



BBC ANNUAL PLAN 2018/19

March 2018

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1. FOREWORD

2018/19 is the second year of the BBC's new Charter, and the first when our new operating framework is fully in operation. This document – our second Annual Plan – is an essential part of our accountability to licence fee payers, Ofcom, partners and stakeholders. It performs a number of functions:

- It outlines the BBC's creative plans for the year – the 'creative remit' – that show how the BBC's output contributes to its mission and public purposes
- It demonstrates how the BBC's services contribute to distinctiveness, through the conditions and quotas in the BBC's Operating Licence and the BBC's own additional commitments
- It updates the BBC's three-year strategy and its work plan for 2018/19, including the BBC's budget at a high level
- It updates the BBC Board's approach to its duties and obligations.

In the single year between the first Annual Plan and this one, the media industry has continued to change at a remarkable pace. Global media giants are being bought and sold in a race for scale. Our audiences are rapidly changing how they consume what we used to know as TV, radio and news. Money is pouring into some parts of the industry and draining from other parts at speed. Consumers are provided with unparalleled choice.

It is clear that the BBC's public service mission is as important today as it has ever been, if not more so. Never has it been more important for the BBC to remain the country's most trusted voice, providing accurate news and information and making sure all views are heard in the public debate. Never has the BBC been more vital as the cornerstone of the UK's creative and cultural strength, investing in British talent and creativity from all across the country. Never has it been more important to strengthen the BBC's unique global voice, as Britain seeks to reshape its relationship with the world.

A strong BBC can be a champion for the UK in the years to come. That means a BBC that champions the interests of audiences at home, with trusted news and brilliant British content for everyone. And it means a BBC that champions the values of the UK abroad, supporting our world-leading creative and digital industries and reflecting our culture to the world.

The Board believes that the strategic plans being developed across the organisation will allow the BBC to do more than ever for the UK in the years ahead. But this Plan is also clear that the environment around the BBC – competitive, financial, technological – has never been tougher.

So this second BBC Annual Plan of the new Charter outlines a year of creative ambition that aims to meet the needs and expectations of BBC audiences today and into the future.



Sir David Clementi, Chairman

2. INTRODUCTION

2.1. Why the BBC matters

The BBC represents a set of democratic ideals that matter greatly to the country: giving a voice to the voiceless, pursuing the truth without fear or favour, and ensuring that the joys of learning, culture and beauty are available to everybody – irrespective of income or background.

The promotion of those ideals would be powerful enough at any time in the BBC's history – but today they are priceless.

In an age of false information, fake news and filter bubbles, the BBC remains the country's most trusted voice. Audiences rely on us for accurate news and impartial analysis, and to reflect and represent the perspectives of every part of the UK.

At a time when the country is increasingly being portrayed as fragmented and divided, the BBC continues to be the place that brings the country together and helps it understand itself. Whether it is uniting for shared national moments and events, or making sure our creativity portrays the full richness and breadth of an increasingly diverse and devolved UK, the BBC is crucial for reminding different communities of what they have in common and showing what makes them different.

And in a moment when the UK is seeking to rethink its relationship with the world, the BBC has a vital role to play for Britain abroad. We are the cornerstone of the UK's creative industries, and central to the UK's cultural influence worldwide. As one of the world's most trusted news brands, reaching more than 370m people a week worldwide, we have a unique responsibility in taking Britain's distinctive voice and values across the globe.

As we move towards our second century, we believe that a strong BBC can be a powerful champion for the UK – at home and abroad. But our plans to reinvent the BBC are set against an increasingly difficult and complex set of challenges.

2.2. The changing media landscape

The way audiences consume media is changing rapidly and profoundly

For consumers of media, this is a remarkable time. For television viewers, the choice has never been so spectacular, as new video-on-demand players join the traditional public service broadcasters, BT, Sky and Virgin, and a myriad of new entrants in offering content and services.

The same is just as true in audio. Radio, streaming music services and podcasts are vying for time, attention and loyalty.

For British audiences, today's media landscape offers unlimited choice and absolute control, for a price.

Today most of our audiences still enjoy the BBC's programmes and services in a traditional broadcast schedule. The majority will continue to do so – at least for some time.

But rapid technological changes driven, in particular, by the internet and mobile devices mean that, more and more, audiences are choosing to enjoy what they want, whenever they want, wherever they are. We are approaching the time when this will become the main route to what the BBC does. It will not come immediately, but already it is happening far quicker than many predicted.

Our challenge in this period is to make sure that we are serving those for whom the internet is their primary medium, while making sure that those who want to watch and listen to traditional channels continue to be served, too. We must be ready for an internet-only world whenever it comes – and it is coming soon – but we must try to serve all our audiences brilliantly in the transition.

The BBC enhances the lives of everyone in the UK in more ways than ever before. 44m British people use the BBC every day – virtually every adult in the UK every week. But we know that the consumption habits of younger and older audiences are increasingly different. Children are at the forefront of these changes.

Young adults watch less television than older people, and listen to much less radio. In just a few years online-only video has grown from 5% of young people's consumption to 25%. Music streaming has gone from around 10% to around 30% of listening. We know that where children are leading the way, and where young audiences are now, older audiences will likely follow.

That is why we have put this challenge right at the heart of our strategy to reinvent the BBC for a new generation. We want to make sure we can continue to reach everyone to inform, educate and entertain, at a time when that mission is more important than it has ever been.

The market is shifting at speed, but investment in British content is falling

Today's media environment is increasingly global, and more and more dominated by a small number of US-based media giants with extraordinary creative and financial firepower.

This has brought important benefits for audiences. It has driven quality and choice, and encouraged new business models designed to take advantage of latest technologies and respond to audience needs. But it is driving up costs for broadcasters and producers rapidly across the market, creating accelerating super-inflation in key areas like drama and comedy production, sports rights and talent costs.

All this means that the creative economy in the UK is facing powerful new pressures. Ten years ago, around 83% of independent production companies in this country were either UK- or European-owned. Today that figure is less than 40%, with the rest owned by multinationals. These are global businesses that are determined not just to produce their own content but to control how it is distributed and marketed right around the world.

This increases the risk of the BBC being squeezed out of an ever more competitive global market. But it also increases the risk of an imminent threat to the British content that matters most to British audiences.

For British people, British programming really matters. We want our media to respond directly to our lives and reflect the country – and the communities – we live in. We value programmes that have something authentic and relevant to say about our society and help us to understand ourselves as a country.

At the BBC, our priority has always been quality, British programming. We have long been the largest single investor in British ideas and talent. But as our income has fallen in real terms, our ability to fund original British content has diminished. This is not just about the BBC: commercial broadcasters that have also traditionally been major investors in British content are being hit by changes to advertising. And it is no coincidence that, as the amount the BBC has been able to spend on British content has gone down, so has the amount spent on British content overall.

These are trends that are set to continue. In fact, over the next ten years we expect a very substantial gap to open up between the amount that is spent on UK content now and the amount that will be spent in the future.

Nor is there much evidence that this gap that will be made up by the big, new global players. All the evidence suggests that their investment decisions are likely to focus on a narrow range of very expensive, very high-end content – big bankers that they can rely on to have international appeal and attract large, global audiences.

The volume and breadth of British content that British audiences rely upon is now under serious threat.

The BBC's financial environment has got tougher and tougher

In the last Charter, a combination of a frozen licence fee and new obligations took money away from UK public services. That has made funding for the BBC's UK services nearly 20% smaller in real terms than eight years ago when the licence fee was first frozen.

With the BBC's income falling in real terms, and the market around us becoming increasingly competitive and inflationary, our track record on savings and efficiency has become more important.

In the last five years, we delivered £700m of annual recurring savings. So far in this Charter, we are well on our way to delivering a further £240m of annual savings. This coming year, we are projecting our recurring savings total to rise to around £400m – an increase of more than £160m and another significant step towards our target of another £700m by 2021/22.

We have been determined to make sure that as little of our spending as possible goes on administration and as much as possible goes on what matters most: our programmes and services. When investment in British content is falling, every penny we can free up for content truly matters.

That is why we have worked so hard to reduce our overheads to industry-leading levels: just 6% of total costs. That means the proportion of the licence fee we spend on administration is at a record low, while the proportion we spend on content is at a record high. The BBC is now operating at, or near to, the frontier for efficiency.

But inevitably, cuts have had to be applied to UK public services. As part of the latest savings, for example, we have lost the rights to broadcast live Formula 1. We have further substantial savings to make in the years ahead as well as some significant new financial challenges. Our goal is to protect our services and invest in the strategic priorities we have set, but that is increasingly difficult.

2.3. The BBC's response

This is a unique set of challenges. But we are confident that we have the work under way to reinvent the BBC and, in particular, to respond to the changing needs of our audiences and the UK in four key areas.

Tackling fake news and increasing polarisation

News is a critical area in which we have been working very hard for audiences who rely on us as their most trusted source of information and analysis. Providing impartial news and information is our first public purpose and it is a responsibility we take more seriously than ever in an age of false information, fake news and social media echo chambers. With initiatives like *Reality Check* and an increased focus on slow news – coverage that focuses not on the *what* but the *why*, and the analysis behind the events – we are enhancing our news services to meet the needs of the modern age.

But we must work harder to make sure our news reaches all audiences. While the time audiences spend with BBC News is broadly steady across the adult population, among those aged 16-34 it has fallen more than 10% in three years. For younger C2DE audiences, time is down closer to 20%. Our News

Online services reach significantly more young men than young women. Our plans for BBC News Online this year are responding to these challenges.

And if it is getting more difficult for everyone to separate fact from falsehood, certainty from assertion, then it is even harder for the younger generation, bombarded as they are by information from all sides. That is why we have been building on the success of our 'School Report' media literacy initiative, designed to promote journalism skills for 11-18 year olds, to help them tackle the fake news problem.

From March 2018, up to 1,000 schools around the country are being offered mentoring from expert BBC journalists to help young people identify real news and filter out false information. All schools will have access to free online materials, video tutorials and interactive activities to allow students to experience being a BBC journalist in the heart of the newsroom.

We announced this project when we hosted the Children's Global Media Summit in Salford last December, and this year we will be doing more to take the lead in this critical area. Instead of waiting for others to come up with the answers, we want to use our unique reach as well as our convening power to work with others and help lead the way. Our more detailed plans for News are outlined in Section 3.2.

Investing in content, new talent and new voices around the UK

Another major priority is making sure that we invest in brilliant, distinctive British programmes and services, and that we reflect the full diversity of the whole of the UK, and represent all of its communities and voices.

Section 3.4 outlines the highlights, and the breadth and range of output, that we are producing this year. It is a uniquely distinctive mix of content, with commissions that no other broadcaster would make. It draws on British talent from every part of the UK. Across our TV and radio services, we aim to delight audiences with stories that inform, educate and entertain.

This year will also see the biggest transformation of the BBC's Nations services in a generation. Already we make more programmes outside London, and broadcast more local and Nations output, than any other broadcaster. But we are determined to rise to the challenge of a changing UK.

In Scotland, we are launching a brand-new channel later this year – subject to regulatory approval – with a special news hour that will blend Scottish, UK and international coverage. In Wales, we are focusing TV investment on BBC One, strengthening our online and mobile services and launching a second Welsh-language radio service. And in Northern Ireland, there will be an enhanced online news service with stronger news coverage right across the week.

In BBC local radio in England, we will be working against any 'one size fits all' mentality that can stifle creativity. Instead, it will be our station editors, who know their communities best, who will take the lead in shaping the development of local services. Each of our stations will be enabled to establish its own sound and its own personality in order to do what they do best: champion local people, local stories and local talent. We outline our plans for the Nations and regions in Section 3.5.

Reinventing the way we deliver our content

If last year was about putting in place our strategic plans for reinventing the BBC, the year ahead is about starting to deliver the big changes in our services.

Our new competitors have established the 'new normal' for online video. Audiences expect extended availability for TV programmes beyond just catch-up. They are attracted to engaging, fresh titles that drive their social conversation. They want familiar, wind-down content that is easy to find and binge on. And they expect state-of-the-art personalisation, user experiences and recommendations.

This is the new context for BBC iPlayer. But it has unique advantages. iPlayer remains the best place to find new British content. We have the broadest and most distinctive genre mix, with unique depth in factual programmes, news and current affairs, and British comedy and drama. We have a world-leading offer for children and are a trusted family brand. We are free at the point of use and available on over 10,000 devices and platforms. Last but not means least, we bring all of our live TV to iPlayer as well, including sport, music and news.

But iPlayer needs to change. The work we are doing to reinvent it is already making a difference. Personalisation is now right at the heart of the design and already 15m people monthly sign in so that we can provide them with the tailored service they increasingly expect. This year will see further improvements for iPlayer, including enhancements to the user experience, more personalisation, more live content and we continue to look at increasing the availability of some content. We will assess for materiality where appropriate.

Reinvention is a process that is well underway for radio too. Later this year we will begin to transform what we know as BBC iPlayer Radio to provide a bolder and more intuitive mobile platform for our astonishing array of radio and audio content, including our growing range of podcasts. We will assess these developments, too, for materiality.

And as part of our ambition to reinvent radio for a younger generation, we will continue to review our services to address changing audience needs as well as maximising public value for licence fee payers.

Taking the UK to the world

Across the world, the media continues to be less free than it was ten years ago. With state-controlled services influencing global debate and news provision, the value to democracy and liberty of the BBC's global reach is higher than ever.

The BBC World Service is undergoing its biggest expansion since the 1940s. With new Government investment to increase the impact and reach of the BBC around the world, we now operate in more than 40 languages around the world – for instance, now including Korean and Pidgin – and have opened new and expanded bureaux in locations from Lagos to Bangkok, and Cairo to Seoul. This not only enhances news services for audiences abroad but also gives our UK news audiences more in-depth coverage of areas that have traditionally received less attention. Our plans this year for the World Service and Global News are set out in Section 3.6.

* * *

So alongside a great year of creativity, this year will see major milestones as we transform the BBC. The challenges that we face are considerable, but we know that our combination of strengths is truly unique: the power of our global brand; the trust our audiences have in us; our unparalleled reach and engagement; our public service mission and our unrivalled track record of creativity and distinctiveness.

This transformation is essential. Without it, the BBC will look increasingly analogue in a digital world, and small against giant global competition. That is a BBC on the path to decline – a decline that will be mirrored across the whole of public service broadcasting. But a reinvented, strong BBC can be a powerful force for the UK in years to come – championing the interests of audiences at home with trusted news and brilliant British content, and championing the values of the whole country abroad as the cornerstone of the UK's creative strength and cultural influence.



Tony Hall, Director-General

3. THE BBC'S CREATIVE REMIT

3.1. A year of creativity

2018/19 will be another ambitious year of creativity across the BBC.

It begins with an important and highly anticipated moment for arts television: the launch of the landmark series *Civilisations*. Inspired by Kenneth Clark's ground-breaking BBC series from 1969, the nine-part series examines what makes a civilisation and introduces a new generation to great masterworks of beauty and ingenuity. Simon Schama, Mary Beard and David Olusoga look at the paintings, sculptures and architecture that have enriched, challenged and unsettled human beings across the world and reveal the artists who made them and the cultures that produced them.

It is accompanied by supporting programming across BBC TV and Radio as well as the ground-breaking Civilisations Festival, which sees the BBC partner with more than 250 museums, galleries, libraries and archives across the UK. Our goal is to engage the whole country, leaving a powerful legacy of lifelong cultural enrichment and bringing a whole new generation of people together through the arts in a way that only the BBC can.

In 2018, the BBC is also marking 100 years since a truly seismic year in the history of Britain and the world. From women winning the right to vote to the end of World War I to the Spanish Flu pandemic, the BBC is exploring important political, cultural and social shifts with a major Year of History across TV, Radio and Online, collaborating with partners including 14-18 NOW, Wellcome and the Imperial War Museums.

It is a year of programming that will not just look back, but will use a century of change to explore some of the most pressing issues of society today – from the fight to conquer new epidemics to the fight for equality. It will also include broadcasts from major live events to mark the centenary of the Armistice, including the most spectacular public celebration of the work of the RAF in its 100-year history in July and full coverage of the Armistice weekend in November.

Another major anniversary that we will be marking across the BBC is the 70th anniversary of the NHS. A raft of programming across TV and radio will not just look at the history of a national institution but will also explore what life is like today on the NHS front-line.

Across the year, the BBC will once again be the place where the country comes to celebrate big moments and unmissable events – from the Royal Wedding to the FIFA World Cup – with coverage that brings together the best of traditional broadcasting with the latest technological innovations and ideas.

All this will sit alongside the exceptional day-to-day value of the BBC. Across our output, we will aim for quality, creativity and distinctiveness, from drama and comedy, to music and entertainment, to factual programming and sport. Our editorial guidelines play a crucial role in supporting quality and editorial standards across the organisation. We are reviewing them this year to ensure they are consistent with the new Charter and keep pace with changing audience expectations.

3.2. Purpose 1: Impartial news and information

Strategic context

In a democracy, the news is an essential public service. The public need to feel they understand the world around them, their communities and their countries. At a time when the need for independent, impartial and accurate news is greater than ever, the BBC remains the most trusted source of news in this country. We provide an unrivalled level of local, regional, national and international news and current affairs.



But the strategic context for that work is more challenging than ever.

Technology and social media have contributed to a polarisation of our national debate. Generational, political and social differences have widened markedly. Fake news compounds that challenge by eating away at trust in the media, including the BBC, and blurring the line between reality and so-called 'alternative facts'.

These trends are accentuated in the demographics the BBC finds it hardest to reach. Under-35s especially are spending less time with BBC News and this problem is particularly acute in less affluent socio-demographics. While women consume around 10% less BBC News from traditional sources than men, they consume around 50% less than men on BBC News Online.

Tackling these issues will be particularly challenging as BBC News continues to make plans to deliver savings of c£80m per annum by 2019/20 as part of the 2015 licence fee settlement.

Our creative plans

It is hard to predict the events that will shape the year ahead, but we know some of the big themes. The UK is scheduled to depart the European Union in March 2019 and our Westminster, Brussels and business teams will be at the forefront of reporting progress. The Trump Presidency is expected to be of continued interest, including a potential state visit to the UK and mid-term elections in the US.

Elsewhere, we will continue our commitment to report on the key stories shaping our world, such as global relations with Russia, the generational power shift in Saudi Arabia, developments on the Korean peninsula, USA's realigning of Israel / Palestine policy, and changes in the Middle East, including the apparent decline of so-called Islamic State. The 2018 FIFA World Cup in Russia is likely to draw scrutiny. There will also be human stories that our international reporters investigate, unravel and tell, such as the plight of the Rohingya people in Myanmar.

Key UK events and anniversaries will also represent important fixtures in the diary. The first finding of the Grenfell Tower Inquiry, the 70th anniversary of the NHS as well as the World War I Armistice and women's suffrage centenary commemorations all touch on the lives of our audience.

Our flagship shows and bulletins will remain the daily heartbeat of television and radio news, bringing more trusted and accessible news, analysis and explanation to more audiences than any other broadcaster. At the forefront throughout will be our senior editors and correspondents who carry a singular weight of specialist authority and expertise in their field. We will also re-introduce the role of International Correspondent to cover fast-moving world events.

BBC News continues to be the go-to source for online news and major event coverage. We are developing more diverse news through, for example, new story-telling formats, in-depth data-driven analysis, visually curated long-form articles, *Reality Check*, videos of the day and *BBC Stories* from a first-person perspective. The NHS Tracker, where users input their postcode and see local hospital performance, has been used 4.3m times.

We will continue to innovate online, keeping pace as more audiences choose to access news services and content digitally. We will make our digital content more tailored through personalisation of the news app and stories that are easier to discover. We will continue to experiment with cutting-edge techniques including interactive video, 360° video and voice recognition.

Investigative journalism will remain at the heart of our Current Affairs output. *Panorama* will continue to produce timely, relevant and impactful current affairs, with powerful investigations such as the Paradise Papers programmes. On BBC Two, a diverse range of presenters and storytellers will address the big issues in a thoughtful way. BBC Three will continue to explore energetic new forms of storytelling to reach and engage young audiences – like, for example, *Sex, Drugs & Murder: Life in the Red Light Zone* in 2017, which had over 10m requests.

BBC News is also taking the lead on challenging ‘fake news’. We will look for new ways to open up behind-the-scenes decisions, e.g. by sharing editorial discussions on air, or covering issues like running order choices or why and when contested terms are not used. We will also challenge misleading accusations and engage more openly with critics on social media, as well as address and correct errors in real-time.

We have also launched a new project supporting young people to identify real news and filter out false information. The project is targeted at secondary schools and sixth forms across the UK, with all schools having access to free online materials, classroom activities, video tutorials, and an interactive game developed by the world-famous Aardman studio, where the player can experience being a BBC journalist in the heart of the newsroom. Up to 1,000 schools are also being offered mentoring – in class, online, or at events – from BBC journalists such as Huw Edwards, Tina Daheley, Nikki Fox, Kamal Ahmed and Amol Rajan.

Further news plans are outlined under purpose 4 (Nations and Regions) and purpose 5 (Global News and BBC World Service).

3.3. Purpose 2: Children’s and formal learning¹

Strategic context

This generation of children embody the digital transformation. They are the audience group that are changing fastest. Although TV continues to be the main platform for children’s viewing, what they consider to be ‘TV’ and how they access this is rapidly evolving.

As the trend shifts towards on-demand viewing, the BBC risks being overtaken by competitors. 82% of children go to YouTube for on-demand content, half to Netflix and only 29% use BBC iPlayer. Children aged 5-15 now spend more time each week online (15 hrs 18 mins) than they do watching TV (14 hrs). 43% of 12-15s now use their mobile phone to watch TV.

At the same time, the market has become much more competitive. The number of specialist children’s TV channels has increased markedly in recent decades, from four in 1998 to more than 35 in 2016. Most of these additional channels are driven primarily by imported content, the majority emanating from North America, and much of it consisting of animation (Cartoon Network; Nickelodeon and Nick Jnr; Disney Channel, Disney XD and Disney Junior).

As a result, there has been a steady decline in the usage of our children’s services. The average weekly reach of CBBC among 6-12 year olds has fallen from close to 40% in 2011/12 to under 25% in 2016/17.

¹ As in our 2017/18 plan, we have focused our description of the second purpose on formal learning and output for children. On the basis that all the BBC’s genres contribute to creativity, quality and distinctiveness, we have summarised the creative ambitions

Growth of CBBC online has not compensated for this fall. However, CBeebies's reach has stayed much steadier, despite increased competition.

But the BBC's unique role in children's media has never been more important. We are by far the UK's biggest investor in home-grown content. We reflect national diversity and British children's voices in a way no one else does. And we play a unique role in formal learning – with invaluable resources that are trusted by children, parents and teachers alike.

Children's creative plans

Last year we committed an additional £34m to children's content over the next three years, with the goal of sustaining our popular CBBC and CBeebies TV channels, whilst investing more in the digital space to meet the changing behaviours of the audience.

This will be a year of experimenting. Our goals are clear: memorable content, always available, that helps children create and explore. But we are taking a digital-first approach to innovation, testing out new ideas and content so we can scale up our commitment where the value is clearest.

So, for instance, we will launch a new app for the 6-12s that will provide a daily diet of inspiring, funny and fascinating facts, as well as enable young users to upload and share their creative endeavours, building social communities around particular passions. A new commission is *Daydream Believers*, a comedy drama following a young pop group's first steps in the music industry. A combination of interactive and social media features will be woven into the production, allowing the audience to engage with the story on every conceivable platform.

A major priority is helping children and young people to navigate their lives online. A new BBC initiative, *Own It*, is a website full of tips, insight, stories and advice to help 9-12 year olds get the most out of their time online, and feel empowered, informed and confident. It will ramp up over the coming months with new ideas, features and content.

We are determined to increase our provision for the 13-16 audience. *Logan High* is a new and innovative drama premiering on iPlayer and Instagram, while older-skewing episodes of the hit medical show *Operation Ouch* will investigate mental health and the effects of alcohol on the body.

CBeebies continues to innovate, too. Upcoming drama *Lochside* will focus on the lives and comic dilemmas of a diverse, cross-generational Scottish village community. And ground-breaking animation *Pablo* returns for a second series, with its unique depiction of a five-year-old boy's autistic imagination, thanks to input from the central characters and cast who are also on the spectrum.

In August we will bring the whole family together for a new three-day CBBC music and entertainment Festival in Liverpool, in collaboration with BBC Music and Radio 1. And in October we celebrate another historic milestone for the world's longest-running children's programme as *Blue Peter* turns 60 years old.

Formal Learning creative plans

BBC Bitesize continues to be the most popular dedicated education site in the UK – reaching 44% of all primary school children and 80% of those in secondary education. Bitesize supports children and young people with their formal learning needs, linked to the curriculum of each Nation, and has a proven ability to increase the attainment of those who use it.



We are developing BBC Bitesize by introducing personalisation and improving navigation to support students better. In 2018 we celebrate Bitesize's 20th anniversary, enhancing the service further through adaptive learning and new interactive content which will enable more tailored and targeted learning to help individual students reach their academic potential. We will assess these developments for materiality.

Our educational campaigns are intended to tackle UK-wide societal challenges, working in partnership with organisations. In 2018, *Terrific Scientific* – a partnership with Wellcome and over 20 academic organisations and universities to inspire primary school science – will come to its conclusion, having reached c8,500 UK primary schools over an 18-month period.

With a similar focus on science, we will build on the partnerships created through our *Tomorrow's World* campaign. Working with the Science Museum Group, Wellcome, The Open University and the Royal Society, we will find ways to connect mainstream audiences with the brightest minds and biggest science institutions in the country, creating a public celebration of all things science.

Our new campaign focus for 2018/19 is *Super Movers*, a major partnership with the Premier League and the Scottish Professional Football League, designed to help primary school teachers inspire children to become more active throughout their school day and to enhance their learning.

We are now working with partners to identify areas where we can do more to support learning for people of all ages. Our priorities include improving literacy rates by focusing on pre-school children; championing the wider needs of children by building resilience and self-esteem and by supporting mental health; opening up the world of employment to young people; and exploring opportunities that make it easier for adults to retrain, equipping them to thrive in a changing labour market and an increasingly digital world.

3.4. Purpose 3: Making the most creative, high-quality and distinctive output

Strategic context

The BBC's output on TV and Radio is uniquely distinctive in its breadth and range, and in its focus on British content from across the UK. But sustaining the quality that audiences demand is increasingly difficult in a world where inflation in some genres is running at unprecedented levels. The BBC continues to seek out investment from other providers to reduce the demand on the licence fee, but these deals are not as available or as attractive as they used to be.

At the same time, maintaining the reach and time that audiences spend with our output is equally difficult, when they have so many other choices at their disposal. This challenge is most acute for young audiences. Our most recent estimates suggest that 16-34s spent similar amounts of time with BBC One, ITV and Netflix a week – around two hours a week for each. 16-24s spend more time with Netflix than all of BBC TV (including iPlayer). Similarly, for the first time, in October-December 2017 we estimate 15-34s listened more to streaming music services than all BBC Radio (5 hrs vs. 4 hrs 30 mins a week).

Against this context, we will aim to maintain the BBC's unique breadth and range of output and our commitment to the highest production and editorial standards. We will sustain our investment in new and original British output, made all over the UK. We will take creative risks and keep the right balance between new series and returning favourites.

Factual output

In a world of fragmented audiences, programmes like *Blue Planet II* and *Hospital* show that quality factual output can still bring people together, galvanise communities, provoke discussion and inspire action.

Our factual output covers an enormous spectrum of genres, subject matter, tonality and platforms, and some of our headline 2018/19 creative plans are highlighted below. This year we are also experimenting with BBC Ideas – mobile-first content that introduces busy online users to illuminating ideas and perspectives through intriguing short-form content. It will initially run as a pilot until late 2018.



Natural History continues to bring innovative, world-class content to audiences in 2018/19, from major new series to in-depth specials.

We are focusing on big issues, with *Drowning in Plastic* set to build on the massive impact of *Blue Planet II* in 2017 in exploring ways in which one of the biggest environmental disasters of our time might be averted. We are looking for new perspectives, with *Earth from Space* capturing the extraordinary beauty and diversity of the planet in astonishing detail.

We are seeking out new ways of storytelling, with *Serengeti* using the dynamic and compelling narrative techniques of long-running drama serials to tell the real-life stories of some of the most charismatic animals on the Africa continent. And we are offering audiences more of what they love, with Sir David Attenborough returning to narrate a new landmark series, *Dynasty*, following five different kinds of animals over their most critical years as they set out to produce the next generation.

Science on the BBC will continue to offer a rich combination of popular science and programmes which look at latest research. We will address some of the most pressing issues of our time. This year will bring the culmination of a long-term project, *The Parkinson's Trial*, on BBC Two, which has followed a number of patients over five years on a unique journey to find a way to stop or even reverse Parkinson's Disease. On BBC One, BAFTA-winning actress Vicky McClure explores the true extent of music's power in fighting dementia in *My Dementia Choir*, while *The Truth About Antibiotics* gives viewers the inside track on an urgent issue.

The flagship science strand *Horizon* returns with more cutting-edge science stories from around the world, including Alastair Campbell exploring the science behind his history of depression. Radio 4 will also focus on mental health in the summer with the *All in the Mind Awards* and a three-part series by psychologist Dr Sally Marlow on the state of young people's mental health.

BBC Four's *Pandemic* project investigates how the flu pandemic spreads in a first-of-its-kind nationwide citizen science experiment, while Radio 3's *Contagious Cities* will see five programmes from writers across the globe follow the path of five epidemics in different cities and trace the role infection has played in shaping each place – including New York, Hong Kong and Lagos.

History on the BBC will mark a century since the events of a truly seismic year – including female suffrage, the Spanish Flu pandemic and the World War I Armistice – with a major Year of History across TV, Radio and Online. We are collaborating with partners including 14-18 NOW, Wellcome and the Imperial War Museums on a year of programming that will use a century of change to explore some of the most pressing issues of today. Highlights include Lucy Worsley in *How Women Won the Vote*, Dan Snow's *Shell Shocked*, and Peter Jackson's First World War film, *The Great War*.

The BBC will broadcast from major live events to mark the WWI centenary including the most spectacular public celebration of the work of the RAF in its 100-year history in July and full coverage of the Armistice weekend. Another important moment will be the 70th anniversary of the NHS, including

BBC One sending well-known faces onto the NHS 'shop floor' and BBC Four telling the people's history of the NHS.

Elsewhere, history at the BBC continues to take innovative and thought-provoking new approaches to bringing the past alive. Lenny Henry sets off on a tour of the Caribbean to hear what the Commonwealth means to the people who live there in *Lenny Henry: The Commonwealth Kid*, while Professor Margaret MacMillan will mark the 70th year of the BBC Reith Lectures on Radio 4 and the World Service by exploring the relationship between war and humanity in *The Mark of Cain*.

In **Religion and Ethics**, we recently set out plans to ensure we reflect the role that religion plays in everyday life better, both through specialist output and content that appeals to broader audiences.

We will continue to celebrate the Christian faith through programmes such as *Songs of Praise*, Carols and Easter from Kings, and the Christmas Day church service broadcast, while *The Big Questions* and *Sunday Morning Live* will provide timely, topical debate and discussion on questions of ethics and faith every week. We will also see major new landmark series such as *Pilgrimage: The Road to Santiago*, which sees seven famous faces embark on a thought-provoking spiritual journey, and new faith films such as *Leicester Sings*, which blends documentary with song and dance to celebrate the thriving British Asian community in Leicester.

Rabbi Lord Jonathan Sacks will explore morality in the 21st century in a major series on BBC Radio 4, and discuss key issues with some of the biggest global thinkers of our time, as well as young people of all faiths and none. *Refugee Reminiscence* hears from three refugees about leaving home with a few minutes to pack. Our plans include increasing our specialism in News, with investment in a global team containing new reporters, with specific religious expertise, coordinated centrally by a religious affairs producer.

Arts programming on the BBC in 2018 will offer something for everyone. Along with *Civilisations*, BBC Two will see the return of *Front Row* and *Performance Live* – a partnership with Arts Council England and Battersea Arts Centre – which showcases some of the most exciting artists working in performance today. Forthcoming documentaries on the channel will include a celebration of the 250th anniversary of the Royal Academy, and a celebration of the lives and careers of Joan Plowright, Judi Dench, Maggie Smith and Eileen Atkins.

Popular arts series' *Imagine...*, *Fake or Fortune* and *The Big Painting Challenge* all return on BBC One, while BBC Four will continue to offer a wealth of in-depth arts programming, including a major season on *Dance in Spring*. Radio 4's wide-ranging arts programmes will go behind the scenes with artists including conductor Marin Alsop and choreographer Akram Khan, while Radio 3 will present a spring season called *Night Blossoms* that explores the mysterious, unexplained and supernatural in Japanese culture.

Radio 3 also enters one of the most potent sources of the human imagination – the forest. Three seasons across the year will highlight how this enduring symbol of the natural world inspires music and culture – from Tolkien's Mirkwood and Shakespeare's Arden, to the Romantics of 19th-century Germany and Sondheim's *Into the Woods*. There will be a new Radio 5live arts programme and 6 Music will explore the arts on behalf of its audience with a number of series focusing on film, literature and the visual arts.

Popular factual and factual entertainment on the BBC this year will bring viewers an exciting mix of innovative and ambitious new programmes.

Mary Berry leads the charge to find *Britain's Best Home Cook* on BBC One in a series presented by Claudia Winkleman, while *Millionaire's Menu* (working title) on BBC Two is a transformational new business format which gives some of the country's most talented would-be restaurateurs a once-in-a-lifetime opportunity.

Romesh Ranganathan will venture to some of the most beautiful but dangerous places on Earth in *Romesh's Really Rough Guide*, Paul Whitehouse and Bob Mortimer take viewers on a funny and intimate fishing expedition in *Paul and Bob: Gone Fishing*, and Hugh Fearnley-Whittingstall challenges the people of Newcastle to lose 100,000 lbs in a year as part of a ground-breaking social experiment.

As well as new programmes, we will continue to bring viewers much-loved series such as *Countryfile*, *Gardeners' World* and *Antiques Roadshow*, consumer titles such as *Eat Well for Less*, *Shop Well for Less* and *Watchdog Live* from its new home in Salford, and feature formats such as *DIY SOS*.

Documentaries on the BBC will build on the award-winning success of last year with timely and ambitious new series such as *The Stephen Lawrence Story* from Academy Award-winning documentary makers James Gay-Rees and Asif Kapadia, and *School*, offering unique access to a Trust of schools at a time of unprecedented pressure and scrutiny. Impactful singles this year include *Grenfell*, from acclaimed director Ben Anthony, bringing together the powerful human stories from the Grenfell Tower fire tragedy.

On BBC Three, factual drama *Murdered by my Debt* from award-winning director, Joseph Bullman, explores the impact and consequences of the gig economy on young people, while on BBC Four acclaimed film-maker Richard Macer and his 11 year-old son, Arthur, who is dyslexic, bring us *Farther and Sun – A Dyslexic Road Trip*. The documentaries department also continues its commitment to developing new talent with six new film-makers undertaking the BBC's Documentary Directors' Initiative.

Documentaries on Radio 1 will put a major focus on the key challenges faced by young adults growing up in the UK today, and 1Xtra will continue developing the *1Xtra Talks* brand, establishing it in the minds of listeners as a home for documentaries and in-depth discussions.

Drama

The BBC is the home of the best British drama. Our drama takes creative risks, challenges the conventional wisdom of what popular drama is, and resonates globally.

In the past year, *McMafia* has shown how the BBC can do international drama with British authorship at its heart, *Doctor Foster* and *Line of Duty* proved appointment-to-view television is still very much alive, and *The Moorside* and *Three Girls* powerfully told real-life British stories about hard-hitting subjects that matter.

The year ahead on BBC One is just as exciting, with an incredible range of programming to ensure we attract a wide and diverse audience. From the makers of *Line of Duty* comes *Bodyguard*, a timely thriller set in and around the corridors of power. *A Very English Scandal* will depict events of the not too distant past which shine a light on our world now, *Informer* will reflect the diversity of modern British life, while *Doctor Who* introduces Jodie Whittaker as the Thirteenth Doctor from new showrunner Chris Chibnall. *The Cry* is an intense, four-part psychological drama for BBC One while Toni Collette will lead a stellar cast in *Wanderlust*, a searingly insightful and funny exploration of the relationships of a multi-generational family.

On BBC Two, alongside the return of *Peaky Blinders* and *Top of the Lake*, upcoming dramas include Anthony Hopkins and Emma Thompson reuniting to lead the cast of *King Lear*; a four-part adaptation of China Miéville's *The City and the City*; political thriller *Black Earth Rising* from Hugo Blick; and a new, original series, *Mother Father Son*, from Tom Rob Smith.



BBC Three as a digital platform continues to experiment with drama free from the constraints of traditional linear programming, and is the engine-room for new writing and on-screen talent for BBC drama and beyond. Following *Overshadowed*, last year's short-form series on anorexia, there will be opportunities for writers with a distinct voice to represent what it means to be a young person in Britain today. *Clique* will return for a second series, once again exploring the power of friendship between intensely smart, complicated and ambitious young people on the cusp of an ever-enticing but dangerous adult world.

Soaps and continuing drama are critical to reaching young and diverse audiences so we will continue to support them and make them feel continually fresh and relevant. *EastEnders* remains hugely important to the BBC. *Holby* and *Casualty* have both done very well to maintain their audience volumes, bucking the wider trend of declining audiences for continuous dramas.

Radio 4 will support and promote new writing in its wide-ranging drama output and commission ambitiously, both on air as well as digitally. There will be a moment devoted to new writing across drama, short stories and comedy, and a new version of *Wuthering Heights* will complete Radio 4's dramatisation of all the Brontë novels by leading novelist Rachel Joyce.

Following on from the success of last year's *Reservoir Tapes* by Jon McGregor, Radio 4 has commissioned two more long-running short story serials. The Booker-shortlisted David Szalay, one of the UK's leading writers, has been commissioned to write *Connections*, a series of short stories that will circumnavigate the globe by air. There will also be *Blackwater*, a mystery by leading Irish crime novelist Claire McGowan, whose starting-point is the return of a young woman who went missing and was presumed dead a decade before the opening story.

Radio 3 will maintain its role supporting challenging long-form radio drama. It will be commissioning five contemporary female poets to create together a new production of Virginia Woolf's classic time-bending novel, *Orlando*.

As part of our broader strategy to reinvent radio drama for the next generation, we will invest in new forms of drama commissioned for the reimagined iPlayer Radio.

Entertainment

On BBC One, Saturday night hits including the BAFTA-award winning *Michael McIntyre's Big Show* and *All Round to Mrs Brown's* will be returning to the channel in 2018/19.

Dancers from across the land will take part in the biggest audition of their lives in *The Greatest Dancer* – a brand-new eight-part dance entertainment series. Dancers from across the country are invited to audition for the show and can dance any style and can be solo, duo or group performers as they take part in the ultimate dance audition.

Strictly Come Dancing will return for its sixteenth series this autumn, following its most successful series to date in 2017. *Strictly* is a show that goes from strength to strength, with the format now featuring in more and more countries across the globe. Its remarkable international success reinforces how original British ideas that the BBC develops and produces for audiences at home can have such a significant impact for entertainment around the world and generate such huge value for this country.

There are also new entertainment formats to look forward to in 2018 on BBC One, including *The Button* – an innovative new show which takes place in family homes across the UK and will reflect our diverse audience.



Charitable appeals continue to be an important fixture on the channel, with Comic Relief's *Red Nose Day* returning to BBC One in 2019 and BBC Children in Need is back on air in November, looking to build on the success of the record-breaking £50,168,562 on-the-night total raised in 2017.

BBC Three is an exciting space where we can continue to innovate and grow talent and ideas. New commissions for BBC Three include *Eating with My Ex*, while award-winning comedian Luke McQueen will be bringing a brand new show to the channel. Returning series are set to include *Junior Doctors: Blood Sweat and Tears*. The new run also gives us an opportunity to reach younger audiences via short-form spin-off content such as *Emeka's Hangover Cure*, featuring popular F1 Doctor Emeka Okorochoa.

Comedy

BBC One is where the biggest comedy names in the UK reach the broadest audiences.

Attracting 11m viewers on TV and iPlayer in 2017, the critically acclaimed *Peter Kay's Car Share*, the comedy about a pair of supermarket employees who have been thrown together in a company car share scheme, comes to a conclusion this spring. The finale will be accompanied by a special Unscripted edition, a completely improvised episode following John and Kayleigh home on their daily commute.



Our Comedy Playhouse strand champions new comedy and has spawned many successful series over the years, and the latest is *Mister Winner*, featuring new talent and demonstrating our commitment to innovate in the mainstream.

Christmas is where we help unite families under the BBC banner, and this year audiences can once again expect the latest David Walliams book adaptation to hit the small screen.

On BBC Two, Diane Morgan will be bringing us a *Philomena Cunk* series, and Frankie Boyle is also back with his satirical powerhouse *New World Order*. Hit series including *Upstart Crow*, *Motherland* and *Mum* all return to the channel. Our commitment to new pieces through the *New on Two* strand includes the apocalyptic adventure *Good Omens*, based on the acclaimed novel by Terry Pratchett and Neil Gaiman.

BBC Three is a vital place for emerging UK comedy talent to cut their teeth and that will continue into 2018/19. The diversity of voices and backgrounds is particularly rich with *The Young Offenders*, *Man Like Mobeen*, *Enterprice*, *Wannabe*, *A Brief History of Tim* and Luisa Omelian. Returning shows include the BAFTA-award winning combination of Kurrup FM's pirate radio mockumentary in *People Just Do Nothing* and Phoebe Waller-Bridge's eponymous and critically acclaimed *Fleabag*, both due back in 2019.

On Radio 1, we will experiment with new podcast formats, including a number designed to offer opportunities for up-and-coming comedians. Following four successful Asian Network Comedy nights across the UK in 2017, we plan to showcase more up-and-coming comedians with a second series of shows in 2018. Radio 4 will introduce a new run of stand-up comedy to Sunday evenings and continue to spot and showcase new talent, including through the BBC New Comedy Award as well as with commissions from Daliso Chaponda, Sophie Willan, Ken Cheng, Rhys James and Jake Yapp. Cult classic *The Hitchhiker's Guide to the Galaxy* returns to the airways to mark the 40th anniversary of the show's radio debut, with the original cast starring in the sixth instalment, Hexagonal Phase.

Sport

The BBC is the nation's favourite sports broadcaster. Last year, without some of the biggest-hitting events, we accounted for around 3% of the sport broadcast on TV and delivered 36% of total viewing. Premier League rights were secured until 2021/22 whilst the FA Cup continued into its third season on the BBC. BBC One played host to the Winter Olympics in South Korea and the Six Nations Rugby Championship. The BBC and the ECB announced a new partnership across TV, Radio and Online from 2020-24, including live cricket back on BBC TV for the first time in more than 20 years. Test Match Special celebrated its 60th birthday.



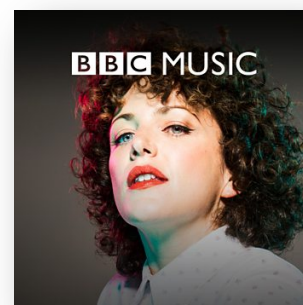
2018/19 is a thrilling year for sport in which the BBC will:

- Provide live coverage of the 2018 Football World Cup from Russia, following the fortunes of England, in their quest for the ultimate prize in football
- Showcase the best sporting talent from across the UK at the 2018 Commonwealth Games in Gold Coast, Australia
- Offer live and extensive coverage of the inaugural European Championships – a new multi-sport event taking place in Glasgow, Edinburgh and Berlin
- Be at the heart of every major sporting story or event on TV, radio and/or digital platforms
- Celebrate another exceptional year of sporting achievements with the 65th BBC Sports Personality of the Year live from a UK arena
- Continue on the path of reinventing free-to-air sports broadcasting for a digital age, with the biggest increase of live sport coverage in a generation – around a thousand extra hours of live sport for audiences to watch online every year through the BBC Sport website and BBC iPlayer.

Music

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

Every year through BBC Introducing the BBC unearths some of the finest unsigned talent from across the UK. We have now expanded the BBC Introducing model to have a presence on every BBC music service and to showcase the finest contemporary and classical artists. Every week through BBC Introducing, the BBC receives more than 1,500 unsigned tracks, and is responsible for unearthing some of the most successful artists of the past decade. In 2018/19, we will explore how to make BBC Introducing more accessible and interactive.



Radio 1 is a key supporter of BBC Introducing and of new music in general, through initiatives such as The Brit list and BBC Sound Of. In 2018/19, Radio 1 will grow its support of new and UK music with 50% of music played during daytime hours being new, and also 45% of daytime music played from the UK. It will continue to produce its world-class weekly specialist output and will be the home of memorable music moments, from Live Lounge Month to Ibiza. 1Xtra will continue to surface new UK artists who get little mainstream media support. In daytime, at least 35% of the music will come from UK artists, with an intention that at least 50% of this will be new.

Asian Network will act as a showcase for the British Asian Sound, with a minimum 30% of the music in daytime coming from UK artists. Radio 3 will continue to promote new talent – whether through New Generation Artists, New Generation Thinkers or BBC Introducing. And Radio 6 Music remains committed

to championing new and alternative music from the UK and beyond. In 2018/19, for the first time, at least 30% of music in daytime will be new and there will be more than 300 live music sessions, securing the role of the station as a key supporter of the UK independent and specialist labels and genres.

In 2018 – Glastonbury’s fallow year – BBC Music will host our biggest ever celebration of music across TV, Radio, Online and mobile as *The Biggest Weekend* takes place over four days in May in Belfast, Coventry, Perth and Swansea. It will see performances from the biggest and best-loved names in music celebrating the incredible breadth and diversity of live music on the BBC, with over 175,000 tickets available to the public. Radio 1, Radio 2, Radio 3 and 6 Music will all work with BBC Nations TV and Radio, as well as local radio stations, forging partnerships to put on a comprehensive range of outreach activity in the lead up to the festival – including educational workshops, Q&As, Radio 1’s Academy, *Ten Pieces* Assemblies and BBC Music Introducing gigs showcasing local talent in each host location.

BBC Music Day will return for its fourth year in September and will continue to help unite communities and generations, encouraging people from around the country to celebrate music.

We will increase the provision of music on BBC Television with the return of *Sounds Like Friday Night* on BBC One in spring 2018. Together with *Later with Jools Holland*, we will deliver 12 consecutive weeks of live music television music on BBC One and BBC Two in the lead up to *The Biggest Weekend*. There will also be a further series of *At the BBC...* in the autumn, with further significant national live events also planned.

The Proms return from July, with Proms Extra on BBC Two and other key events to be announced in the spring. Then the last night of the Proms will mark the launch of a major, year-long season of programmes across Radio 3 and BBC Four, under the heading of ‘Our Classical Century’. Across the year, we’ll be looking at key repertoire in classical music spanning the century from 1918-2018. All together it will represent the biggest-ever classical music season across the BBC – unique in breadth and scale, and designed to engage audiences of all ages.

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

Strategic context

It is fundamental to the BBC’s public service mission that we strive to represent the whole of the UK, to reflect the whole of the country to itself and make sure all of its diverse voices are heard. That is why we must embrace as many voices and views as possible, as well as giving opportunities to people from all backgrounds. We have set ourselves on- and off-air targets that are as challenging as any in the UK media industry – so that, with the range and breadth of programming we make, audiences will be able to see and hear diverse voices in everything we do.

The plans we have in place for 2018/19 and beyond demonstrate the strength of our commitment. They also demonstrate how determined we are to ensure that the BBC benefits from a workforce that is fully representative of the audiences that we serve.

Diversity

Successfully reinventing the BBC for a new generation is not just about what we make and how we get it to our audiences. It is also about what we do behind the scenes to modernise our organisation and make the BBC one of the very best places to work. We are continuing to deliver real progress in organisational modernisation and reform.

Fairness and equal pay issues have been very much in the spotlight in recent months and the scrutiny on the BBC has been intense. Addressing these issues has been a priority. Our aim is to lead the way for society as a whole – both within our workforce and day in, day out across our output – to represent the whole country and help make the UK a fairer place.

The BBC already has one of the most diverse workforces in the UK. By 2020, we intend to have:

- A workforce at least as diverse, if not more so, than any other in the industry
- Met stretching new portrayal targets that cover a much wider range of diversity than any other broadcaster, with a bigger impact for audiences across a wider range of programmes
- Made diversity something that everyone at the BBC understands, and all those who make programmes for us support.

Full details of our progress against our goals can be found in our latest Equality Information Report. We are proud of the progress set out there, including the content that has done more to reflect and represent all of our audiences than ever before. Our workforce data demonstrates an increasingly diverse and inclusive organisation. We have met our 2017 workforce targets and are already exceeding our 2020 targets for disability and LGBT.

This year, for the first time, we have published our social diversity data. We were the first broadcaster to do so and we will continue to monitor this going forward as a vitally important benchmark for progress. We will challenge ourselves to keep up the momentum – working closely with our partners to achieve our diversity ambitions.

We will continue to work with all our staff to help them achieve their career goals. We have initiated four projects to look at what can be done to remove barriers to progress amongst women, disabled staff, staff from a black, Asian and minority ethnic (BAME) background, and our approach to social mobility. These will report back this year.

Our people

We support diversity at every level – not just for our entrants but for individuals in mid-career and at leadership level, too. We have made good progress overall towards meeting our 2020 workforce targets. However, we continue to fall short of our ambition to increase the number of BAME senior leaders and more concerted action will be required to make significant progress towards this.

Workforce	2020 minimum	2017 achievement
Women (all staff)	50%	48.2%
Women (leadership)	50%	42.1%
Disability (all staff)	8%	10.2%
Disability (leadership)	8%	9.6%
Black Asian and ethnic minorities (all staff)	15%	14.5%
Black Asian and ethnic minorities (leadership)	15%	10.3%
LGBT	8%	10.5%

We continue with our current suite of successful diversity employee development programmes, including the BBC/Clore Leadership Programme (which ensures that ethnic minority talent and those with disabilities get experience working with executive leaders and receive training); the Creative Access

Intern Programme (which helps young people from diverse backgrounds into the industry); the RISE, Elev8 and Sandy Chalmers programmes (mentoring and development for BAME, disabled and female staff respectively); and the award-winning Extend programme (which provides work experience placements for people with disabilities across the BBC).

Portraying a diverse nation

Our ambition is to reflect and represent today's UK in all our content and services, and diversity will be an integral part of the creative process, running throughout our commissioning decisions. We have developed an industry-leading Diversity Commissioning Code of Practice and Diversity Commissioning Guidelines for Television and Radio to ensure that all content commissioned by the BBC meets BBC diversity objectives – in production and on air/on screen.

We will continue to invest in and develop new talent to embed diversity at the heart of our channels and genres. These initiatives include:

- The assistant commissioner development programme, which is already having an effect with a more diverse range of commissioners in place, bringing new and different thinking about the content the BBC makes and acquires for our audiences
- The Diversity Creative Talent Fund, which ensures diversity runs through our programmes. To kick-start new diversity initiatives, the £2.1m fund supports emerging writers, talent and producers, from in-house and independent production companies, to develop ideas across all areas of TV from black, Asian and ethnic minorities
- Championing disabled actors with our casting directors following the success of the development programme, *Class Act: A Nationwide Search And Skill Factory*
- Project Diamond, which will measure our progress against our on-screen diversity objectives, will begin to provide us with meaningful data to allow us to understand where we are doing well and where action needs to be taken
- A similar initiative for BBC Radio, to build a picture of on-air diversity of our presenters, contributors and staff who work on radio productions, including those delivered by independent production companies.

Nations and regions

This year will see the BBC continue to implement the recommendations of our review of programming and services in Scotland, Wales, Northern Ireland and England, ensuring we reflect and represent the whole of the UK better. This is supported by increased investment in Scotland, Wales and Northern Ireland which will deliver output across a wide range of genres.

The goal of our strategy is to ensure that we tell the story of the whole of the UK. We want programmes that reflect the diversity of the country better, including through our on-screen portrayal objectives for all TV commissioners, and BBC Writersrooms and drama commissioning editors for each Nation.

Scotland

A new BBC Scotland television channel will launch this year, subject to regulatory approval. It will offer a rich mix of comedy, sport, drama, entertainment and factual programming, and at its heart will be a new, hour-long integrated news programme. Broadcasting each weekday at 9pm, the programme will be complemented by a strong digital and social media profile.



Eighty new journalism posts will be introduced to support our extended news output – which will include a new weekend news programme on BBC ALBA – and, as part of the BBC’s Local Democracy initiative, a further 20 reporters will be employed and placed with local newspapers across Scotland. *Reporting Scotland*, which remains the country’s most watched television news programme, will celebrate 50 years on air in April.

New programming highlights include: *The Cry*, a four-part psychological drama for BBC One, filming in Scotland and Australia; *The Victim*, a four-part legal thriller, filming in May in Greenock, Edinburgh and Glasgow; *Earth’s Sacred Wonders*, a landmark series for BBC One looking at the world’s greatest religious sites; and *Long Night at Blackstone*, a venture into comedy horror.

The Last 100 Days is a major international drama documentary co-production (with Australia and Canada) to mark the anniversary of the end of World War One. Two separate documentaries will celebrate the 150th anniversary of the birth of Charles Rennie Mackintosh and, complementing a major exhibition at the National Museum of Scotland, BBC Scotland will take audiences on a musical odyssey with the three-part *Rip It Up: The Story of Scottish Pop*, on TV, Radio and Online. Major returning series include *Clique*, *All Round to Mrs Brown’s*, *Earth’s Natural Wonders*, *This Farming Life* and *Trust Me I’m A Doctor*.

As Radio Scotland celebrates its 40th anniversary on air, there will be special programmes on the redevelopment of Dundee and the multi-award winning *Breaking the News* will return. We aim to develop a full multi-platform offering of the show, including a version for television, a new podcast and original digital content. Radio nan Gaidheal will conclude its World War One Project, *Seachdain sa Chogadh*, which has, over the past four years, delivered a weekly account of the war.

Online, we will introduce *Loop*, a new strand to reflect the arts in Scotland. Our social media initiative, *The Social*, will extend its reach by moving into web drama with *The Grey Area*, a hard-hitting drama based in Leith, and *The Strange Death of Innes Ewart*. We will further develop the "The Social Presents..." on iPlayer to showcase the best young filmmakers from across Scotland.

Finally, in the 2018 Year of Young People, and working with the charity Young Scot, our panel of 25 young people aged 14-25 will help to co-design content for TV, radio and digital platforms.

Wales

Last year we announced the biggest single investment in programming for Wales in the last 20 years – an additional £8.5m per annum by 2019. The creative impact of this investment will be front and centre this year.



We plan to:

- Increase the range and impact of our opt-out television output for Wales across BBC One Wales, BBC Two Wales and BBC iPlayer – with a 50% increase in commissioning spend by 2019
- Deliver the biggest year of Welsh television drama in a generation in 2018 – with *Hidden*, *Keeping Faith* and *Requiem* all filmed and set in Wales
- Increase the portrayal of Wales on BBC network television services – through increased network TV commissioning and a goal to ensure at least 50% of opt-out programming funded by the new investment is also shown on UK-wide channels
- Extend our specialist news reporting for Wales in key areas, including the appointment of correspondents for Brexit, Social Affairs, Home Affairs and Sport
- Strengthen our news provision for younger audiences across mobile, online and social media services

- Launch a new social media presence for younger audiences, with a focus on entertainment, creativity and new voices
- Launch a second Welsh language radio service – BBC Radio Cymru 2 – in peak-time across digital platforms, including DAB
- Extend the FM coverage of Radio Wales from 80% to 92% in Wales – an additional 175,000 households.

We are also strengthening our partnership in Wales with S4C, with a new agreement confirming that the BBC will provide programming and licence fee funding totalling £94m per annum to S4C until 2022, and that the channel will continue to be carried on BBC iPlayer for the duration of the full Charter period.

In order to boost portrayal of Wales across the UK, we have appointed network drama and factual commissioners for Wales and established a BBC Writersroom base in Cardiff to support the development of new writing talent and to build on the success of *Doctor Who*, *Casualty*, *Hidden* and *Sherlock*.

The development of the BBC's new base in Cardiff is progressing well, and will deliver a step-change in technical facilities for news, sport and radio services. The BBC's move to Central Square is expected to unlock economic and regeneration benefits worth over £1bn to the capital over the next decade, and the decision by Cardiff University to co-locate its journalism school at Central Square provides the opportunity to develop an even closer partnership with one of the UK's foremost universities.

The BBC's commitment to developing a new generation of content-makers in Wales will be strengthened this year. A new training programme will provide 300 people from under-represented communities with the opportunity to develop their skills with BBC Wales. As part of this number, BBC Wales will also provide an additional 20 full-time apprenticeship and trainee placements with the organisation.

Northern Ireland

BBC Northern Ireland will reflect all aspects of life in Northern Ireland in 2018/19 across its output, underpinned by additional investment of £11m into local content and services over three years.



Our service on BBC News NI Online will be enhanced with extended coverage across evenings and weekends and we will bring audiences even more online sports coverage on BBC Sport NI – from local football, the Gaelic Athletic Association, motorcycle racing and rugby to ice hockey and women's football.

Our investment will also support more local programming across television, radio and online. We will commission more factual documentaries, new comedy programming – including the *Soft Border Patrol* series – and we will increase our offering to younger audiences with programming such as *Top Table*.

We will boost our development funds into local drama to bring original storytelling about life in Northern Ireland to the screen and continue to transfer all of our analogue archive into digital formats through the BBC's *Project Rewind*. This digitisation of our extensive archive will provide valuable assets as we mark key anniversaries and events, including the 50th anniversary of the beginning of the Troubles, with landmark television documentaries and online content.

We will portray Northern Ireland to the rest of the UK through our network services. The major new Danny Brocklehurst drama *Come Home*, set and filmed in Northern Ireland, will debut on BBC One starring Christopher Eccleston and Paula Malcomson. And 2018 will be a big year for music as audiences around the UK can enjoy Belfast playing host to both the BBC Radio 2 Folk Awards and *The Biggest Weekend*, which will come from the Titanic Slipways.

Following the announcement of a £77m investment in BBC Broadcasting House, Belfast, we will begin detailed planning to transform the iconic building into a centre of excellence in technology to serve future generations, while retaining our long heritage as a cultural destination for the whole community. These ambitious plans will aim to ensure the modernised site is more accessible to our audiences and more accommodating for all our staff.

English Regions

BBC Local Radio celebrated its 50th anniversary last November, with Radio Merseyside awarded the Freedom of the City of Liverpool to mark its 50 years on air. A new strategy for local radio was outlined by the Director-General, with a renewed focus on localness and creativity. This year, local programming returns to the evening schedules. This gives us an opportunity to provide a platform for different voices and new talent.

Partnering with other organisations to create content and support important initiatives is a crucial part of our work and, in the North East, our local and regional services will reflect the *Great Exhibition of the North*, following on from the success of our programming for Hull City of Culture 2017. It is important we build on our legacy in Hull while also offering a window to what is happening in Newcastle and Gateshead.

Our partnership with the local and regional newspaper industry is set to grow this year. The 150 Local Democracy Reporters, who exclusively cover councils and public authorities across the country, produce important journalism that highlights what decisions are being taken by those in power in our communities. The shared data unit, based in Birmingham, is a new resource shared between the BBC's local and regional services and the regional newspaper industry. It will continue to uncover impactful, community-focused stories using the latest data journalism techniques.

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

Strategic context

The BBC has an essential role to play for the UK in carrying the distinctive culture, voice and values of this country to the world. At a moment when the UK is looking to redefine its relationship with the world, it has arguably never been more important.

Once again, the past year has highlighted the fact that, in many parts of the world, the media is less free than it was ten years ago. There has been the continued growth of big state-sponsored news organisations and from news aggregated by digital platforms. Al Jazeera, China Central Television (CCTV) and RT (formerly Russia Today) can command vast resources and, whilst the services offered by these organisations can be of high quality, they also reflect a particular world-view and the agenda of their backers. With the possibility of state services from less free countries influencing global debate and news provision, the value to democracy and liberty of the BBC's global reach is higher than ever.

Our creative plans

The BBC World Service is undergoing its biggest expansion since the 1940s. We are now operating in more than 40 languages around the world, from Pidgin to Korean, with new Government investment to increase the impact and reach of the BBC around the world.

The logo for BBC World Service, featuring the letters 'BBC' in a white box above the words 'WORLD SERVICE' in white capital letters, all set against a dark red background.

As part of the expansion we have opened new and expanded bureaux in Delhi, Nairobi and Lagos, as well as investment in locations such as Dhaka, Mumbai, Kathmandu, Seoul, Bangkok, Yangon, Tunis, Cairo, Beirut and Belgrade, and employed new journalists across the world. This not only enhances our coverage for audiences abroad but also gives our UK news audiences a more in-depth view of areas that have traditionally received less coverage.

World Service English now has a more flexible and varied schedule. The network will make the most of this with ambitious and innovative programmes, from original journalism and debate to arts, culture and science programming. A strong offer for existing audiences, as well as fresh programmes and short-form audio-visual content to reach new audiences, is aimed at building on recent audience growth.

The Compass strand will include flagship mini-series such as *The Future of English* with Robin Lustig and deal with issues such as global governance in a fractured world and abortion access in the USA. New programmes *CrowdScience*, *The Cultural Frontline*, and *World Hacks* are now established and thriving.

Innovation on new platforms include podcast-first content, with a collaboration with Norway's NRK for a major new podcast-first production, *Death in Ice Valley*, investigating the mysterious death of a woman in Norway in the 1970s, and the launch of a new podcast aimed at students in India.

Spring 2018 will be a significant moment for the BBC World Service when we will introduce a new network and programme musical identity. The contemporary, fresh and high-quality network-wide sound will reflect the rich mix of news, business, documentaries, arts, music and sport that form the BBC World Service schedule. Our aim is for an ambitious and attention-grabbing sound that can reflect the direction of the BBC World Service in 2018 and beyond, whether you are listening on Digital Radio in the UK, an FM partner in Kenya or the United States or online streaming in Europe – a sound that reflects the diversity, warmth and intelligent personality of our output.

As part of this purpose, we will also launch *100 Stories That Shaped The World* – looking at the epic poems, novels and oral tales that have most shaped society. BBC Culture will be asking international writers, literary critics, journalists, thinkers and leaders to nominate the stories they believe have had most impact on shaping ideas and changing minds. The nominations will be compiled into a top 100 list which will be published just ahead of the Hay Festival 2018. A panel of writers and commentators will discuss the findings and take questions from the audience at the Festival, which will be filmed and shown on BBC World News.

4. THE BBC'S FINANCIAL CONTEXT AND 2018/19 OUTLINE BUDGET

4.1. Financial context

In the past few years, the BBC has shrunk as the market has grown.

Since 2010, when the licence fee was frozen and the BBC was required to take on responsibility for funding the World Service, subsidising rural broadband and supporting S4C and local television, the funding for our services for UK audiences has fallen in real terms by 18%.

Over this period, ITV's income has grown by more than 30% and Sky by 90% *in real terms*. Meanwhile, the broader market around us has undergone a seismic transformation. Major new entrants such as Amazon and Netflix have meant that the global media market is increasingly dominated by a small number of US-based media giants with extraordinary creative and financial firepower. The last few years have seen high super-inflation in areas such as drama and comedy, and we are now seeing this effect moving into other key areas of our output, such as factual programming. The cost of sports broadcasting rights has skyrocketed while, overall, the cost of ideas and talent has risen fast.

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

The creative and commercial success of our teams in the newly merged BBC Worldwide and BBC Studios will be critical. Co-productions with the very best global partners are already a big part of BBC commissioning – and series like *Blue Planet II* are able to attract investment from across the world. That is a model we will continue to pursue where it makes sense for audiences.

BBC Studios is also making rapid progress in winning new commissions from broadcasters across the world, including, of course, the BBC. It has already announced deals with Discovery, Channel 4 and Channel 5, and there are further announcements to come. The Studios team is proving beyond doubt that BBC programme-making has a future we can all be excited about.

But alongside the real potential for co-production and commercial growth, we must also explore other options to save money or increase income. It will mean some difficult decisions and is likely to require a genuine public debate about the kind of BBC the country wants and needs.

Efficiency and savings

Fundamental to the way the BBC has been able to maintain quality and reach, while dealing with new funding obligations over the past few years, is through a substantial and extensive programme of cost management.

Our goal has been to ensure that the organisation is run as efficiently and effectively as possible, and to redirect spending and simplify procedures in a way that supports a sustainable and more creative BBC.

We have done a vast amount to make the BBC simpler, leaner, and more efficient. We have brought down overheads to industry-leading levels: just 6% of our total costs. This is better than most in the private sector and puts us in the most efficient 25% of regulated organisations in the country. Between 2011/12 and 2016/17 we reduced our spending on major strategic contracts by £300m – a saving of 42%, and we all but halved the number of senior managers in eight years.

Cutting our property bill is another key part of our business strategy and our property footprint is now around 40% smaller – a significant achievement. Overall, we have brought down our property bill by approximately £90m a year since 2011/12 – £35m more than our original savings programme target.

Last year we announced that we had completed a refinancing of our London Broadcasting House building that will save a further £10m a year. This will mature gradually to an estimated £34m a year when the lease term ends. It is a deal that provides value for money for generations to come – securing the long-term future of our London base and demonstrating our commitment to the financial challenges we have to meet during this Charter.

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

All in all, in 2017/18 we will have delivered almost £240m of annual recurring savings. This coming year, we are projecting our recurring savings total to rise to around £400m – an increase of more than £160m and another significant step towards our target of £700m by 2021/22.

Of course, there is more to do. We know we will need to push even harder: to reduce management layers, bring down overheads and manage rising costs as best we can. And we know that there are plenty more challenges ahead as we look to meet our savings targets and respond to the significant financial challenges we now face.

What is clear is the BBC is now more efficient than it has ever been. The proportion of the licence fee we spend on administration is at a record low, while the proportion we spend on content is at a record high. The BBC is now operating at, or near to, the frontier for efficiency.

4.2. Summary Group Budget

In this context, the BBC's budget for 2018/19 aims to:

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

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

BBC Group (£m)	2018/19 Budget
Licence fee income	3,724
PSB external income	220
Other income	1,060
Total income	5,004
Operating costs	(4,909)
Restructuring costs	(61)
Group operating surplus	34
Share of results of associates and joint ventures	53
Net financing costs	(68)
Surplus before taxation	19
Taxation	(15)
Minority interest	(2)
BBC surplus for the year	2

Licence fee and other income

The 2018/19 Budget is based on a Consumer Price Index (CPI) inflationary increase in the licence fee, reflecting an increase in the face value of a TV licence to £150.50. The obligation for the BBC to take over the funding for free TV licences for the over 75s is phased in from April 2018, reducing licence fee income by c£200m in 2018/19. Together with projections for household growth, TV penetration and evasion rates, we project licence fee income for the year to be £3,724m.

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

Public services: financial plan

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

PSB (£m)	2018/19 Budget
Licence fee income	3,724
External income	220
Subsidiary income	112
Total income	4,056
Content spend	(2,817)
Other operating costs	(1,197)
Restructuring	(58)
Operating deficit	(16)
Contributions from commercial activities / dividends	84
Interest and tax	(71)
I&E deficit	(3)

Public Services: content spend

In 2018/19 we are planning to spend £2,384m on UK Public Services funded from the licence fee, as well as £323m on the World Service, from the licence fee and FCO funding.

Content spend (£m)	2018/19 Budget
Service spend:	
Television	1,717
Radio (Network, Nations and Local)	471
Online and digital services	196
Total service spend	2,384
Other content spend	
World Service	323
S4C	22
Orchestras and Proms	28
Development spend	60
Total other content spend	433
Total Content Spend	2,817

Public Services: service spend

The content spend is projected to split by service as follows.

Television service spend (£m)	2018/19 Budget
BBC One	1,125
BBC Two	371
BBC Four	40
BBC Alba	8
BBC Scotland	27
CBBC	66
CBeebies	30
BBC News	48
BBC Parliament	2
Total service spend	1,717

Radio service spend (£m)	2018/19 Budget
Radio 1	43
1Xtra	7
Radio 2	51
Radio 3	38
Radio 4	87
4 Extra	3
5live	43
5live Sports Extra	3
BBC 6 Music	11
BBC Asian Network	7
BBC local radio in England	108
BBC Nations radio	70
Total service spend	471

Other operating costs

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

Other operating costs (£m)	2018/19 Budget
Technology and Distribution	386
Central costs (Property, HR, Finance, Marketing, Policy, Comms, Strategy)	308
Costs incurred to generate intra-group and third party income	173
S4C	75
Broadband	20
Other (including licence fee collection costs)	235
Other operating costs	1,197

The Charter-required grant to S4C is £75m; and broadband obligations reduce to £20m as agreed through the licence fee settlement.

5. CONCLUSION

The BBC is more important to the UK than ever before, as a trusted voice, as a key investor in UK creativity, and as a vital voice of Britain to the world.

But as we have demonstrated throughout this plan, this role for the BBC is much harder to deliver. The market around us is increasingly dominated by US-based global media giants. Their business models and huge budgets mean we are increasingly being squeezed out of an ever more competitive environment. British creativity and British content are now under real threat.

We have done and are doing everything we can to help ourselves financially. We delivered savings of £700m in the last Charter and are set to be more than halfway to delivering a further £700m by the end of this year. We are leaner than ever and have reduced overheads to 6% of our income, so that the proportion of our income we spend on administration is at a record low, while the proportion we spend on content is at a record high.

But our income is falling – what we can spend on our UK public services is down nearly 20% since 2010. Our ability to fund British content has diminished, and the market around us is getting tougher and tougher.

A strong BBC can be a champion for the UK in the years to come. But to remain strong, we must reinvent the BBC to respond to the needs of our audiences in critical ways:

- Investing in TV programmes from around the UK – telling the story of the UK to itself and to the world
- Making that content available in ways that audiences increasingly want – turning iPlayer from a catch-up service to a destination
- Tackling the issue of fake news and increasing polarisation and mistrust – making sure BBC News is the most trusted news service in the UK, and does more to reach all audiences
- Reinventing radio – enabling a new generation to engage with the UK’s rich culture of radio and music online
- Strengthening the World Service and World News to reflect the UK, its culture and values internationally – helping the UK forge a new relationship with the world.

This second BBC Annual Plan of the new Charter lays out some initial plans to respond to these needs. It outlines a year of creative ambition that aims to meet the needs and expectations of BBC audiences today, while preparing to renew the BBC for a very different world of tomorrow.

ANNEX 1: MEASURING THE PERFORMANCE OF THE BBC

The public value of the BBC is created when audiences engage with its content and services, and we have a duty to reach all audiences with impartial, high-quality and distinctive output and services that inform, educate and entertain.

To measure our performance against this ambition, we have developed a framework that builds on the underlying elements that drive the personal and public value that the BBC delivers. The core of the model is audiences' experienced value of the BBC – 'time well spent' with our programmes and services – which drives people's perceived value of the BBC's output, their views about the BBC as an institution and its value to society, and which underpins their view of the value for money of the BBC.

However, the shift from measurement of the BBC by platform (e.g. TV, radio) to purpose (news, children's & learning) requires significant changes in the way we measure performance, including through new surveys and through the implementation of a new cross-media measurement system that can track users across TV, Radio and Online content on all platforms. Both of these are currently being trialled and, subject to testing and calibration, data should be available from these surveys from April 2018 onwards, in different forms. We will begin to report performance data by purpose in the BBC's Annual Report for 2017/18, using the range of metrics outlined below and updated from last year's Annual Plan.

	Experienced value	Perceived value	Views about the BBC
Purpose 1: Impartial news & information	BBC News reach to the adult population Average weekly usage	Impartiality, trust and accuracy scores	Perception of BBC News by platform Survey assessing delivery of this purpose
Purpose 2: Learning & Children's	BBC reach and usage by children Reach and usage for formal learning initiatives and products	Quality scores for output for children Quality perceptions for learning initiatives and products	BBC perceptions among children Survey assessing delivery of this purpose
Purpose 3: Creativity, quality and distinctiveness	Reach and usage by adults with non-news genres	Quality perceptions for TV channels, radio stations and major products Distinctiveness perceptions for television, radio and online	Survey assessing delivery of this purpose
Purpose 4: Nations & Regions and diversity	Reach and usage by different diverse groups or parts of the UK	Quality scores by different diverse groups or parts of the UK	Perceptions of the BBC by different diverse groups or parts of the UK, including portrayal Survey assessing delivery of this purpose
Purpose 5: Reflect the UK to the world ²	Global weekly reach to the BBC		Global perceptions of BBC News
Pan-BBC performance measures	Reach to the adult population and under 16s Average weekly time spent	'BBC makes high quality programmes and services' (/10)	General impression of the BBC Value for money of the BBC Survey assessing citizen value of the BBC and its mission

However, at a pan-BBC level these metrics are already well-established and we are able again to set objectives against them for the forthcoming year. We are continuing to improve the way we measure some of these metrics, to enhance both accuracy and efficiency, which introduces some uncertainty into forecasting ranges and targets.

We have calculated the ranges 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

² Additional performance measures for this purpose are in the separate licence agreed between the BBC and the Foreign & Commonwealth Office


- Some of the metrics are updated from previous data to reflect new survey methodologies implemented this year.

	Experienced value	Perceived value	Overall views
Pan-BBC performance measures	<p>Weekly reach among adults: 88% - 93%</p> <p>Average weekly time spent among adults: 17:15 – 18:45</p>	'BBC makes high quality programmes and services': 6 – 7 / 10	<p>General impression of the BBC: 6 – 7 / 10</p> <p>Value for money of the BBC: 5 – 6 / 10</p>


ANNEX 2: BBC SERVICES' CONTRIBUTION TO DISTINCTIVENESS

This chapter outlines the regulatory conditions set by Ofcom for each BBC UK Public Service, and where the BBC is making additional commitments in 2018/19 that will contribute to the delivery of distinctive output and services.


Television services

		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • News programmes at intervals throughout the day • 1,520 hours of news; 280 hours of news in peak • 45 hours of current affairs in peak • 45 hours of arts and music • 4,300 hours of Nations and regions news throughout the day, with 2,100 in peak • Together with BBC Two, broadcast 450 hours of current affairs, 106 in peak • Together with BBC Two, broadcast 115 hours of religious programmes • Together with BBC Two, broadcast 300 hours of comedy programmes • Together with BBC Two, 6,300 hours of national or regional interest, including: <ul style="list-style-type: none"> ○ A suitable range of programmes ○ Not less than 95% made in relevant Nation or region ○ 700 of non-news in peak ○ 280 of non-news just before or after peak • On BBC One Scotland, broadcast 290 hours of news and current affairs, and 155 hours of non-news • On BBC One Wales, broadcast 275 hours of news and current affairs, and 65 hours of non-news • On BBC One Northern Ireland, broadcast 310 hours of news and current affairs, and 90 hours of non-news 	<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


	<ul style="list-style-type: none"> • BBC One Scotland, Wales and Northern Ireland to provide a range of genres that reflect the culture of their respective Nations 	
<i>UK original output</i>	<ul style="list-style-type: none"> • 75% original production and 90% original production in peak • 4,000 hours of first-run UK originations in daytime and peak 	
<i>Risk-taking, innovation and creative ambition</i>		<ul style="list-style-type: none"> • BBC One will broadcast at least 15 new drama titles during the year (subject to delivery timing)
<i>Range of audiences</i>		<ul style="list-style-type: none"> • BBC One will showcase a wide range of content from across the UK including: <ul style="list-style-type: none"> ○ three major dramas from BBC Wales ○ fresh format development and more local comedy and drama from Northern Ireland ○ and new and returning series from Scotland • BBC One will aim to be the channel that reaches the most 16-34 year olds • BBC One will aim to reach more than half of BAME audiences each week


		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 175 hours of arts and music, some in peak • Together with BBC One, 450 hours of current affairs, of which 106 in peak • Together with BBC One, 115 hours of religious programmes • Together with BBC One, 300 hours of comedy programmes • Together with BBC One, 6,300 hours of national or regional interest, including: <ul style="list-style-type: none"> ○ A suitable range of programmes ○ Not less than 95% made in relevant Nation or region ○ 700 of non-news in peak ○ 280 of non-news just before or after peak • On BBC Two Scotland, 200 hours of non-news programming, including Gaelic 	<ul style="list-style-type: none"> • BBC Two will broadcast at least 50 hours of arts and music in peak time


	<ul style="list-style-type: none"> • On BBC Two Wales, 175 hours of non-news programming • On BBC Two Northern Ireland, 60 hours of non-news programming, including in Irish and Ulster Scots 	
<i>UK original output</i>	<ul style="list-style-type: none"> • 75% original production and 90% original production in peak • 2,200 hours of first-run UK originations across daytime and peak 	
<i>Creative ambition</i>		<ul style="list-style-type: none"> • BBC Two will bring 4 new factual formats and 3 new comedy or comedy entertainment shows to the channel

		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>		<ul style="list-style-type: none"> • BBC Three will commission substantial scripted content – including aiming to commission at least five long-form comedies, subject to delivery timing
<i>UK original output</i>		<ul style="list-style-type: none"> • More than 90% of long-form commissions will be UK originations
<i>Range of audiences</i>		<ul style="list-style-type: none"> • BBC Three will aim to reach 5-10% of 16-34s a week (using a four-weekly average)


		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 175 hours of music and arts 	
<i>UK original output</i>	<ul style="list-style-type: none"> • 75% original production and 60% original production in peak 	<ul style="list-style-type: none"> • BBC Four will broadcast at least 60 hours of originated factual programmes this year
<i>Creative ambition</i>		<ul style="list-style-type: none"> • BBC Four will expand its international remit with at least 3 new factual acquisitions giving insight into global history and culture


		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • News at intervals • 85 hours of news • 1,000 hours of drama • 675 hours of factual 	<ul style="list-style-type: none"> • Broadcast a broader range of genres than other children's television channels • CBBC will build on its commitment to deliver regular news on CBBC by promoting engagement through a new Newsround website
<i>UK original output</i>	<ul style="list-style-type: none"> • 72% original production • 400 hours of first-run originations 	
<i>Creative ambition</i>		<ul style="list-style-type: none"> • Support the mental health and wellbeing of UK children with specifically commissioned programmes on CBBC and the online offer <i>Own It</i> to help pre-teens develop their confidence and resilience online
<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	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Support learning for pre-school children 	<ul style="list-style-type: none"> • Broadcast a broader range of genres than other children's television channels
<i>UK original output</i>	<ul style="list-style-type: none"> • 70% original production • 100 hours of first-run originations 	
<i>Creative ambition</i>		<ul style="list-style-type: none"> • CBeebies will build on its support for early years development with the launch of new learning and creativity apps
<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	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • More international and local/regional news than other main continuous news channels 	<ul style="list-style-type: none"> • We will continue our commitment to daily in-depth sports news
<i>UK original output</i>	<ul style="list-style-type: none"> • 90% original production 	


<i>Range of audiences</i>		<ul style="list-style-type: none"> BBC News will be the UK news channel with the biggest reach
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Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> 300 hours coverage of the Scottish Parliament, Wales Assembly and Northern Ireland Assembly 	<ul style="list-style-type: none"> Brexit will continue to dominate Chamber coverage, with the main action moving between Commons and Lords, as well as in Committee and the European Parliament. The Speaker's Lecture series will focus on this with six of the most prominent political voices speaking on the subject, over the first half of the year We will continue our commitment to cover European Parliamentary institutions
<i>UK original output</i>	<ul style="list-style-type: none"> 90% original production 	<ul style="list-style-type: none"> The centenary of women suffrage will be examined through the parliamentary history of the campaign in a documentary on the MPs who fought to extend the vote. The Speaker's Lecture series in the second half of the year will develop the theme in the direction of present-day equality issues and political campaigns


		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> 5 hours of originations a week for learners of Gaelic language Live news every weekday; longer news review at weekends 	<ul style="list-style-type: none"> BBC ALBA will celebrate its 10th anniversary and will launch a new weekend news offering, as well as playing a key supply role to the new BBC Scotland channel
<i>UK original output</i>	<ul style="list-style-type: none"> 75% original production 	


Radio services


		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 1 hour of news programmes daily, including two extended bulletins with one in peak • News programmes at regular intervals throughout the daytime at weekends • 40 new documentaries a year • 60 hours a week of specialist music • Broader range of music (plays and size of playlist) than comparable providers 	<ul style="list-style-type: none"> • We will measure the overlap of the 100 most played songs on Radio 1 and key commercial stations each month to ensure we continue offering a distinct music mix • Documentaries will focus primarily on the key challenges faced by young adults growing up in the UK today and aim to stimulate wider conversations as part of our Sunday afternoon <i>Life Hacks</i> programme • We will report on the range and depth of support for new music on Radio 1 and Radio 2 through analysis of their respective published playlists; and compare performance against the playlists of key commercial stations
<i>UK original output</i>	<ul style="list-style-type: none"> • 45% of daytime music from UK acts 	<ul style="list-style-type: none"> • Radio 1's playlist will showcase the UK's most exciting new music, with extensive support for acts still to enjoy significant chart success. The Brit List in particular will offer a continuing commitment to emerging artists across the year
<i>Creative ambition</i>	<ul style="list-style-type: none"> • 50% of music in daytime is new music • 175 new sessions annually • 2 major social action campaigns 	<ul style="list-style-type: none"> • We will experiment with new podcast formats, including a number designed to offer opportunities for up and coming comedians • As part of BBC Music's 'Biggest Weekend', Radio 1 will head to Wales with a two-day celebration of live music in Swansea • Social action content will tackle issues around debt and sex & consent
<i>Range of audiences</i>		<ul style="list-style-type: none"> • Radio 1 will maintain an editorial focus on serving 15-29 year olds


		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 1 hour of news programmes every weekday in daytime, including two extended bulletins • News bulletins at regular intervals in daytime at weekends 	<ul style="list-style-type: none"> • We will continue developing the 1Xtra Talks brand, aiming to establish it in the minds of listeners as a home for documentaries and in-depth discussion that tackles key issues affecting young people in the UK today

	<ul style="list-style-type: none"> • 40 documentaries a year 	
<i>UK original output</i>		<ul style="list-style-type: none"> • 1Xtra acts as a champion for new UK artists who get little mainstream media support. In daytime, at least 35% of the music will come from UK artists, with an intention that at least 50% of this will be 'new'
<i>Creative ambition</i>		<ul style="list-style-type: none"> • We are looking to build partnerships with Community Radio stations around the UK and will showcase some of the most exciting new DJs we find in a series of late-night specialist shows
<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	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 17 hours a week of news and current affairs with 3 in peak • News bulletins at regular times throughout the day • 100 hours a year of arts programming • 130 hours a year of new documentaries • 170 hours a year of religious output covering a broad range of faiths • Broader range of music than comparable providers 	<ul style="list-style-type: none"> • We will measure the overlap of the 100 most played songs on Radio 2 and key commercial stations each month to ensure we continue offering a distinct music mix • Radio 2 will play a more distinctive mix of music than comparable providers, with a daytime playlist which features a greater range of songs • Radio 2 will broadcast a broad mix of genres and programming, including 500 Words as well as specialist music output from jazz, folk, blues and soul to the popular Sounds of the 80s on the Red Button
<i>UK original output</i>	<ul style="list-style-type: none"> • 40% of music from UK acts in daytime 	<ul style="list-style-type: none"> • Radio 2 will act as a showcase for new and heritage UK artists as well as BBC Introducing artists
<i>Creative ambition</i>	<ul style="list-style-type: none"> • 20% new music in daytime • 260 hours a year of live music • 1,100 hours of specialist music programmes 	<ul style="list-style-type: none"> • Radio 2 will continue to be a champion of new and heritage artists, with a variety of live events around the UK, such as Radio 2 in Hyde Park, BBC Young Brass Final in Manchester, Radio 2 Folk Awards in Belfast, the Cheltenham Jazz Festival and the Edinburgh Festival • As part of BBC Music's 'Biggest Weekend', Radio 2 will head around the UK with a two-day celebration of live music in Perth and Coventry
<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	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 35 new documentaries on arts and culture • News at intervals 	<ul style="list-style-type: none"> • Radio 3 will renew its commitment to putting cultural range at the heart of its offer. This includes: <ul style="list-style-type: none"> ○ a relaunching of its late-night speech and cutting-edge music zone ○ an expansion of its commitment to “slow radio” ○ and newly commissioned formats for world music and jazz programmes • Radio 3 will maintain its role in unique and challenging drama
<i>UK original output</i>	<ul style="list-style-type: none"> • 25 new musical commissions • 40% spend outside the M25 	<ul style="list-style-type: none"> • Radio 3 will continue to promote new talent – whether through New Generation Artists, New Generation Thinkers, BBC Introducing. Plans will be developed for a returning on-air season highlighting young talent
<i>Creative ambition</i>	<ul style="list-style-type: none"> • 45% live or specially recorded music • 440 live or specially recorded performances a year 	<ul style="list-style-type: none"> • Radio 3 will broadcast major seasons to mark key classical music anniversaries including 150 years since the death of Claude Debussy, the centenary of Gustav Holst’s <i>The Planets</i>, 100 years since the birth of Leonard Bernstein and 40 years of BBC’s Young Musician. Late-night specials will explore Japanese music and culture, and a major returning strand across the summer, autumn and winter will showcase how forests have been at the centre of the human imagination and great music and art


		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<p><i>A mix of different genres and output</i></p>	<ul style="list-style-type: none"> • 2,750 hours a year of news and current affairs • Daily reports of Parliamentary proceedings • 375 hours a year of documentaries covering a range of different subjects • 200 hours a year of original religious output 	<ul style="list-style-type: none"> • Radio 4 will continue to support and promote new writing in its drama and comedy, as well as delivering the third series of the striking innovative drama serial <i>Tracks</i> and other digital-first projects • It will introduce a new run of stand-up comedy to Sunday evenings and continue to be the home of the BBC New Comedy Award • We will make over 600 hours of drama and 180 hours of comedy for Radio 4 and iPlayer Radio combined • We will broadcast 55 hours of comedy and 55 hours of drama each week on Radio 4 Extra • Radio 4 will continue to provide insight through its <i>Brexit for the Perplexed</i> brand • Radio 4 Extra will continue its commitment to drama and comedy archive, as well as selecting from the best new speech audio and podcasts. It will continue to offer new comedy to younger listeners through its <i>Newsjack</i> franchise
<p><i>Creative ambition</i></p>		<ul style="list-style-type: none"> • Radio 4 will continue to produce significant landmark content to mark major events and anniversaries, which this year will include the Suffrage and Armistice centenaries, a 20-part series on key Chinese figures and a history of the NHS



		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<p><i>A mix of different genres and output</i></p>	<ul style="list-style-type: none"> • 75% of output to be news and current affairs • Live commentary of 20 sports • Extensive coverage of elections and politics 	<ul style="list-style-type: none"> • A broader range of sports on 5live and Sports Extra than on any comparable service, including the World Cup, Ryder Cup and European Championships (multi sports) in Glasgow and Berlin

		<ul style="list-style-type: none"> • 5live will continue to tell the story of the UK's journey to Brexit through accessible and entertaining politics programmes such as <i>Question Time Extra Time</i>, the Emma Barnett show, <i>Pienaar's Politics</i> and the <i>Brexitcast</i> podcast
<i>UK original output</i>		<ul style="list-style-type: none"> • 5live will showcase voices from around the UK through our daily phone-in <i>Your Call</i>, and through shows such as <i>5live Breakfast</i> and <i>Afternoon Edition</i> going on the road delivering outside broadcasts
<i>Creative ambition</i>		<ul style="list-style-type: none"> • 5live will broadcast regular seasons shining a light on key issues such as mental health, homelessness and parenting. It will continue to innovate its content mix with a range of new podcasts including a fitness show aimed at women, a new arts programme and a sports archive show
<i>Range of audiences</i>		<ul style="list-style-type: none"> • 5live will continue to review its schedules, talent and on-air contributors to reflect the diversity of the UK • Sports Extra aims to grow younger audiences through a range of magazine shows in addition to live sport (subject to regulatory approval)


		
Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 6 hours a week of news • 10 hours a week on average of features and documentaries 	<ul style="list-style-type: none"> • At least 30% of music in daytime will be new • 300 live music sessions • 6 Music will provide a mix of specialist music programmes and documentaries, including a season on New York, hip hop and house music
<i>UK original output</i>		<ul style="list-style-type: none"> • 6 Music remains committed to championing new and alternative music from the UK and beyond • 6 Music will champion grassroots UK venues via its output including live events such as the Biggest Weekend and Indie Venues Week
<i>Creative ambition</i>		<ul style="list-style-type: none"> • 6 Music will showcase a range of landmarks and events including celebrations of the Second Summer of Love, a tour of UK Independent Venues and events such as <i>The Great Escape Festival</i>, the <i>Cheltenham Jazz Festival</i>


		<p>and <i>SXSW</i></p> <ul style="list-style-type: none"> • 6 Music will explore the arts with a number of series focussing on film, literature and the visual arts as well as the <i>Art is Everywhere</i> season, during which audiences will be inspired to make and share art of their own • 6 Music will continue to develop its pioneering role as a curator of music, seeking greater diversity and a more even gender balance within its schedule and standout editorial seasons such as 3 Wise Women
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Distinctiveness criterion	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 24 hours a week of news and current affairs 	<ul style="list-style-type: none"> • We will introduce a new late-night topical discussion show that focuses on key issues affecting young Asians in the UK today
<i>UK original output</i>		<ul style="list-style-type: none"> • The station will continue to act as a showcase for the British Asian Sound, with a minimum 30% of the music in daytime coming from UK artists
<i>Creative ambition</i>		<ul style="list-style-type: none"> • Following four successful Asian Network Comedy nights across the UK in 2017, we plan to showcase more up and coming comedians with a second series of shows in 2018
<i>Range of audiences</i>		<ul style="list-style-type: none"> • The station will offer a broad mix of music and speech programming designed primarily to entertain and engage young British Asian audiences


		
	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 50 hours a week of news and current affairs • 60% speech; 100% speech at breakfast peak 	<ul style="list-style-type: none"> • As Radio Scotland celebrates its 40th anniversary on air, the multi-award winning <i>Breaking the News</i> will return and spearhead output at both The Glasgow International Comedy Festival and The Edinburgh Festival Fringe • Cross-collaboration with Entertainment will work towards developing a full multiplatform offering of the show
<i>UK original output</i>	<ul style="list-style-type: none"> • Several regional opt-outs each weekday • Content and music relevant to Scotland 	<ul style="list-style-type: none"> • The station will offer weekday localised news bulletins from Aberdeen, Inverness, Selkirk and Dumfries

		<ul style="list-style-type: none"> News and community programmes will be offered as opt-outs in Orkney and Shetland
<i>Creative ambition</i>		<ul style="list-style-type: none"> Key local role in showcasing the Biggest Weekend Music day 2018

	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> 60% speech; 100% speech at breakfast peak News across the day Content and music relevant to Scotland 	

	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> 32 hours a week of news and current affairs 60% speech; 100% speech at breakfast peak Content and music relevant to Wales 	<ul style="list-style-type: none"> In April, Radio Wales launches a brand new monthly arts review programme. It will be presented by Gary Raymond, the Editor of the Wales Arts Review
<i>UK original output</i>		<ul style="list-style-type: none"> Biggest Weekend Music day 2018 (May 2018) – pan-UK celebration of music live in Swansea’s Singleton Park A number of new comedy writing initiatives and pilots are in flight. The focal point of these initiatives is a new BBC Wales scheme to find and develop the best writers – ‘Find me Funny’

	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> 23 hours a week of news and current affairs 60% speech; 100% speech at breakfast peak Content and music relevant to Wales 	
<i>UK original output</i>		<ul style="list-style-type: none"> We will launch a new breakfast show on Radio Cymru 2 (available on digital radio). The service will provide music and programming and real choice to new and existing Radio Cymru listeners alongside its existing news offer at breakfast peak

	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> 35 hours a week of news and current affairs (Radio Ulster), 20 hours a week (Radio Foyle) 	<ul style="list-style-type: none"> Create new platforms for the development of new comedy talent

	<ul style="list-style-type: none"> • 60% speech; 100% speech at breakfast peak • Content and music relevant to Northern Ireland 	<ul style="list-style-type: none"> • New factual series including on natural history and local food
<i>UK original output</i>		<ul style="list-style-type: none"> • Fully support and locally enhance the Year of Music 2018. Beginning with the hosting of the BBC Radio 2 Folk Awards in Belfast in April (which will be simulcast on Radio Ulster/Foyle), then the Big Weekend Music Day at the Titanic's Slipway in Belfast
<i>Range of audiences</i>	<ul style="list-style-type: none"> • 240 hours of indigenous minority language programming 	<ul style="list-style-type: none"> • Focus on talent and contributor refreshment with particular emphasis on ensuring diversity of voices across the station • Increase and refresh minority language output including a new Ulster-Scots magazine programme

BBC LOCAL RADIO	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • 60% speech; 100% speech at breakfast peak • News and information relevant to area at intervals and other content of relevance to the area 	<ul style="list-style-type: none"> • Local Radio will broadcast a BBC Introducing programme in each station's schedule to offer more opportunities to new talent
<i>UK original output</i>	<ul style="list-style-type: none"> • 95 hours a week of locally made programming on each Local Radio station with exceptions for Jersey, Guernsey and Somerset 	<ul style="list-style-type: none"> • Local Radio will test more formats for showcasing up-and-coming comedy talent across a number of stations
<i>Range of audiences</i>		<ul style="list-style-type: none"> • All Local Radio stations will provide output that is rooted in faith and ethics on Sunday mornings

5.1. BBC Online

BBC ONLINE	Operating Licence conditions	Additional BBC commitments for 2018/19
<i>Distinctiveness criterion</i>		
<i>A mix of different genres and output</i>	<ul style="list-style-type: none"> • Local and Nations news, information and sport • Content in Gaelic, Welsh, Irish and Ulster Scots • Formal learning content for children and teenagers 	<ul style="list-style-type: none"> • We will continue to offer audiences a wide range of content across all of our products, giving them more choice over what and how they consume BBC content online • This year we will enhance BBC News and BBC Sport Northern Ireland providing greater consistency, increased depth of coverage including increased social media presence

<i>UK original output</i>	<ul style="list-style-type: none"> • Adequate links to third parties 	<ul style="list-style-type: none"> • We will continue to provide links to external stories provided by local and regional news providers within our Local News product • Where appropriate, we will support wider industry by hosting or signposting to their content. We are in the process of reviewing and updating our published policy around linking to external sites, to ensure it is fit for purpose and supports the best user experience online
<i>Creative ambition</i>		<ul style="list-style-type: none"> • We will launch a refreshed version of our digital audio product – giving audiences a highly personalised content offer across all our audio output and an improved browsing and content discovery experience • BBC Online will expand the interactive digital capabilities, content and experiences available to children. We will launch new apps that enable pre-school audiences to create and learn as well as collaboration and content creation apps for older pre-teens • We will capitalise on the success of The Social, rolling out across the BBC in 18/19, with more short-form films and development of online drama such as <i>The Grey Area</i>
<i>Range of audiences</i>		<ul style="list-style-type: none"> • We will continue to use sign-in data collected from our audience to personalise our offer across our digital products, surfacing the best content that is most relevant to them • We will continue to lead the way in developing what public service broadcasting looks and feels like online, with curation and recommendations that inform, educate and entertain

ANNEX 3: GOVERNANCE AND GENERAL DUTIES

Governing and managing the BBC

Since we published our first Annual Plan, the BBC now has in place an established Board as part of a new form of governance and regulation for the Corporation. The Board has clear responsibility for the running of the BBC and accountability for its activities guided, in part, by documents such as this Annual Plan.

As of March 2018*, the Board consists of:

- | | |
|-----------------------|---------------------------------------------|
| • David Clementi | Chairman |
| • Tony Hall | Director-General |
| • Anne Bulford | Deputy Director-General |
| • Simon Burke | Senior independent director |
| • Tim Davie | Chief Executive Officer, BBC Studios |
| • Elan Closs Stephens | Non-executive director; member for Wales |
| • Tanni Grey-Thompson | Non-executive director |
| • Ian Hargreaves | Non-executive director |
| • Tom Ilube | Non-executive director |
| • Ken MacQuarrie | Director, Nations and Regions |
| • Steve Morrison | Non-executive director; member for Scotland |
| • Nicholas Serota | Non-executive director |
| • Ashley Steel | Non-executive director; member for England |

** 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 will demonstrate this through the publication of two key governance documents – this Annual Plan and the Annual Report and Accounts, which will report on the extent to which the commitments made in the Annual Plan (as well as regulatory and other commitments) have been met.

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

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

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

We will review the remit and structure of all committees throughout the year, and will report on the activities of the committees each year in the Annual Report and Accounts.

General Duties

The Charter, at sections 8 to 18, sets out ten General Duties that apply to the BBC. This chapter sets out how the BBC plans to comply with these duties:

1. Acting in the public interest
2. Engagement with the public
3. Market impact
4. Openness, transparency and accountability
5. Partnership
6. Diversity
7. Technology
8. Stewardship of public money
9. Guidance and best practice
10. General duties in relation to commercial activities.

The BBC is also required to publish annually, in this Annual Plan, how it will comply with these duties and to use 'measurable criteria' to assess compliance. Many of the General Duties capture activities in which we already engage and, because of the overlapping nature of the duties, some actions serve more than one duty.

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. As a result, the BBC must ensure that the benefits (whether direct or indirect) of decisions relating to the mission or purposes outweigh the costs (whether direct or indirect); and have regard to economic, social and cultural benefits and costs.

Our plans to fulfil this duty

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

How we will measure our activity

- We will meet the commitments on publications above.

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

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. The BBC must make arrangements to ensure that the diverse perspectives and interests of the public and audiences, including licence fee payers, across the whole of the United Kingdom are taken into account in its decision-making.

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 are, for example, investing in an industry-leading cross-media measurement system, which will give us a more complete picture of modern media consumption across all platforms.
- We will improve our c23,000-strong bespoke audience feedback panel for adults and have also developed a panel to get the views of children.
- We will continue to organise regular qualitative and quantitative research projects and also 'Meet the Audience' sessions, where content creators and commissioners can meet face to face with audiences.
- We will monitor social media on an 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.
- The data and insight gathered by these means will be distributed to commissioners and decision-makers at all levels of the organisation.
- The Board and Executive Committee will also engage face to face with panels of audience members across the country on specific topics.
- We will use audience research on proposed material changes to the BBC's public service activities as part of our Public Interest Tests.
- We will continue to explore new ways to engage online with a large number of licence fee payers who have signed in with a BBC account over key questions about the future of the BBC.

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 around six face-to-face events with audiences and report on the findings in the BBC's Annual Report, four of which will be delivered by the Board's Nations Committees.

Market impact

Description

The BBC plays a crucial role in the UK media and broadcasting market. In addition to serving audiences directly by providing content and services, it can contribute to the market more broadly, for example by promoting competition, supporting supply chains and encouraging sector-wide innovation.

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.

Openness, transparency and accountability

Description

The BBC must observe high standards of openness and seek to maximise transparency and accountability. It must publish Board minutes, important decisions concerning changes to remit/services, and minutes of Committee meetings. The Board also needs to have regard to the benefits of consultation with interested persons.

Our plans to fulfil this duty

- We will publish an Annual Plan that sets out the BBC's strategic priorities, creative plans, budget and any planned material changes to services.
- We will publish the following after the relevant event:
 - Minutes of the meetings of the Board
 - Important decisions concerning changes to the creative remit, work plan and material changes to the UK Public Services, non-service activities and commercial activities
 - Summary minutes of the meetings of committees of the Board.

- We will publish an Annual Report and Accounts, containing a detailed summary of performance against our regulatory quotas; full financial details and accounts; and information required as part of our Equality Information Report.
- We will continue to publish the salary disclosures required under the Charter relating to pay over £150k, along with our voluntary regime of quarterly salary and expenses disclosure for senior managers.
- We will continue to publish data, as required, relating to our gender pay gap.
- We will publish data showing how the promotion of any output of a UK Public Service focuses on output contributing substantially to the fulfilment of the Mission and promotion of the Public Purposes.
- We will publish updated transfer pricing methodologies for all commercial subsidiaries by the end of 2018.

How we will measure our activity

- We will meet the publication commitments above.

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

- A pan-BBC Partnerships Committee will meet quarterly. It will be responsible for encouraging a cohesive approach to partnerships across the BBC, reporting on performance of the various obligations under the duty and coordinating and advising on partnership activity.
- We will also develop and 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.

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, LGBT, disability and BAME to be met by 2020 (see Section 3 for more details).

- 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 to monitor and update our progress against our diversity strategy, reporting on this on our website.
- We have targets for production activity in the Nations and regions of the UK.
- We have a long-standing and continuing commitment to the indigenous languages of the UK on TV, Radio and Online.
- We will continue to publish gender pay gap information, and analysis of our pay gaps for other groups.
- We will engage with Ofcom's thematic review of representation and portrayal on the BBC and consider the findings when available.

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.

Technology

Description

The BBC must promote technological innovation, and maintain a leading role in research and development. To do this, it must seek to work in partnership with other organisations and share, as far as is reasonable, its research and development knowledge and technologies.

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.
- Following a thorough review of technological innovation at the BBC, we will increase our investment in long-term innovation.

How we will measure our activity

- We will meet the commitments made above.
- We track our innovation activity (e.g. projects and prototypes) annually and undertake regular reviews (e.g. every 5-10 years) of the long-term value created from our investment. We have recently completed and published a review of this kind.

Stewardship of public money

Description

The BBC exercises rigorous stewardship of public money in accordance with the following principles:

- Regularity – Management of all of the BBC’s resources must accord with the provisions of the Charter, Framework Agreement and other agreements the BBC enters into with Government Ministers.
- Propriety – Management of all of the BBC’s resources must meet high standards of public conduct, robust governance and duly consider the expectations of Parliament (including those of the Public Accounts Committee), which have been formally communicated to the BBC.
- Value for money – Procurement, projects and processes must be systematically evaluated and assessed to provide confidence about the economy, effectiveness and efficiency of the project, taking into account the wider public interest, not just that of the BBC itself.
- Feasibility – Proposals using public funds should be implemented accurately, sustainably and to the intended timetable.

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, chaired by the Director-General.
- We will voluntarily comply with the requirements of the Corporate Governance Code, in as far as it applies to the BBC.

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 agreement, e.g. grant funding for the BBC World Service.
- Our response to Value for Money reviews conducted by the NAO or other commissioned parties.

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 compliance with the UK Corporate Governance Code and principles of good corporate governance based on a general aim of compliance with the Code wherever possible.
- Our Annual Report will set out the BBC's performance against the Code; areas where the Code does not apply to the BBC; areas where the Charter overrides the Code; and areas where the BBC does not comply.
- We will also publish an annual Equality Information Report, in compliance with the Public Sector Equality Duty.
- An annual statement on licence fee collection will be audited by the NAO and laid before Parliament.
- We will publish data on our gender pay gap, in line with relevant legislation.
- We will continue to comply with best practice in offering training on a range of issues such as anti-bribery, data protection and child protection.

How we will measure our activity

- We will meet the commitments above.

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 Board Fair Trading Committee will continue to: keep under review the BBC's compliance with Ofcom's trading and separation requirements; commission an annual independent audit; review, consider and approve the BBC's transfer pricing methodologies; report progress in the BBC's Annual Report; and review the ongoing compliance of the commercial activities with the Four Commercial Criteria.
- We will abide by our published policy on material changes to Commercial Activities.
- Our complaints framework includes a procedure for complaints about a failure to meet any commercial activities requirements.
- We will publish forthcoming potential material changes to commercial services in the BBC's Annual Plan, subject to issues of commercial confidentiality.
- We will carry out the commercial test for any proposed material change to our commercial activities, and publish the proposed change once we have done so.
- We will publish transfer pricing methodologies concerning our commercial subsidiaries, as required under Ofcom's Operating Framework.
- We will continue to train key staff on compliance with the Fair Trading rules.

- We will continue to meet our publication and information provision obligations to Ofcom, detailing the financial performance of our commercial subsidiaries and setting out detailed methodologies for transfer pricing within our group.
- We will conduct a periodic review of our commercial activities by the end of 2018.

How we will measure our activity

- We will meet the commitments above.
- We will publish the number of upheld complaints about compliance with the commercial activities requirements under the Charter and Agreement or in the Ofcom Operating Framework, and our response to such complaints.
- We will publish the number of Ofcom enforcement actions in relation to compliance with the Ofcom Operating Framework in this area.
- The Fair Trading Committee will report annually on its work in the Annual Report and Accounts.