a high-level view of the public service broadcasting income and expenditure only. During the year, given the scale and complexity of the impact, we will have to review and update plans in response to unfolding events.

5.2. Efficiency and savings

Our goal is to ensure that the organisation is run as efficiently and effectively as possible, directing as much money as possible to content and our audiences whilst supporting a sustainable and more creative BBC.

We have done a vast amount to make the BBC simpler, leaner, and more efficient. Overheads are maintained at industry-leading levels: just 5% of our total costs.

Cutting our property bill has been a key savings initiative and our property footprint will improve further in 2020/21 with the final move of BBC Wales staff into Cardiff Central Square, which is nearly half of the size of the buildings it replaces and more energy efficient.

All in all, in 2019/20 we will have delivered almost £610m of annual recurring savings since 2016/17. In 2020/21 we are projecting our recurring savings total to rise above £800m – beating our target by 2021/22, a year early.

Having met our target early, we continue to push even harder to make the BBC a leaner organisation, improve our systems and processes and manage rising costs as best we can. The pandemic and our emergency response as a broadcaster have radically changed ways of working across the BBC and demonstrated that the organisation can operate in a different way.

We have supported employees in unprecedented ways. In addition to implementing a range of temporary HR policies and waivers, we have put in place additional support and guidance for colleagues working at home or in output-critical roles. We are running a skills-sharing database where 3,000 colleagues have offered their skills to support business-critical work in other parts of the organisation. We have had an average of c14,500 calls each week into our weekly phone-ins and co-opted hundreds into peer-to-peer coaching and mentoring to support remote working.

It is also clear that there is a significant opportunity for us to further simplify the organisation: changing size, shape and working practices. We will use insights from our emergency measures, combined with existing work on business efficiencies, to effect practical and immediate change. We will preserve and accelerate our work on leadership in the organisation to ensure that a strong, open, communicative culture is at the heart of business transformation. We will focus our work on frequent, authentic and open leadership communications, the speed of decision-making, a spirit of pulling together, the opportunities for a remote, connected, flexible workforce and the driving force of a strong, shared commitment and ambition to operate as One BBC.

5.3. Summary Group Budget

In this context, the BBC's budget for 2020/21 aims to:

- Maximise licence fee income through efficient and effective collection
- Continue our strong track record of efficiency by implementing further savings initiatives
- Advance our strategic ambitions by shifting investment to younger content while continuing to deliver on content enjoyed by all licence fee payers
- Focus on restoring income and returns from the commercial arm to the BBC Group and minimise the impact of coronavirus and ensure robust businesses.

We have had to re-plan the 2020/21 budget at speed, with impacts and mitigations still emerging, for instance, around delays and cancellations to productions and sporting events. We continue to monitor any changes, updating our forecast quarterly.

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. We set out below the income and expenditure table for the PSB part of the BBC.

PSB £m	2020/21 Budget
Licence fee income	3,474
External income	173
Subsidiary income	106
Total income	3,753
Content and content distribution	(2,813)
Other operating costs	(982)
Restructuring	(86)
Operating deficit	(128)
Contributions from commercial activities / dividends	104
Interest and tax	(55)
I&E deficit	(79)

The deficit in 2020/21 is a result of the cessation of income from the Department for Work & Pensions (DWP) for over 75s and transfer of responsibility to the BBC in this transition year, the impact of the coronavirus and the cost of restructuring to shape the BBC to deliver our strategic priorities.

Licence fee and other income

The licence fee settlement phased out DWP funding of free licences for over 75s from 2017/18 and ceased funding entirely in 2020/21, passing the policy to the BBC from 1 June 2020. In light of the impact of the coronavirus, the BBC delayed the implementation of the change to the policy until 1 August 2020. This delay is being funded through further BBC savings.

The 2020/21 budget is based on the agreed Consumer Price Index (CPI) inflationary increase in the licence fee to £157.50. Together with projections for household growth, TV penetration and evasion, we project licence fee income for the year to be £3,474m.

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 Office (FCO) to support the recently expanded World Service. Other income is assumed to come from royalties and rights sales, the sale of surplus distribution capacity to other broadcasters and property rental income.

Public Service: content and content distribution spend

In 2020/21 we are planning to spend £2,813m of which £199m will be on distribution and c£310m on the World Service from the licence fee and FCO funding.

Content and Content Distribution Spend £m	2020/21 Budget
Service spend:	
Television	1,481
Radio (Network, Nations and Local)	477
Online	236
Service Spend	2,194
Other content spend:	
World Service	310
S4C	22
Orchestras and Proms	22
Development Spend	66
Other Content Spend	420
Distribution Spend	199
Total Content and Content Distribution Spend	2,813

Other operating costs

These costs include non-editorial costs in support of programme-making and support costs. This includes technology, the licence fee payment to S4C, licence fee collection costs and central overhead costs (Property, Finance, HR, etc).

Other operating costs £m	2020/21 Budget
Technology	175
Marketing and Audiences	88
Central costs (Property, HR, Finance, Policy, Comms, Strategy)	263
Costs incurred to generate intra-group and third-party income	190
Other (incl. licence fee collection costs, S4C and profit on sale of assets)	266
Centrally managed costs	982

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

As outlined in the previous chapters, we are proposing a number of substantial changes to the BBC's public service activities. However, many of these changes are not 'material changes' as defined in the 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, 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 or Ofcom regulatory approval (either as part of a Public Interest Test process or through amendment of the Operating Licence).

6.1. Video

The plans outlined in Chapter 2 may require changes to the BBC's Operating Licence. We will engage with Ofcom regarding the most appropriate mechanism for making these changes transparently and expeditiously.

6.2. Audio

The plans outlined in Chapter 2 may require changes to the BBC's Operating Licence. We will engage with Ofcom regarding these plans.

6.3. Nations & Regions

We expect to propose changes to our local radio and TV services. We will assess these changes for materiality in line with our requirements under the Charter and Agreement, engaging with interested stakeholders and Ofcom. These proposals are likely to require changes to the BBC's Operating Licence.

ANNEX 1: MEASURING BBC PERFORMANCE

We have updated our performance framework for 2020 to help focus on what matters most and to unite behind a shared set of goals. The framework uses new audience data from the BBC’s cross-media measurement system, alongside data from industry standard sources. Our overall aim is to become a valued daily habit, unlocking the power of our portfolio for all audiences.

Inevitably, however, the process of setting performance measures and targets within this updated framework has been severely impacted by the Covid-19 pandemic and its effects on production, commissioning and daily habits, so that it is difficult to predict with any certainty how our performance may evolve over the year.

However, to ensure focus on the immediate challenge of improving performance with younger audiences, we will track performance with our under-35 audience: the number who come to us weekly; their overall time spent; their cross-platform usage and their score for personal relevance.

As a result of the Public Interest Test, we will report progress across a range of iPlayer measures:

- Experienced value: annual averages for weekly reach and weekly total hours streamed, and the estimated percentage of all BBC viewing that is delivered by iPlayer
- Perceived value: rating of iPlayer, and perceptions of the extent to which iPlayer contributes towards the BBC’s delivery of the mission and the public purposes.

As far as measurement allows, data will be reported for all audiences and among under 35s. We will continue to evolve what we report on iPlayer as measurement improves. We have also set targets for iPlayer metrics as set out below.

We have calculated the ranges for 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.

Maintain weekly reach among young adults	Time young audiences spend with the BBC	Cross-platform usage of the BBC	Young adults personal relevance
Reach among 0-34s: 70-80%	16-34s time spent: 6 hours per week	% of 16-34s using >2 platforms: >50%	‘BBC is for me’: mean score: 6/10


iPlayer	Sounds	News Online
Reach of BBC iPlayer: Weekly signed-in accounts: 9-10m (all) and 3-4m (under 35)	Sounds weekly reach: 3.5-4 million weekly signed-in accounts	News Online weekly reach: 30%+
Time spent / week with iPlayer: 31-33 million weekly hours		
Perceived quality of iPlayer: mean score: 8/10 (all & 16-34s)		


We will continue to measure the experienced and perceived value of the BBC overall and across each of its purposes – this is now a core part of our measurement framework.

ANNEX 2: BBC SERVICES' CONTRIBUTION TO DISTINCTIVENESS


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


Television services


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • BBC One will continue to broadcast a demonstrably broader range of genres in peak time than any comparable channel.
<i>UK original output</i>	<ul style="list-style-type: none"> • Our dramas will celebrate British authorship, identity and life in all its diverse forms, including <i>Small Axe</i> from Steve McQueen, Michaela Coel's <i>I May Destroy You</i>, and impactful factual drama like <i>The Salisbury Poisonings</i>.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • BBC One intends to broadcast at least 2 new factual landmark series (subject to the impact of Covid-19 on production delivery) • BBC One, with BBC Two, intends (subject to the impact of Covid-19 on production delivery) to broadcast at least: <ul style="list-style-type: none"> ○ 15 new commissioned drama series ○ 10 new commissioned comedy series ○ 220 hours of arts and music programmes (including repeats and acquisitions), some in peak viewing time ○ 90 hours of new documentaries. • We will be the only broadcaster to offer pre-watershed family comedy such as <i>The Goes Wrong Show</i> and <i>Worzel Gummidge</i> if able to film this year. • We will provide our most extensive coverage of climate change under the banner <i>Our Planet Matters</i>, with programmes from Sir David Attenborough, Hugh Fearnley-Whittingstall and Anita Rani.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • We will invest in more British programmes targeted at younger audiences, appeal more to audiences in the C2DE socio-economic group, while continuing to deliver a high-quality offer to those over 55.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>Creative ambition</i>	<ul style="list-style-type: none"> • BBC Two, with BBC One, intends (subject to the impact of Covid-19 on production delivery) to broadcast at least: <ul style="list-style-type: none"> ○ 15 new commissioned drama series ○ 10 new commissioned comedy series ○ 220 hours of arts and music programmes (including repeats and acquisitions), some in peak viewing time

	<ul style="list-style-type: none"> ○ 90 hours of new documentaries. ● BBC Two's <i>Our Planet Matters</i> contributions include Ade Adepitan in <i>Ade on the Frontline of Climate Change</i> and a new series on <i>The Age of Oil</i>. ● A major commitment to boosting disability representation on and off screen.
<i>UK original output</i>	<ul style="list-style-type: none"> ● New UK factual programmes, including David Olusoga on the British Empire, James Bluemel on the Iraq war and Brian Cox's <i>Universe</i>.
<i>Range of audiences</i>	<ul style="list-style-type: none"> ● We will invest in more British programmes targeted at younger audiences, appeal more to audiences in the C2DE socio-economic group, while continuing to deliver a high-quality offer to those over 55.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> ● We will expand the range of content commissioned by BBC Three, but retain its focus on new talent, compelling drama, life-changing current affairs and factual, entertainment and comedy.
<i>UK original output</i>	<ul style="list-style-type: none"> ● 90% of long-form commissions will be UK originations.
<i>Creative ambition</i>	<ul style="list-style-type: none"> ● BBC Three intends to broadcast at least 3 new unscripted series (subject to the impact of Covid-19 on production delivery).


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> ● BBC Four intends to broadcast at least 60 hours of factual originated programmes (subject to the impact of Covid-19 on production delivery).


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> ● Broadcast a broader range of genres than other children's television channels.
<i>Creative ambition</i>	<ul style="list-style-type: none"> ● Led by <i>Blue Peter</i>, and featured in other content, CBBC will have a focus on ways that the audience can participate – especially during the period of social distancing.
<i>Range of audiences</i>	<ul style="list-style-type: none"> ● Reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> ● Broadcast a broader range of genres than other children's television channels.
<i>Creative ambition</i>	<ul style="list-style-type: none"> ● CBeebies will bring a range of different experiences relating to music with new content such as Nick Cope's <i>Popcast</i> and <i>Hushabye Lullaby</i>, and new series of <i>YolanDa's Band Jam</i> and <i>Boogie Beebies</i>.

<i>Range of audiences</i>	<ul style="list-style-type: none"> • Reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen.
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Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Focus on explanatory journalism and data visualisation techniques to help audiences make sense of complex news stories.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • Reaching new audiences through increased visibility for the BBC News Channel's live and breaking news coverage via BBC iPlayer and BBC News Online. • Enhanced regular reporting and representation from the UK's Nations and regions.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We will continue to deliver titles across a range of genres including comedy, specialist factual, factual entertainment, music and arts, reflecting modern Scotland through high-quality, distinctive and innovative programming. • News and current affairs coverage will continue with <i>Debate Night</i> and <i>The Nine</i>.
<i>UK original output</i>	<ul style="list-style-type: none"> • Documentaries for 20/21 feature successful series <i>Murder Case</i> and <i>Inside Central Station</i> while new titles in commission include exclusive new series with Billy Connolly – <i>Billy and Us</i> – and a landmark modern history of Scotland, from 1970 to 2020, fronted by Kirsty Wark. • Comedy includes the popular spoof ob doc series <i>Scot Squad</i>, newly commissioned sitcom series <i>The Scotts</i>, and offbeat comedian Limmy returns with his <i>Homemade Show</i>. • Cultural content includes a second series of <i>The Big Scottish Book Club</i>, hosted by award-winning Scottish writer Damian Barr.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • We will support the Scottish creative sector, providing opportunities for new talent and a platform to develop new ideas across genres.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • We will continue to develop new talent propositions and formats for younger audiences, and build on our content offer on BBC iPlayer bringing a range of audiences into our output on different platforms.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We will offer Gaelic language content in a range of genres including news and current affairs, children's programmes, factual, sport, traditional and contemporary music, drama and comedy.
<i>UK original output</i>	<ul style="list-style-type: none"> • We will be working with partners in the arts to deliver more live coverage of music and arts events and women's sport at home and internationally.


<i>Creative ambition</i>	<ul style="list-style-type: none"> International co-production will be a focus for the channel and our suppliers with landmark factual programmes such as <i>Beethoven's Gaelic Songs</i> and <i>The Far Traveller</i> co-produced with companies in Austria and Iceland respectively, alongside active participation in EBU schemes for children's documentary and drama programmes.
<i>Range of audiences</i>	<ul style="list-style-type: none"> We will continue to offer development opportunities to new talent across all disciplines as we develop our cross-platform strategy with BBC Radio nan Gàidheal. We will be developing a range of new learning resources for audiences interested in growing their awareness, knowledge and use of the Gaelic language.

Radio services


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> We will measure the overlap of the 100 most-played songs on Radio 1 and key commercial stations each month to ensure we continue offering a distinctive music mix.
<i>UK original output</i>	<ul style="list-style-type: none"> We will report on the range and depth of support for new music on Radio 1 through analysis of its published playlists, and compare performance against the playlists of key commercial stations.
<i>Creative ambition</i>	<ul style="list-style-type: none"> We will aim to engage listeners with a series of creative projects similar in style to Radio 1's <i>Escape Room</i> and <i>Who's Got Greg?</i>
<i>Range of audiences</i>	<ul style="list-style-type: none"> Dance music fans will be able to enjoy a series of broadcasts from major Summer festivals, we will be partnering with a number of key dance brands to offer exclusive new mixes, and we hope to bring listeners the 'World's Biggest Dance Show' in the autumn.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> 1Xtra will launch a major drive across Nations and regions, commissioning a range of special shows and activity across UK cities, showcasing new artists, scenes and providing opportunities for regional DJ's and tastemakers.
<i>UK original output</i>	<ul style="list-style-type: none"> 1Xtra will champion new UK artists who get little mainstream media support. In daytime, at least 35% of the music will come from UK artists, with an intention that at least 50% of this will be new. This December 1Xtra will increase ambition around the annual 'Hot For' list, highlighting new artists to watch in 2021.
<i>Creative ambition</i>	<ul style="list-style-type: none"> 1Xtra will look to provide enhanced coverage of key festivals like Notting Hill Carnival and work collaboratively with BBC Three on the second series of <i>The Rap Game UK</i> to help find the UK's next Rap star.
<i>Range of audiences</i>	<ul style="list-style-type: none"> 1Xtra's programmes are designed with young adults in mind, aiming in particular to appeal to underserved BAME audiences.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We will continue to measure the overlap of the 100 most-played songs on Radio 2 and key commercial stations each month to ensure we continue offering a distinct music mix. • In 2020/21 Radio 2 will meet and exceed our Ofcom requirement to ensure that “a significant proportion of the new music played comes from new and emerging UK artists” with our <i>New To 2</i> airplay commitment outside of the new release playlist. • Radio 2 will play a wider variety and greater number and range of songs across the pop music genres in daytime than any other comparable UK radio station.
<i>UK original output</i>	<ul style="list-style-type: none"> • By supporting their new music Radio 2 will showcase new names but we will, uniquely in the marketplace, reignite interest in heritage UK and international artists.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Radio 2 will continue to champion new and heritage artists. • We will also be partnering again with the WhatsOnStage Awards, to help us reach new audiences around the UK. • Radio 2 will broadcast a range of documentaries and new specialist music shows, including a celebration of 90s Britpop, and an in-depth look at European music with singer songwriter Jack Savoretti, an artist the network has championed over the last five years. • Radio 2 will also broadcast a Social Action season on Grief, and will launch a green takeover of the Network as part of an Environmental season.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • Radio 2 will maintain its editorial focus on listeners aged over 35.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • We 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. • We will continue to innovate with new programming within the schedule which includes a new Sunday evening two-hour extended version of <i>Record Review</i>. • We will provide a year-long celebration of Beethoven's 250th anniversary, including numerous live concerts and a 25-week series of <i>Composer of the Week</i>. • We will mark seasons of the year with special clusters of music and speech programming. • We 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. • We will maintain our role in unique and challenging long-form audio drama.
<i>UK original output</i>	<ul style="list-style-type: none"> • Radio 3 will commission 30 new works


	<ul style="list-style-type: none"> • We will continue to promote new talent, whether through New Generation Artists, New Generation Thinkers or BBC Introducing. • We will launch a new annual scheme to find a New Generation Baroque Ensemble. • BBC Introducing will offer break-through opportunities to new classical and jazz artists and will audition new ambient music talent for the Unclassified strand.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • We will continue to broadcast dedicated performances and recordings from festivals and concert halls around the UK including the EFG London Jazz Festival, the Huddersfield Contemporary Music Festival and Celtic Connections. • We will continue to unearth and celebrate the work of neglected women composers, living and dead, and will launch a new initiative for contemporary BAME composers, linked to the BBC orchestras. • We will continue to develop creative experiments in absorbing slow radio.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Radio 4 will report and interrogate a fast-changing world every day through rigorous and wide-ranging news and current affairs programmes. In particular it will offer knowledge and understanding of public policy, political debate and social issues in the UK, including the impact of Brexit, the US election and the global impact of climate change. • Radio 4 will provide a broadcast public square, through factual programmes, fiction and comedy, for a wide range of voices and opinions to be heard, so that diverse aspects of the nation may encounter one another and find common ground. • We will explore and discuss traditional subjects in fresh ways to engage a new audience, enabling Radio 4 to go beyond the schedule and reach new audiences through podcasts and short-form video, festivals, events, partnerships and exhibitions.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Radio 4 will broadcast a range of programmes, with innovative formats, which move beyond analysis of problems to exploring solutions for some of the biggest issues and questions of our time. • Through journalism, features and drama Radio 4 will explore many aspects of British culture, including a series with the Poet Laureate, Simon Armitage, and an exploration of the Black British experience since Windrush. • Radio 4 will continue to innovate in the digital space, with a podcast series on the real lives of teachers and other titles that bring new audiences to subjects such as geography and travel, in the way that <i>You're Dead To Me</i> has done for history. It will also continue to reinvent audio drama for younger audiences with a range of new titles aimed at the podcast generation. • Radio 4 will commission ambitious classic and contemporary drama from new and established writers both on air and through podcasts for different audiences, including bold new dramatisations of Thomas Hardy's novels, a new series of <i>Tracks</i>, the award-winning podcast conspiracy thriller, and a season of Nigerian fiction.

	<ul style="list-style-type: none"> • Radio 4 comedy will pilot new formats from established comedians and provide opportunities for emerging comic talent to reach a national audience.
<i>UK original output</i>	<ul style="list-style-type: none"> • Radio 4 will commission more original documentary, drama and comedy content than any other UK broadcaster. Following the international success of last year's <i>Tunnel 29</i>, Radio 4 will feature the next programme and podcast in the <i>Intrigue</i> series.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Radio 4 Extra will continue to curate speech content across all genres and eras, with an even greater focus on comedy and podcast content appealing to younger audiences.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Radio 4 Extra will explore new and diverse podcasts through its unique <i>Podcast Radio Hour</i>.
<i>UK original output</i>	<ul style="list-style-type: none"> • <i>Newsjack</i> on Radio 4 Extra will continue to be an exclusive opportunity for listeners to contribute their sketches and one-liners to be performed by the <i>Newsjack</i> ensemble.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • When live sport resumes, there will be a broader range of sports on 5live and Sports Extra than on any comparable service in 2020/21.
<i>UK original output</i>	<ul style="list-style-type: none"> • 5live will be the platform for a national conversation on coronavirus, whilst also covering all the other big UK and international news stories, offering listeners a platform to join and shape the debate. • 5live will provide coverage and analysis of political events, such as local and mayoral elections and Brexit. • 5live is committed to regular outside broadcasts from around the UK, reflecting the diversity of opinion and giving voice to our listeners' questions. • 5live will showcase voices from around the UK on our daily phone-in programmes, including <i>Your Call</i> with Nicky Campbell.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • In 20/21 5live will continue to deliver the biggest news and sports events with passion and expertise, uniting audiences as the coronavirus story develops, and at significant national moments. • 5live will continue to drive the podcast sector forward with its innovative and creative output.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • 5live will appeal to underserved audiences with a range of podcasts. There will be a new podcast series from the winner of the Rachael Bland New Podcast Award, aimed at building new communities. <i>That Peter Crouch Podcast</i> will launch new series and we will commission reactive news podcasts such as <i>The Coronavirus Newscast</i>. • 5live will continue to review its schedules, talent and on-air contributors to reflect the diversity of the UK.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • In 2020/21 6 Music commits to at least 30% of new music in daytime and will continue to play more unique tracks in daytime and across 24 hours than any other comparable UK radio station. • 6 Music will champion new and alternative music from the UK and around the world. In 2020/21 – and within daytime output – 6 Music will continue to widen the range of musical curation celebrating the British re-emerging jazz scene, the evolving new face of punk and digging deep to find other exciting new genres and artists to showcase to our musically curious listeners of all ages, whether live in performance or recorded. • The station's presenters will continue to offer unparalleled depth of musical curation in new music by new artists whilst also regenerating interest in powerful new work by alternative icons from across the eras and genres.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • 6 Music will explore a range of music landmarks including a celebration of Glastonbury Festival, Record Store Day and National Album Day. Curation of new music will be highlighted by <i>6 Music Recommends</i>, and music genres will be introduced to new audiences by special seasons and days such as the <i>All Day Rave</i> and <i>Slow Sunday</i>.
<i>UK original output</i>	<ul style="list-style-type: none"> • 6 Music will champion UK grassroots and independent venues and maintain partnerships with UK Festivals. • The station will commit to producing 200+ live sessions, by emerging artists and distinctive musicians who receive little exposure on mainstream radio.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • 6 Music will provide a diverse and distinctive range of music for curious music lovers of a broad age range.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Asian Network will offer a broad and responsive mix of multi-platform speech, music and entertainment content from the UK and around the world.
<i>UK original output</i>	<ul style="list-style-type: none"> • The station will continue to champion British Asian artists, with a minimum 30% of the music in daytime ring-fenced for UK artists and producers. Asian Network's new talent initiative 'Future Sounds' will return in January.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • Asian Network will continue to commission new on-demand titles that challenge perceptions around identity and values, and re-commission podcast '<i>But...Where Are You Really From</i>'. • Asian Network will continue to build the <i>Beyond Bollywood</i> strand to reflect the growing influence and appeal of Desi entertainment on UK audiences.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • The station aims to engage young, under-35 British Asian audiences inspired by their heritages and constantly evolving identities.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21


<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Radio Scotland will offer a mix of refreshed news and topical speech during the day, and music that connects with audiences in Scotland during the evening. There will be in-depth and extensive coverage of Scottish football throughout the schedule, combined with output on landmark calendar events including Burns Night and Hogmanay.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • It will continue to evolve and refresh the station with particular emphasis on weekends and non-news output.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • It will further develop a digital offering and create a range of podcasts which complement the Radio Scotland editorial but target a younger audience, as well as developing an enhanced offer on BBC Sounds. We will work with BBC Introducing and similar initiatives to ensure access to the best new, young speech and music talent.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • BBC Radio nan Gàidheal is refreshing its schedule and daytime sequences with a view to talent development as well as increasing impact and audience engagement by forging partnerships with communities and agencies particularly in relation to music, arts and youth initiatives.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • BBC Radio nan Gàidheal will extend its range of resources for Gaelic learners working with the LearnGaelic partners to offer new digital products including a learning series.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • Radio nan Gàidheal will seek to ensure synergies between existing and new broadcast platforms and formats in order to deliver best value and flexibility to audiences. This will involve the expansion of podcast titles on BBC Sounds.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Programmes such as <i>Breakfast</i>, <i>Drive</i> and <i>Sunday Supplement</i> will offer analysis and scrutiny of current affairs including the impact of the coronavirus on Wales as well as a focus on political events and looking ahead to the Welsh Parliament Elections in 2021.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • We will continue to support Welsh culture, including a unique partnership with the Machynlleth Comedy Festival which will see the festival take place on the radio this year.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • We will continue to build on the success of bespoke podcasts and content for BBC Sounds for younger audiences.


	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Radio Cymru and Radio Cymru 2 will continue to provide a choice of listening for Welsh language radio listeners, offering a variety of speech and music-based programmes for audiences.

	<ul style="list-style-type: none"> Radio Cymru will continue to showcase Welsh-language music and while many events have been postponed due to the coronavirus crisis, the station is working with partners to bring elements to the radio.
<i>UK original output</i>	<ul style="list-style-type: none"> Programmes such as <i>Dros Ginio</i>, <i>Post Cyntaf</i> and <i>Post Prynawn</i> will provide extensive coverage of the political landscape in Wales, with a spotlight on some of the major events of the day as well as looking ahead to the next political milestone, the 2021 Welsh Parliament Elections.
<i>Range of audiences</i>	<ul style="list-style-type: none"> We will build on the range of bespoke, original Welsh-language content aimed at younger audiences on BBC Sounds.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> We will work to maximise the editorial and audience benefits of key BBC partnerships. We will focus on live sports coverage – when possible – and related programming.
<i>UK original output</i>	<ul style="list-style-type: none"> We will develop content that assists audience understanding and debate about issues linked to the centenary of partition and the founding of Northern Ireland. We will enhance the impact and visibility of BBC support for music-making, including the Ulster Orchestra, coinciding with its 40th BBC birthday in 2021.
<i>Range of audiences</i>	<ul style="list-style-type: none"> We will further diversify the range of programme contributors and on-air talent, and sustain and develop BBC engagement with communities across the region.

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> We will continue our <i>Make A Difference</i> campaign which has connected hundreds of thousands of listeners.
<i>Range of audiences</i>	<ul style="list-style-type: none"> We will focus on C2DE audiences, and audiences in the Midlands and North of England, bringing audience range to the BBC Radio portfolio.

BBC Online

	
Distinctiveness criterion	Examples of the BBC's commitment to distinctiveness 2020/21
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> We are expanding the <i>Newsround</i> brand online to improve and increase its provision of news for children.
<i>UK original output</i>	<ul style="list-style-type: none"> The BBC will improve the quality of links within news articles to provide our audiences with relevant further information, sources or resources.

	<ul style="list-style-type: none"> • We are committed to supporting the wider news industry, so will continue to provide strong attribution and linking to other news providers where relevant.
<i>Creative ambition</i>	<ul style="list-style-type: none"> • The BBC News app will be completely refreshed and rebuilt, to make it more important, more useful and more used. • We will continue to develop personalisation and curation to drive relevant experiences for all audiences across iPlayer, and we will continually evolve and improve the user experience. We will deliver a highly relevant, yet safe and appropriate, experience for children and young adults. • Improved recommendations will be based not just on activity on one app, but on multiple apps. • We will do more pan-BBC and pan-platform commissioning, building on great examples like <i>Brexitcast</i>, <i>Match of the Day</i> and <i>Strictly Come Dancing</i> that already work across TV, podcast and web.
<i>Range of audiences</i>	<ul style="list-style-type: none"> • We will aim to reach new audiences through increased visibility for the BBC News Channel's live and breaking news coverage on BBC iPlayer and BBC News Online. • We will develop age-appropriate iPlayer profiles for children and young adults that will be relevant and easy to use, while maintaining a safe experience.

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 May 2020*, the Board consists of:

- David Clementi Chairman
- Tony Hall Director-General
- Nicholas Serota Senior independent director
- Tim Davie Chief Executive Officer, BBC Studios
- 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
- Ken MacQuarrie Director, Nations and Regions
- Steve Morrison Non-executive director; member for Scotland
- Ashley Steel Non-executive director; member for England
- Fran Unsworth Director, News and Current Affairs

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

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

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

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

General Duties

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

1. Acting in the public interest

Description

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

Our plans to fulfil this duty

- The BBC will publish an Annual Plan 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 its published distribution policy.

How we will measure our activity

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

2. Engagement with the public

Description

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

Our plans to fulfil this duty

- We will continue to use extensive audience data from both 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 'Virtual In Person' sessions, where content creators and commissioners can meet audiences 'face-to-face' using video conferencing.
- The Board and Executive Committee will also engage with panels of audience members across the country on specific topics.

- We will monitor social media on an ongoing basis as another tool for understanding audience views and we will continue to invest in our Audience Services function, enabling the public to correspond with us on any issue.
- We will use audience research on proposed material changes to the BBC's public service activities as part of our Public Interest Tests.

How we will measure our activity

- We will publish annually data on audiences' views about the BBC as part of the Annual Report.
- We will hold at least six events with audiences, either 'virtually' or in person. Four of these will be delivered by the Board's Nations Committees, and we will report on the findings in the BBC's Annual Report.

3. Market impact

Description

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

Our plans to fulfil this duty

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

How we will measure our activity

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

4. Openness, transparency and accountability

Description

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

Our plans to fulfil this duty

- We will publish:

- An Annual Plan that sets out the BBC's strategic priorities, creative plans, budget and any planned material changes to services;
- Minutes of the meetings of the Board;
- Summary minutes of the meetings of committees of the Board;
- Important decisions concerning changes to the creative remit, work plan and material changes to the UK Public Services, non-service activities and commercial activities;
- An Annual Report and Accounts, containing a detailed summary of performance against our regulatory quotas; full financial details and accounts; 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, along with our voluntary regime of quarterly salary and expenses disclosure for senior managers.
- We will publish information about the governance and operation of our commercial subsidiaries, including information on how we ensure operational separation and oversee trading across the Group.

How we will measure our activity

- We will meet the publication commitments above.

5. Partnership

Description

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

Our plans to fulfil this duty

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

How we will measure our activity

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

6. Diversity

Description

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

Our plans to fulfil this duty

- The BBC has a Diversity and Inclusion Strategy that includes on-screen, on-air and workforce targets for women, LGBTQ+, disabled people and BAME to be met by the end of 2020 (see

Section 4 for more details). We will define our new diversity and inclusion strategy in 2020/21 and we also have targets for production activity in the Nations and regions of the UK.

- We will publish detailed diversity data for all our staff, including on socio-economic background, as part of our annual Equality Information Report.
- We 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.

Our plans to fulfil this duty

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

How we will measure our activity

- We will meet the commitments made above.

8. Stewardship of public money

Description

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

Our plans to fulfil this duty

- We have a clear financial delegation and approvals framework in place, approved by the BBC Board, so that investment cases receive appropriate scrutiny at the right level of the organisation.
- Oversight is exercised through a reporting process requiring monthly and quarterly financial reports to the Board, with monitoring of performance against approved budgets as a key performance measure.

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

How we will measure our activity

- True and Fair statutory accounts will be prepared in line with IFRS, based on an audit opinion from the BBC's external auditors.
- We will report on our mechanisms for provision of information to the Board and the Audit and Risk Committee on compliance with the Charter, to ensure that the transactions reflected in the BBC's financial statements have been applied to the purposes as intended and conform to the relevant frameworks governing them.
- We will seek to receive a propriety opinion from the BBC's independent external auditors to ensure that the management of the BBC's resources has met high standards of public conduct.
- We will comply with funding conditions as part of separate funding agreements, e.g. grant funding for the BBC World Service.
- We will publish our response to Value for Money reviews conducted by the NAO or other commissioned parties.

9. Guidance and best practice

Description

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

Our plans to fulfil this duty

- We will audit our voluntary compliance with the UK Corporate Governance Code and principles of good corporate governance based on a general aim of compliance with the Code wherever possible.
- We will also publish an annual Equality Information Report, in compliance with the Public Sector Equality Duty.
- An annual statement on licence fee collection will be audited by the NAO and laid before Parliament.
- We will continue to comply with best practice in offering training on a range of issues such as anti-bribery, data protection and child protection.

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.

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 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.