



BBC ANNUAL PLAN 2026/27

March 2026

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BBC Annual Plan 2026/27

1. Introduction

We publish this Annual Plan at a pivotal moment – approaching the end of the current Charter in 2027 and navigating a period of change in the media industry and world.

Late last year the Government opened its public consultation on the future of the BBC with the publication of its Green Paper on the BBC’s Charter Review. We recently published our response to the consultation in which we make the case that the BBC is a vital national asset – a shared investment in our culture, communities and our democracy. As media undergoes its most rapid and disruptive transformation in generations, we believe the BBC is needed more than ever. But it is also at risk like never before.

Success in the future requires radical reform – of the BBC and of the framework in which it operates. It is for government to deliver a Charter that secures the right conditions for the BBC to thrive, to enable an independent, universal and sustainable public service media organisation. However, we recognise also that the BBC must itself evolve at pace to continue delivering its mission while also reinventing itself for modern audiences.

This plan sets out our near-term priorities for the year ahead. First and foremost, we will stay focused on delivering the content and services that support the three enduring roles we set out in March 2024: pursuing truth with no agenda, backing homegrown storytelling, and bringing people together. At the same time we have ambitious plans to keep transforming our content and services to meet changing audience habits, evolving the way audiences find and engage with our content, to remain relevant to meet the expectations of a new generation. We are also taking further steps to deliver greater efficiency and manage costs to generate maximum value for audiences at a time of significant financial constraint for the BBC.

Central to our future plans is our commitment to pursuing truth with no agenda. In an environment increasingly shaped by misinformation and fast-advancing AI, trusted journalism is more essential than ever. We will continue to evolve our news offer so audiences can access impartial, accurate information wherever they are – strengthening verification, developing participatory tools and growing our presence across major social and video sharing platforms. With significant elections in May, we will ensure voters are at the heart of our coverage, supported by deeper engagement through Your Questions Answered and Your Voice.

We will also continue to back homegrown storytelling, representing the whole of the UK. This year will see the return of Jed Mercurio’s *Line of Duty*, new original drama *Half Man* from the multi award-winning Richard Gadd, and a major celebration of Sir David

Attenborough's 100th birthday, including a landmark event at the Royal Albert Hall. These moments reflect our long-term commitment to distinctive British creativity, rooted in place and local identity.

And we will remain the place the UK comes together for moments that matter. From comprehensive Men's FIFA World Cup 2026 coverage to major national debates and cultural events, we will continue to provide shared experiences for audiences across the country

BBC Studios continues to be a critical contributor to our future financial sustainability. In our recent Green Paper response, we have asked the Government to consider reforms to our regulation to help our commercial operations continue to deliver sustainable returns. We will continue to scale our commercial services in North America, expand digital-first production, and accelerate growth in global formats, social video and new storytelling technologies. This will support our commitment to deliver £1.5bn in returns by 2026/27 and strengthen the BBC's long-term financial position.

To deliver on all of this, we will need to fundamentally reshape the way we operate. The BBC of the future must be modern, agile and financially sustainable. We are investing in new technology, AI capability and the skills needed for the platform age, while strengthening our internal culture and leadership. But licence fee income has fallen significantly in recent years, with the growing popularity of on-demand consumption and video sharing platforms creating a mismatch between TV licence rules and audience behaviours. Alongside growing audience demands and continued inflationary pressure in our cost base, such structural pressures mean more savings will be necessary. Many common savings solutions have already been achieved. Future gains will demand more complex structural change, deeper adoption of technology, significant upfront investment, and bold decisions about how we operate. Further cuts may therefore also require reducing the scope of the content and services we provide.

We welcome the public debate on the BBC that began with the Green Paper consultation, and we are looking forward to a new Charter that enables us to deliver a BBC that is more independent, more sustainable and more responsive. With the right choices now, the BBC can remain the world's leading public service media organisation in the platform age. Above all, we can look forward to another outstanding year of creativity, great programmes and brilliant services in the year ahead.

2. Market and audience context

The media market continues to go through a period of unprecedented change, with audience behaviour evolving rapidly, distribution moving to streaming platforms including video sharing platforms (VSPs), and increased pressure on funding for both commercial and public service broadcasters. We see three major market trends playing out next year:

2.1 Globalisation and consolidation – weakening distribution economics and reducing availability of local content

Industry consolidation is accelerating as platforms and studios seek scale to compete

In the UK, ITV has confirmed early talks over a possible sale of ITV's Media & Entertainment business to the US and Comcast-owned Sky for £1.6 billion.¹ If completed, the deal would continue the trend of consolidation to fewer scaled groups and result in a second UK PSB being owned by a global media conglomerate. Consolidation continues to play out in the U.S. market. The Paramount-Skydance merger closed in July 2025², and Warner Bros. Discovery has agreed to be acquired by Paramount Skydance in a \$110 billion deal, ending a fierce bidding war after Netflix declined to match the winning offer.³ Depending on the outcome to these various deals, changes in ownership could affect the UK market through changes in rights strategies, commissioning priorities and distribution leverage. There is the risk that fewer major content buyers could reduce the volume of UK content available for audiences.^{4 5}

Distribution and content-sharing deals are expanding reach and deepening libraries

Aside from merger activity, major players are also seeking scale through distribution and content-sharing deals. Deal structures have ranged from reciprocal “sampling” swaps of content between Disney+ and ITVX,⁶ through co-exclusive arrangements such as Disney+ and Atresmedia,⁷ to fuller carriage models such as Netflix integrating TF1's linear channels and TF1+ within Netflix and Prime Video distributing France Télévisions' live channels and on-demand content inside Prime Video.⁸ In the UK and Ireland, Sky is deepening its role as an aggregator by bundling major streaming apps in a single subscription, including Netflix, Disney+ and HBO Max, and integrating them into Sky OS discovery features such as “Continue Watching” and recommendations.⁹ The new Sky-

¹ <https://www.tvbeurope.com/business/itv-in-talks-with-comcast-over-potential-1-6-billion-sale>

² <https://www.fcc.gov/document/fcc-approves-skydances-acquisition-paramount-cbs>

³ <https://www.reuters.com/sustainability/sustainable-finance-reporting/warner-bros-signs-110-billion-deal-with-paramount-its-executive-discloses-2026-02-27/>

⁴ Europe: cross-border consolidation moves (e.g., RTL / Sky Deutschland; MediaForEurope / ProSiebenSat.1)

⁵ Africa: pay-tv scale plays (e.g., Canal+ / MultiChoice)

⁶ <https://www.itv.com/presscentre/media-releases/disney-and-itv-announce-first-its-kind-strategic-relationship>

⁷ <https://www.broadcastnow.co.uk/broadcast-international/disney-strikes-landmark-atresplayer-deal-in-spain/5208675.article>

⁸ <https://www.broadbandtvnews.com/2025/07/03/prime-video-to-distribute-france-tv-channels-and-content/>

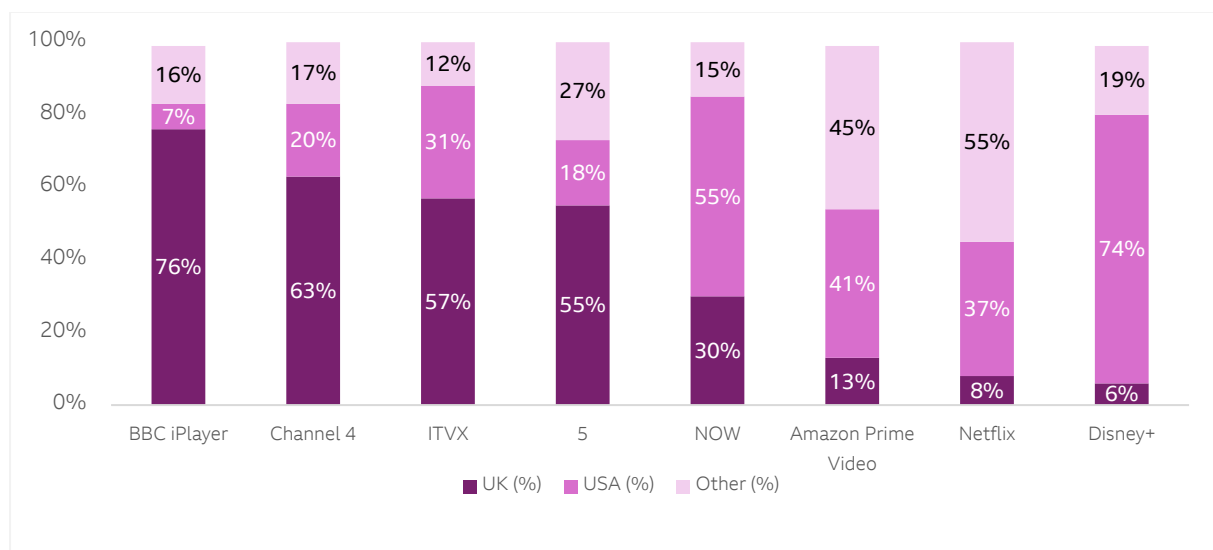
⁹ <https://press.disney.co.uk/news/sky-and-disney-announce-expanded-multi-year-agreement-making-disneyplud-available-to-millions-more-customers-in-the-uk-ireland>

Disney deal adds a further layer of integration by launching a Disney+ Cinema linear channel for Sky Cinema customers. The integration of services in this way changes not only what is available, but also what becomes easiest to find, start, and continue watching. This concentrates viewing journeys inside a smaller number of interfaces that increasingly shape discovery and viewing at scale.

UK content is becoming less prominent on global platforms as it is crowded out by global content supply

UK-produced content remains a defining feature of BBC iPlayer and the main UK broadcaster video on-demand services, but the largest SVoD catalogues allocate a much smaller share of hours to UK content, as shown in Figure 1.¹⁰

Figure 1: UK VoD catalogue hours, by primary country of production



Source: Ampere Analysis – Analytics (May 2025). ITVX catalogue hours are free-to-view only.

Where UK content represents a smaller share of a catalogue, default browsing and recommendations are more likely to show global titles unless UK content is featured prominently in TV interfaces. This effect is reinforced by localisation at scale. Expanded subtitling and dubbing increase the range of international titles that can be promoted and watched in the UK, and non-English shows account for nearly a third of Netflix viewing.¹¹ In parallel, the UK is producing fewer high-end TV projects even as spend rises¹², with BFI reporting 171 high-end TV production starts in the year to September 2025 and total spend of £4.1 billion.¹³

¹⁰ <https://www.ofcom.org.uk/siteassets/resources/documents/research-and-data/multi-sector/media-nations/2025/media-nations-2025-uk-report.pdf?v=401287>

¹¹ <https://www.reuters.com/business/media-telecom/netflix-enhances-language-options-tv-attract-global-viewers-2025-04-02/>

¹² 57 fewer year-on-year

¹³ <https://core-cms.bfi.org.uk/media/42467/download>

2.2 Third-party platforms like YouTube are increasingly central to media discovery and consumption

YouTube is increasingly a default discovery and consumption environment

YouTube is already the largest video provider in the UK for those aged under 40 and is now growing fastest among older audiences, with viewing increasingly taking place on TV screens. The company says viewers globally stream over 1 billion hours of content a day on TVs.¹⁴ Additionally, Nielsen’s Media Distributor Gauge has repeatedly placed YouTube at the top of US TV watch time, including a 12.7% share in December 2025.¹⁵ This concentrates a greater share of discovery, sampling and repeat viewing of video content into a single destination, diminishing the role of broadcast-led platforms in shaping what audiences watch.

Audio and video continue to converge with the growth of video podcasts and YouTube as a key distribution platform

Ofcom reports that YouTube is the most used online audio service at 47% weekly reach, ahead of Spotify at 36%,¹⁶ showing that audio discovery and listening are increasingly shaped by video-led interfaces, search and recommendations. Podcast consumption shows a similar pattern. Reuters Institute analysis in the Digital News Report 2025 finds YouTube is used by 50% of US podcast listeners as a podcast platform, ahead of Spotify (39%) and Apple (26%),¹⁷ consistent with podcasts being packaged and consumed as “watchable” formats rather than purely audio. This changes audio consumption toward mixed audio-video environments where visibility, measurement, and monetisation are increasingly determined by YouTube’s recommendation and search systems, video formats and advertising tools. Video podcasts are also present on other platforms, including Netflix through distribution deals¹⁸ and Apple introducing a new video podcasts experience in Apple Podcasts.¹⁹

2.3 Accelerating impact of AI – changing how content is discovered and consumed and how media is produced

Accuracy, attribution and provenance risks are material

AI-generated answers are increasingly consumed as finished information, and the most direct weakness is whether claims are accurate, properly attributed, and verifiable. Ofcom reports that AI overviews appeared in around 30% of UK searches by late 2025, and 53% of adults say they see these summaries often,²⁰ which normalises summary-

¹⁴ <https://blog.youtube/news-and-events/2024-recap-of-youtube-on-tv/>

¹⁵ <https://www.nielsen.com/data-center/the-gauge/>

¹⁶ <https://www.ofcom.org.uk/siteassets/resources/documents/research-and-data/data/statistics/2025/audio-report-2025/audio-report-2025.pdf?v=397444&ref=podcastvideos.com>

¹⁷ <https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2025/changing-landscape-news-podcasts-across-countries>

¹⁸ <https://techcrunch.com/2025/10/14/spotifys-video-podcasts-are-coming-to-netflix-next-year/>

¹⁹ <https://www.apple.com/newsroom/2026/02/apple-introduces-a-new-video-podcast-experience-on-apple-podcasts/>

²⁰ <https://www.ofcom.org.uk/media-use-and-attitudes/online-habits/from-apps-to-ai-search-how-the-uk-goes-online-in-2025>

first consumption. New research from the European Broadcasting Union (EBU) and the BBC evaluating more than 3,000 AI assistant responses found that 45% contained at least one major error and that sourcing problems were widespread, including missing or incorrect attribution.²¹ Verification can also fail when users try to check sources. The Tow Center at Columbia Journalism Review found that more than half of citations from Gemini and Grok 3 led to broken or fabricated URLs that landed on error pages.²² This weakens accountability in the information chain by making it harder for audiences to trace claims back to a reliable source and validate what they are being told.

Copyright issues linked to AI are becoming immediate and practical, shaping deals, disputes and investment decisions

AI and copyright in the UK has moved from a conceptual debate to live questions about how copyrighted content is used as inputs (including text and data mining) and how it is represented, attributed or reused in AI-assisted outputs.²³ The government consultation on Copyright and Artificial Intelligence ran from 17 December 2024 to 25 February 2025 and tested approaches including transparency and how text and data mining should operate in practice.²⁴ Pressure has also been public and coordinated, including the Make It Fair campaign led by UK news brands.²⁵ Most recently, the BBC joined the Financial Times, the Guardian, Sky News and Telegraph Media Group as a founding member of SPUR (Standards for Publisher Usage Rights), a coalition working to develop shared technical standards and responsible licencing frameworks for AI's use of original journalism.²⁶ Meanwhile, the market is developing through a mix of unauthorised use, negotiated licences and litigation, rather than a settled rights framework. Reuters reported that The New York Times signed a multi-year AI licensing deal with Amazon in May 2025 while continuing its lawsuit against Microsoft and OpenAI, signalling that rights holders are pursuing licensing and litigation in parallel.²⁷ In the UK, licencing activity is increasing but is not yet standardised, and agreements often provide limited practical control over usage, attribution, prominence and click-through to the original content, gaps that SPUR is intended to help address.

AI video tools are maturing quickly, giving rise to new formats and efficiencies that change cost bases and workflows

²¹ <https://www.bbc.co.uk/mediacentre/2025/new-ebu-research-ai-assistants-news-content>

²² <https://www.ofcom.org.uk/siteassets/resources/documents/research-and-data/online-research/other/the-era-of-answer-engines---discussion-paper.pdf?v=407803>

²³ https://assets.publishing.service.gov.uk/media/6762c95e3229e84d9bbde7a3/241212_AI_and_Copyright_Consultation_print.pdf

²⁴ <https://www.gov.uk/government/consultations/copyright-and-artificial-intelligence/copyright-and-artificial-intelligence>

²⁵ <https://ppa.co.uk/make-it-fair/>

²⁶ <https://www.theguardian.com/gnm-press-office/2026/feb/26/major-news-brands-including-the-guardian-form-new-coalition-to-promote-responsible-ai-licensing>

²⁷ <https://www.reuters.com/business/retail-consumer/new-york-times-amazon-sign-ai-licensing-deal-2025-05-29/>

Generative video is moving from experimentation into scaled production, with clear benefits for speed and workflows across development and marketing, and for making lower-budget content faster and more viable. Runway raised \$308 million in a General Atlantic-led round in April 2025 to expand its video ecosystem.²⁸ Major platforms are also incorporating generative video into mainstream creation tools, with Google introducing Flow as an AI filmmaking tool built around Veo 3.²⁹ This shift is also moving into premium IP. Disney agreed a three-year deal licencing more than 200 characters and worlds for use in Sora, alongside a reported \$1 billion equity investment in OpenAI.³⁰ Separately, OpenAI's Sora iOS app pairs video generation with a feed-based discovery layer, and adds a "characters" feature that uses a one-time capture to verify identity and enable consistent use of a person's likeness in scenes.³¹ This lowers the marginal cost of producing high-quality, realistic video and accelerates supply. As a result, traditional production workflows face greater competitive pressure, and more synthetic content circulates through platform feeds.

2.4 Implications for the UK and the BBC

The BBC is not immune to the broader forces shaping the media industry. The three trends outlined above will have a profound impact on the BBC's ability to deliver its mission over the coming years. The globalisation of content platforms puts at risk the provision of UK content; the growth of YouTube as a source for video creates new challenges (and opportunities) in reaching our audiences; and finally, the accelerated use of AI risks creating confusion, polarisation and misinformation at scale.

In this section we discuss the implications of these trends on each of the BBC's key roles – pursuing truth with no agenda, backing homegrown storytelling, and bringing people together.

Pursue truth with no agenda: Independent, fearless and fair

The truth is becoming harder to discern because audiences increasingly encounter information out of context and without clear provenance. When discovery is mediated by feeds, recommendation systems and answer-style interfaces, the route back to original reporting is less direct, and it becomes less clear where information originated and how to verify it. Globally, news is also challenged by state interference in independent journalism and cuts to public media, whilst political instability and international conflicts are on the rise. This increases the importance of the BBC's role and places greater premium on impartial journalism and visible legitimacy. Trust also has to be earned through transparency, clear sourcing, and the ability for audiences to scrutinise decisions and evidence, rather than relying on brand recognition alone. The societal risks are

²⁸ <https://deadline.com/2025/04/ai-firm-runway-raises-308-million-series-d-funding-3-billion-valuation-1236358416/>

²⁹ <https://blog.google/innovation-and-ai/products/io-2025-tools-to-try-globally/>

³⁰ <https://techcrunch.com/2025/12/11/disney-signs-deal-with-openai-to-allow-sora-to-generate-ai-videos-featuring-its-characters/>

³¹ <https://openai.com/index/sora-2/>

significant. When verification becomes harder at the point of consumption, misinformation travels faster and confidence in institutions becomes easier to erode.

Back homegrown storytelling: UK talent and creativity worldwide

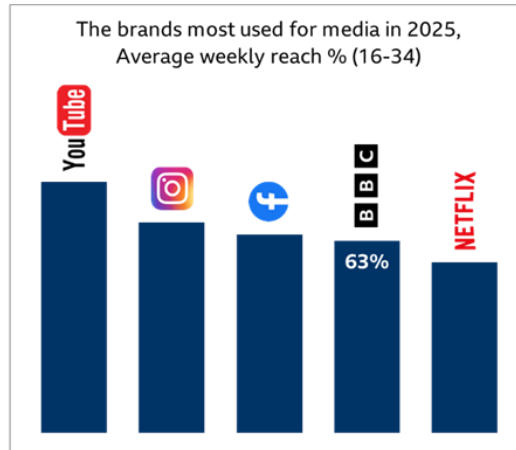
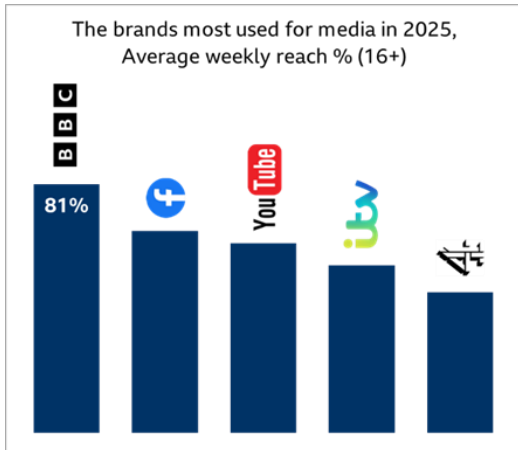
The challenge for homegrown storytelling is no longer only how much the UK produces, but how reliably UK stories remain visible and valued within global catalogues and platform-led discovery. This increases the importance of UK PSBs having a scaled platform that can compete for reach and discovery, supported by a competitive VOD and digital offer designed around changing viewer habits, particularly among younger audiences. This is reinforced by the Media Act's connected TV prominence measures, which is intended to make PSB services and content easier to find on TV interfaces.³² When attention is increasingly mediated through platform catalogues, ranking and recommendation, UK stories risk becoming less visible by default in everyday viewing. Visibility drives outcomes in terms of what becomes widely watched, what enters mainstream conversation, and what gets recommissioned and sustained as long-running hits. As creator platforms such as YouTube and new AI tools make content faster and cheaper to produce, global supply is expanding and competition for attention is intensifying. If UK stories are surfaced less often in that environment, fewer UK voices, places and perspectives reach mass audiences by default, and UK-originated programmes and IP face a harder path to scale and long-term value.

Bring people together: Connections not division

The BBC remains one of the few UK institutions able to reach national audiences at scale. On average, the BBC reaches 52 million adults per month (94%), far more than any other brand for media. Among 16-34s, the BBC reaches almost nine in ten across a month, and is the only UK brand in the top five most used for media by UK young people.³³

³² <https://www.ofcom.org.uk/tv-radio-and-on-demand/broadcast-standards/the-media-act-update-on-our-progress>

³³ Compass by Ipsos UK (on-platform), 2025



Source: Average weekly reach % (15min accumulated), Compass by Ipsos UK (on-platform), 2025

However, as discovery and consumption become more personalised and fragmented, common ground can be reduced. Fewer people encounter the same major moments, shared live events and widely available programmes, which weakens the common points of reference that underpin public conversation. Maintaining broad reach across audiences is critical to preserve shared experiences at scale. This is a particular challenge for younger audiences, and we must continue to adapt our content and how it reaches those audiences if we are to remain relevant in the future.

3. Priorities for 2026/27

In this section we share our strategic, creative and operational priorities for 2026/27, including those designed to fulfil each of the BBC's five public purposes. This includes a range of editorial plans to serve our audiences with a focus on our three key roles – pursuing truth with no agenda, backing homegrown storytelling and bringing people together.

As outlined in our introduction, the BBC is in the process of evolving our content and services to ensure we continue to serve audiences in a rapidly changing media age. We will reinvent the experience for audience to reflect their changing habits; reach audiences beyond BBC platforms; engage future generations with a compelling content offer for children, teens and young adults; open up the BBC in new ways exploring how we can bring selected third-party content and creator voices onto our platforms; amplify our impact in global trusted news; and grow BBC Studios to maximise commercial returns while nurturing the BBC brand. These choices will guide our future plans, and activities will be delivered across our output in the coming year, including our recently announced strategic partnership with YouTube to deliver more for audiences and support creators across the UK.

However, these ambitions are set against an increasingly challenging financial situation. The UK media market and financial context has changed profoundly over the last decade. Audience behaviour has shifted at speed, production inflation has increased sharply, and the BBC's real terms income has fallen significantly. As we point out in our Green Paper response, these pressures are structural, not cyclical – and without reform, they will increasingly constrain our ability to deliver a universal public service. As we approach the next Charter Review, we will continue our ambitious transformation to ensure the BBC is leaner, stronger, and better equipped to serve audiences in a fast-changing world.

Continued financial pressures will require further savings, leading to some difficult choices as we reshape the BBC for the future. These choices, which will be led by focusing on value to audiences whilst continuing to deliver on our public purposes, are expected to impact all areas of our portfolio and will reduce commissioning opportunities. We will look to communicate our strategy and decisions through 26/27 which will impact future years.

3.1 Delivering on Our Key Public Purposes

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

The 2025 news agenda was relentlessly fast moving and complex, spanning political volatility, international conflicts, extreme weather, and a continuing cost-of-living crisis. This year, the pace of the news agenda shows no sign of slowing. The BBC will continue to lead on the issues that matter most to audiences, backing bold, ambitious, and rigorous journalism. We will deliver against our mission – to pursue the truth with no agenda – while continuing to evolve our programmes and services within the financial constraints we have.

The need for free, fair and accurate journalism has never been greater. Helping audiences navigate this complex world on their behalf, with impartial, accurate and analytical coverage, remains our utmost priority. We will build trust with more transparency about what we do and how we do it – putting fact-checking and verification tools, such as BBC Verify (which was expanded in 2025/26) at the heart of reporting.

In the UK, May will feature the most comprehensive set of elections outside of a General Election – a moment with potentially seismic impacts on the country’s political landscape. BBC News is committed to equipping audiences with comprehensive and balanced analysis across all our platforms.

We will work even harder to ensure voters sit at the heart of our coverage. Our streaming offer will include tie-ups between flagship audience-centred brands Your Questions Answered and Your Voice, drawing on prior successes including coverage of the ‘one in, one out’ immigration deal. We will bolster audience participation in our programmes, including audience hustings events on *Today* and questions from listeners posed to panels of MPs hosted by Nicky Campbell.

We are also committed to representing audiences across the entirety of the UK. We will maximise collaboration between Network and Nations teams – sharing resources, insight and operations to maximise the reach and depth of our coverage.

As audiences increasingly turn to social media and AI-powered platforms to find their news (Ofcom research claims three-quarters of 16-24s now use social media to access news³⁴) it is imperative that BBC News meets audiences where they are. In 2026/27 we will expand our presence on social and video platforms to extend reach, counter disinformation and strengthen engagement, particularly with younger audiences, prioritising fit-for-platform storytelling with a stronger focus on platform-native formats and broader distribution of live content.

³⁴ Ofcom: News Consumption in the UK 2025

The BBC's recently announced partnership with YouTube will be a key component of this revised strategy. Our News provision on YouTube will focus on fewer, stronger master-brand YouTube accounts and other topic-driven accounts particularly focussing on news stories in areas of interest for 16-34s, including entertainment, gaming and technology.

This year will also see the development of our new partnership with the Met Office, which will draw on our joint expertise to deliver the most trusted and accurate weather service to everyone in the UK.

We will embrace the opportunities presented by AI to be more innovative, deliver new audience experiences and drive efficiencies internally. This year, we will broaden our AI video-revisioning project to support more subtitling and automatically suggested highlights, and test synthetic voice reading in long-form articles to gauge audience perception.

Internationally we will seek to maximise commercial returns on the global products, including our 24-hour news channel, and our news web service BBC.com run by BBC Studios.

UK audiences are turning to us to understand the increasingly unstable world around them; the BBC's worldwide network of experienced journalists is a defining strength of our reporting, allowing us to deliver authoritative analysis and the best breaking news across our platforms. Topical long-form output will give interested audiences deeper insight into global dynamics at play – like one forthcoming series from renowned director Norma Percy which will explore how the relationship between superpowers China and America has developed over the last decade.

We will continue to champion excellent journalism, producing revelatory investigations and high-quality current affairs programmes. Last year our journalism held power to account at home with investigations that exposed MI5 misleading the courts, and *Panorama – Undercover in the Police* uncovered racism and misogyny inside the Metropolitan Police. In 2026/27 we will review our current affairs programming while continuing to deliver groundbreaking output and undercover investigations.

The foremost role of BBC News has never been more important and is something that the BBC is uniquely placed to provide. However, licence fee income pressures and cost increases – alongside an exceptional agenda of UK and global events, and broadening audience needs – is challenging the operating environment. The BBC's newsrooms will continue to transform to optimise impact within their means and to provide an efficient service to audiences in the UK and around the world.

Purpose 2 – To support learning for people of all ages

This year we will continue to serve the children’s and young audiences with video and online education content, on a scale unmatched by any other UK media provider, and in an increasingly cost-constrained environment. In addition to the highlights detailed below we will look at how to further build on our BBC Bitesize media literacy resources, in response to the growing importance of this subject. Our YouTube presence will develop with new channels themed around our children’s comedy content and inspiring real-life factual stories, enabling the audience to benefit from public service content wherever they are watching. We’re also planning a CBeebies Parenting YouTube channel to support families with practical advice and resources.

Formal Learning

This year for BBC Bitesize we will develop Primary age media literacy resources in response to the growing importance of this subject and to the England Curriculum Review which positions this subject within Citizenship teaching for Primary schools. Bitesize will also provide its first A Level resources, using BBC Archive material to provide support content for Humanities and Social Science subjects (pending completion of the regulatory process).

We will continue to build new curriculum coverage as part of Bitesize Primary content, including English Spelling and Writing; and Primary Oracy and Drama. We will also continue to develop Bitesize Primary as a ‘lean forward’ space, where engagement is encouraged, with interactivity on every page that inspires curiosity and exploration. This will mean refreshing presentation formats and content structure, along with curating further content into video playlists. In addition, we look forward to providing more Primary materials in collaboration with the second series of *Horrible Science* – the joint TV and Bitesize commission which launched last year.

At Bitesize Secondary we will enhance the offers for GCSE, Nationals and Highers across a number of subjects including Sciences and History, English Language and Literature and TGAU/GCSE Welsh. There will be a focus on video and interactive content, including game-based learning, and on content which reaches learners across various audience touchpoints, including BBC Sounds and Bitesize on YouTube.

Other Side of the Story will continue to provide media literacy content and host in-school workshops across the UK with a plan to create a second series of *Solve The Story*, following its successful launch in January of this year. Media Literacy will also feature as part of the returning *Bitesize Live Lessons* series, via the Safer Internet Day edition. Other *Live Lesson* topics in the series will include Earth Day and content for World Book Day to support 500 Words.

In the autumn we will begin a three year Careers campaign in collaboration with The Open University. The overall aim is to support 14 to 19-year-olds to identify career

opportunities which match their own personal passions. Each year will focus on a different theme, beginning with sport explored through the lens of football. Years 2 and 3 will delve into careers in music and drama.

At the same time we will continue the *Bitesize Careers Tour*, matching the provision of 2025/26 which reached 118,718 secondary school students with 143 visits across 35 different locations across the UK.

Children's

CBBC stands alone as the only provider of live action drama and comedy for UK children aged 7 and over. Key drama titles include more new episodes of *Girl Troop vs Aliens*, *Lady Grace Mysteries*, *Odd Squad* and *Dexter Procter: the 10 Year Old Doctor*. Our biggest-hitting Factual series will continue to deliver both entertainment and information: *Operation Ouch*, *Horrible Histories*, *Deadly 60*, and *Blue Peter*. The very unique My Life child-centred documentary strand will also continue for a 15th series, including international stories such as *Girl On Fire* following volunteer teenage firefighter Tallarah as she prepares for her first real emergency in the Australian bush.

Alongside *Horrible Science* returning to CBBC, the exhibition *Cosmic Chaos* which is currently running in Manchester, will transfer to the Science Museum in London in January for the first time.

Our long-term objective to develop more UK animation for the CBBC audience continues to bear fruit, with five new series launching in 2026/27. Action and adventure are the central themes of *Digi Girl* and *Vanishing Point*. Comedy is the goal for animated sketch show *Collideoscope* and *Pablo Next Level*, which takes our CBeebies character onwards and into Primary school, continuing its mission to portray authentically autistic experiences. The series is produced in Northern Ireland, as is *Captain Onion's Buoyant Academy for Wayward Youth*. This is the second commission to come from our Ignite initiative to find new UK animation talent.

CBeebies animations to highlight this year include *Zog*, giving Julia Donaldson's beloved Dragon from the BBC Christmas specials his own series. *Mae Bee* is a charming new series about a young child gnome who dreams of being big. *Go Jetters Go* is the return in a new form of our popular geography-driven series which brings to our audience iconic locations and fun facts from around the world.

This will be a very rich year for CBeebies live action storytelling with the continuation of some recently launched new series. *Waffle's After School Club*, *Andy's Dino Island*, *The Football Fantastics* and *Dodge's Pup School* have all been recommissioned, as has the highly regarded mixed media series *Musical Storyland* which brings together orchestral music with animated folk tales. Learning about music is also key to a new show *Tiny Tunes*, made especially for a young audience who use British Sign Language. On top of

these comes the much-anticipated return of *Balamory*, filmed once more on the Island of Mull along with studio scenes shot in Glasgow.

New CBeebies factual programmes will serve children's love of all things in nature, both flora and fauna, with strong plants and gardening themes. *I Can Grow It* sets our presenter Aaron in an urban Birmingham garden, demonstrating how nature and the seasons can be found everywhere in the UK, while *What's In Your Plant Pot?* shows children the inner workings of plants. Wildlife presenter and cameraman Hamza Yassin takes our audience close up to some of the most iconic species on the planet in *Hamza Loves Animals: Africa*.

During 2026/27 we will increase our BBC Children's YouTube presence, with additional channels to complement recent launches featuring CBBC drama with *All The Drama* and factual entertainment with *Epic Facts*. A new comedy channel will feature existing favourites such as *Danny + Mick* and *Pickle Storm*, and a new factual channel will provide inspiring real-life stories from our *My Life* strand, *Newsround* and across the BBC to help young audiences benefit from our public service content wherever they are watching.

For parents of younger children, a CBeebies Parenting YouTube channel is also currently in development, to support families with practical advice and resources. This is a continuation of our CBeebies Parenting offer which was launched last summer and will next feature a big moment in May to support the mental wellbeing of parents.

For families the *CBeebies House Party* live events are returning in the summer, with a bigger offer than in 2025. CBeebies Bedtime Stories will be featured at the British Library in April for Fairy Tales, part of the UK's Year of Reading, and also at libraries around the UK.

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

The BBC is committed to telling high-impact stories that matter right across the UK, building content brands and formats that have universal appeal, and bringing audiences and families together. Homegrown storytelling, regional investment, creative diversity, and support for the UK's creative industries are key priorities to ensure the BBC portrays and represents everyone. Building on the progress made to date, we continue to move people and decision-making across the UK, and are accelerating plans to go further.

This year we will scale our offer on YouTube to help connect with our lightest audiences in new ways. Under the strategic partnership with YouTube mentioned earlier, we will invest in new digital content formats to build targeted communities for UK children and young adults, alongside promoting our key brands across video, audio, sport, children's, providing trusted news, and driving commercial growth through global fandoms. The

partnership also includes a new training programme to upskill the next generation of content creators across the UK.

Driving engagement and habit with the BBC's digital services is also a core focus this year. Major events like the Men's FIFA World Cup 2026 in the summer will be key moments to bring audiences together, while continued product and content innovation will help us build a more habitual relationship with audiences all year round.

On BBC iPlayer we will continue to improve personalisation and user experience, testing new digital content formats across our services including short-form video to help audiences discover and engage with BBC content.

On BBC Sounds we will grow our News and Speech streams, launch a new 6 Music stream (pending completion of the regulatory process), improve the smart speaker listening experience, and transform discovery for live shows and events. We will further expand audiovisual collaborations with BBC iPlayer and YouTube as well as explore the role of video on BBC Sounds. Finally, new podcasts introduce presenters and formats to the platform as back the best of new British audio creators.

Highlights from our content plans for the year ahead are outlined below. We will keep focusing on the content our audiences value most, even as financial constraints mean we'll need to make some hard choices, guided as much as possible by audience needs.

Video:

Arts

In Arts we will showcase the very best of UK culture with an ambitious slate of original arts documentaries and world-class performances from across the UK.

Premium documentaries include a bold new three-part series exploring how Charles Dickens, an obsessive night walker, drew inspiration for his novels from the characters and stories he found on the streets of Victorian London after dark. *Lucy Worsley's Keys to the Castle* will unlock the secrets of some of Europe's most extraordinary palaces across four episodes, including Blenheim Palace, the Palace of Versailles, Neuschwanstein Castle and The Doge's Palace.

Audience favourites will also be back, including *Rob and Rylan's Greek Odyssey*, *In My Own Words*, *Extraordinary Portraits with Bill Bailey*, *Fake or Fortune?* and *Hidden Treasures of the National Trust*.

Literature and reading remain central to BBC Arts' offer, with new episodes of *The Read* covering classic titles including *The No. 1 Ladies' Detective Agency*, *Little Women* and *Oliver Twist*, fresh programming to coincide with UK-wide literacy initiatives including the *National Year of Reading*, and newly commissioned *BBC Bookworm* content for TikTok.

Classical music, performance, and dance programming will be wide-ranging with another stellar summer season of *BBC Proms*, the return of *Inside Classical*, and the crowning of a new *BBC Young Musician*. In 2026, BBC Arts will also broadcast the 50th anniversary Olivier Awards, celebrating the very best of British theatre.

Factual

In factual we will see a suite of programming – new and returning – across our genres. New documentary programmes include *Our People* from Molly Dineen; *Taken: Britain's Forced Adoption Scandal*; *Children of the Blitz*; and three new films with Stacey Dooley.

Successful returning brands offering distinctive observational access include *Forensics* which shows the role forensic science plays in bringing criminals to justice in the West Midlands; *Reported Missing*, co-commissioned with BBC Scotland, which follows the search for missing people across Glasgow and Edinburgh; and *Ambulance* focuses on Yorkshire paramedics.

The makers of *Murder 24/7*, which also returns for a new series, will also bring audiences brand new *Emergency 24/7* which tells the urgent stories from the busy A&E at Southmead Hospital, Bristol.

In Natural History, a range of programming will mark Sir David Attenborough's 100th birthday, including an event at the Royal Albert Hall – *Attenborough: 100 Years on Planet Earth*.

Matriarch features Jane Goodall's last major interview; and *Blue Planet III* explores dazzling new underwater landscapes.

In a world awash with misinformation, Science shines a light on the biggest science issues of our time, with titles including *Buried*, which follows Michael Sheen as he digs into claims of chemical contamination in South Wales; *Doomscroll Doctors*; and *Evolution*.

History tackles challenging stories from the recent past including *Brexit* from filmmaker Norma Percy; *Damilola Taylor: The Last 24 Hours*; and *Michael Jackson: Legacy (w/t)*.

Religion asks whether living a modern lifestyle is compatible with being a good Catholic in *Harry Clark Goes To Rome*. The hit series *Pilgrimage* returns with a stunning journey rooted in England's rich, Christian history, travelling through the North East and there will be a range of ambitious programming exploring the crucial role different faiths and beliefs play in society, to be announced later in the year.

Drama

In drama we will continue to back the best homegrown storytellers and deliver unmissable, distinctive and captivating shows from across the UK. These include the hotly anticipated state-of-the-nation drama *Dear England*, adapted from James Graham's hit play about Gareth Southgate and the England men's football team; Richard

Gadd's *Half Man*, filmed in and around Glasgow; and Tony Schumacher's *The Cage*, a high-stakes, high energy crime story set in the world of a Liverpool casino.

Writer and director Charlotte Regan brings us her debut TV series *Mint*, a darkly comic and unconventional drama about a crime family's inner life; while in *The Rapture* Bryony Kimmings and Rebecca Manley adapt Liz Jensen's bestselling novel to create an apocalyptic thriller set in Wales.

Babies, from Mum creator Stefan Golaszewski, is a gripping and tender love story that explores the resilience of a couple navigating the heartbreak of pregnancy loss.

Set in the charged world of Manchester's high net worth divorce circuit, *The Split Up* centres on Kishan Law – a powerhouse British South Asian family firm, with story and characters created by Ursula Rani Sarma, based on Abi Morgan's *The Split*. Catherine Shepherd's *Two Weeks in August* follows a group of friends reuniting for a summer holiday, while *Honey* is Emma Moran's fast-paced and funny tale of an MI6 spy in 1980s Berlin.

Jed Mercurio's *Line of Duty* – one of the UK's most watched dramas – will return to grip the nation, while breakout hit *This City is Ours*, created and written by Stephen Butchard, will build on the success of last year's debut with a second run.

Counsels, co-created by Bryan Elsley and BBC Writers' Drama Room graduate Gillian McCormack, follows five young lawyers who trained together at one of Scotland's elite law schools, and are now scattered across the profession and find themselves facing each other in the courts of Glasgow. Elsewhere, *But When We Dance* is a touching story about two people with lots in common – a great sense of humour, a love of dance, and Parkinson's, while award-winning auteur Hugo Blick returns with original new series *California Avenue*.

A *Call the Midwife* prequel series, created by Heidi Thomas and set in Poplar during World War Two, will debut on the BBC in 2026. BAFTA-winning Belfast police drama *Blue Lights* will return for a fourth series, while Tom Edge's hit thriller *Vigil* is back for a third instalment alongside new series of beloved hit dramas *Death in Paradise*, *Beyond Paradise* and *Shetland*. Continuing dramas *EastEnders*, *Waterloo Road* and *Casualty*, celebrating its 40th anniversary this year, will entertain viewers across the country.

Comedy

In comedy – where the BBC commissions more original British scripted content than anyone else in the UK – we will see an exciting range of new titles complemented with much loved returners.

New titles include *Twenty Twenty Six*, from the team behind the BAFTA winning *W1A* and *Twenty Twelve*, written by John Morton and starring Hugh Bonneville and Hugh Skinner.

Ann Droid, written by Diane Morgan and Sarah Kendall, features an overly attentive, socially inept humanoid robot, starring Diane Morgan, Sue Johnston and Paul Ready.

New sitcoms include *The Reluctant Vampire*, written by Rob and Neil Gibbons, based on the books by Eric Morecambe and starring Lenny Rush. *Better Later* from Ruth Jones and Steve Speirs, filmed in Brecon, is the story of an unlikely friendship between two people who meet at a knee trauma clinic. *Bill's Included*, written by Ben Ashenden and Alexander Owen, will see Rob Brydon play a middle-aged divorcee who staves off financial ruin by renting his spare rooms to students. And from the BBC Comedy Sitcom Project, Jessica Knappett's sitcom *Push* is set in the NHS maternity unit of a small rural hospital in West Yorkshire.

Returning series include Middlesbrough based *Smoggie Queens* written by Phil Dunning, *Amandaland*, starring Lucy Punch and Joanna Lumley, and the popular Welsh murder mystery, *Death Valley*, starring Timothy Spall and written by Paul Doolan. Also back is the acclaimed detective series *Ludwig*, created and written by Mark Brotherhood and starring David Mitchell and Anna Maxwell Martin.

Irish sitcom *Young Offenders*, written by Peter Foott, is back, and Northern Irish comedy *Funboys*, which debuted as a BBC Comedy Short Film written by Rian Lennon and Ryan Dylan, also returns. Gregor Fisher and Greg McHugh are back for a second series of Scottish sitcom *Only Child*, written by Bryce Hart. Lee Mack's multi award-winning *Not Going Out* will return, alongside comedy sketch show *Ellie and Natasia*, from Ellie White and Natasia Demetriou.

Entertainment

In entertainment, we will continue to be a destination that brings people together across the UK for unmissable moments.

An all-star cast will assemble in the Scottish Highlands ready to play the ultimate game of deceit and betrayal in the second series of *The Celebrity Traitors* whilst *The Traitors* returns for its fifth series. Audiences will get a dazzling display of ballroom with brand-new presenters at the helm of *Strictly Come Dancing* and there will be more feel-good fun from *Michael McIntyre's Big Show* and *The Wheel*. In addition, *Race Across the World* and *Celebrity Race Across the World* will return, along with the popular *The Great British Sewing Bee* and *Interior Design Masters*. Bill Murray will play golf across Northern Ireland in a new six-part series, and Matt Willis will front a new series exploring addiction recovery in south Wales.

Spring 2026 will see the biggest names from the worlds of film, television, music and beyond welcomed onto *The Claudia Winkleman Show*.

Wisdom of the Crowd is a new quiz-based entertainment show hosted by comedy superstar John Bishop that is coming to Saturday nights later in the year.

Britain's toughest job interview *The Apprentice* returns alongside the first ever full-length series of *The Celebrity Apprentice*; and the ultimate test of speed and strength will be back with more from the mighty *Gladiators*. Ru Paul will hope to be dazzled once more in the latest series of *RuPaul's Drag Race UK*; whilst the *Eurovision Song Contest* will celebrate its 70th anniversary live from Vienna. And there will be lots of star-studded fun and fundraising from both *Children in Need* and *Comic Relief*.

Viewers can look forward to play-along fun with *Alan Carr's Picture Slam*, *The Weakest Link* and *The Hit List*, plus *MasterChef* returns from its new home in Digbeth including new series of the Professional and Celebrity versions. *Dragons' Den*, *The Graham Norton Show* and *Have I Got News for You* will be back as well as much-loved quiz shows including *Mastermind* and *Celebrity Mastermind*, *Would I Lie To You*, *Only Connect*, *Pointless* and *University Challenge*. Comedy royalty and fresh new faces on the stand-up scene will take to the stage in *Live at the Apollo*.

Sport

In sport, our content offer will span major national events to underrepresented competitions, with coverage ranging from live broadcasts to audio commentaries to digital formats across BBC Sport app/web. Our content will help audiences both understand and engage with sports right across the UK.

In April, the Women's Six Nations Championship coverage will exemplify this. With exclusive rights, we will champion the conversation on the women's game, combining live coverage, expert voices and personality-led storytelling to serve existing fans while bringing new audiences into the sport.

The conclusion of the Men's domestic football season with the Men's FA Cup Final in May remains one of the UK's most powerful shared sporting moments and we will reflect its scale, tension and legacy across TV, radio, digital and social – ensuring all audiences can experience it in ways that suit them and stay connected for longer.

Our continued focus on women's sport will be seen again with the T20 Women's Cricket World Cup, where we will deepen relationships with highly engaged audiences and open the door to new ones, reinforcing the BBC's role in championing the women's game.

Summer will see the return of the Wimbledon Championships, where tradition will meet innovation, while the Men's FIFA World Cup 2026 will be a chance to unite the nation, reach millions across platforms and tell stories that go beyond the pitch, with Scotland competing for the first time since 1998. Our coverage will deliver insight, context and human stories, helping audiences understand not just what happened, but why it mattered.

As the domestic football season begins in August, we will build daily habits through addictive, always-on content, 365 days a year. From the FA Cup, Women's Super League

and expanded Premier League radio commentaries to digital rights for La Liga, the Bundesliga and the UEFA Women's Champions League – alongside iconic brands such as *Match of the Day* and hit podcasts including *The Wayne Rooney Show* – we will evolve formats, reach younger audiences and deepen engagement across every platform. We are also scaling our My Club Daily pilot to cover more football teams and reach more fans. It uses GenAI tools (text re-versioning and synthetic voice) to create bespoke audio bulletins of the latest football news for fans. Each bulletin is checked for accuracy by our editorial team before being published.

Across the year, we will also bring audiences closer to the drama and humanity of athletics, through the Diamond League and the London Marathon – connecting elite performance with everyday inspiration and reflecting communities across the UK.

The calendar year will culminate with *BBC Sports Personality of the Year* – a celebration of sporting excellence, shared moments and national pride.

Audio:

Music

In music, we will continue to focus on reaching large and diverse audiences at scale through ambitious programming and exciting live events.

Programming highlights will include Radio 2 celebrating the 80th birthday of legendary presenter Bob Harris and the 70th anniversary of the Official Album Chart. Celebrations continue at Radio 6 Music where we will celebrate Record Store Day in April 2026 by decamping to a record store for a special show dedicated to the love of vinyl.

At Radio 3, we will hear *Key Changes: Radio 3's Essential History of Classical Music*, as well as special programming at Breakfast exploring the East Anglian Coast and landmark new content to mark the 200th anniversary of Beethoven's death. At 1Xtra Future Figures will showcase exceptional individuals and organisations who are making Black history. Asian Network will reflect key South Asian religious festivals including Diwali and Ramadan.

Radio 1's Big Weekend will come to Herrington Country Park in Sunderland in May and the station will host Dance Weekends in Ibiza and Malta over the summer. Radio 2's 21st Century Folk will return in the summer, followed by Radio 2 in the Park from City Park, Stirling in Scotland in August. The much-loved Piano Room month will also return with some of the world's most loved musicians performing with the BBC Concert Orchestra. The BBC Proms will, of course, run from July to September with the BBC's Orchestras and Choirs at the heart of the season and every note available on BBC Radio 3. On BBC Radio 6 Music, New Music Fix Live will shine a light on grassroots and underground music scenes in November plus spotlight on Independent Venue Week in January 2027. Radio 1Xtra will bring listeners coverage of the Notting Hill Carnival and City Splash

festival as part of 1Xtra's Dancehall Weekender. And finally Asian Network will celebrate British Asian music and culture with events like Asian Network Certified.

Whether in programming or live events, our role in supporting UK music and artists is unrivalled and we will continue to champion the most exciting new talent over the course of this year. Radio 1 will continue with Sound of 2027 and Dance Awards 2027 as well as Annie Nightingale's Pioneers awards and the annual Christmas DJ takeover. 1Xtra will continue to showcase contemporary Black music and support new and emerging UK acts. Asian Network's All Star DJ Takeover will feature both new and established British Asian artists, whilst Asian Network Represents will showcase new and undiscovered presenting voices. There will be opportunities for young artists to appear on BBC Music Introducing stages at festivals right across the UK including Reading and Leeds, The Great Escape, SXSW, Radio 1's Big Weekend, TRNSMT and Eurosonic.

In addition, BBC Introducing Live returns with workshops and open mic sessions in cities across the UK and will continue to feature new and under the radar artists in their weekly shows on both national and local stations. We will also continue to champion music education for young people, with nationwide project BBC Get Singing launching more songs and resources for 11-14 year olds on BBC Bitesize.

Finally, we will deliver a number of exciting partnerships throughout the year to showcase and to bring together the diverse backgrounds of our listening communities. This will include a partnership with V&A East on their inaugural exhibition, the Music is Black, where we will launch programming across platforms. Radio 2 and 1Xtra will once again work with Children in Need: a Radio 2 presenter will undertake a challenge in aid of Children in Need in November, and Radio 1Xtra via the We Move Fund, which aims to empower Black children and young people through youth social action. BBC Radio 6 Music will celebrate LGBTQ+ voices throughout June 2026 with a Loud and Proud season of special shows, guest presenters and mixes. Radio 3 Unwind marks Mental Health Awareness Week and throughout the year continues to offer distinctive content on music and wellbeing.

Speech

In speech, our offer across Radio 4, Radio 5 Live and BBC Sounds showcases our deep commitment to distinctive journalism, ambitious storytelling and a high-quality on-demand listening experience.

Radio 4 – which will celebrate its 60th anniversary in 2027 – will continue to deliver a rich mix of investigative series, cultural storytelling and bold drama throughout the year.

In fact, we will see a new series of *The Gift* with Jenny Kleeman and the return of *The History Podcast*, which this year explores the UK's relationship with football and the World Cup and will be presented by David Baddiel. Plus Josh Baker is back with his first major podcast since the BBC's most awarded audio series *I'm Not A Monster*.

In investigations, the team behind *Buried* return with a new investigation, this time in collaboration with Chris Packham, and throughout the year the hit strands *Shadow World* and *Intrigue* will continue to be a home for world-class journalism and compelling long-form narrative storytelling.

In arts, a new series of *Spheres of Influence* will excavate the forgotten influences which shaped the creation of some of our greatest artistic works; Mariella Frostrup will explore the life and writing of Sylvia Plath across three programmes; and we will retell the history of the twentieth century as seen through the rise and rise of the guitar. In addition, the life and work of Tom Stoppard is celebrated with a series of special programming, *Celebrating Stoppard*.

In drama, our offer will also include a new *Limelight* production, *The Wraith*; and the third series of *Central Intelligence* with Kim Cattrall and Johnny Flynn. Two new dramas from the team behind the hit drama *People Who Knew Me* will also join the schedule.

In comedy, Radio 4 will showcase established as well as new voices to listeners. An exclusive new series of the cult podcast *Brian & Roger* will be launching on the network; *Why in the Name of Pierre Novellie* returns with a second series and Omid Djalili will host *Omid Djalili: Noise Pollution*.

In addition, Alistair Green will host a brand-new spoof podcast and *P.O.V.* will return, highlighting the best online comedians and creators. There will be new standup from Emer Macguire, Amy Annette, Matt Hutchinson, Maria Shehata and Nina Gilligan and returning favourites such as *Strong Message Here*, *The Naked Week* – part of Friday Night Comedy – and *Unspeakable*, hosted by Phil Wang and Susie Dent, will remain central pillars of the comedy output.

Radio 5 Live will continue to be the voice of the UK in 2026, providing a dynamic blend of live news, breaking sport, current affairs and entertainment.

In news, Nicky Campbell's daily phone-in will continue to offer audiences a platform to debate the biggest issues of the day, while Matt Chorley will combine insight and humour across his weekday politics programme and the accompanying *Urgent Questions* podcast. Naga Munchetty will maintain her in-depth journalism across women's health, science and broader social issues, including her *Time of the Month* strand.

In sport, 5 Live will be at the heart of the BBC's coverage of the Men's FIFA World Cup 2026, providing trusted commentary, expert analysis and exclusive behind the scenes insight from host cities. Our extensive Premier League coverage will also continue, broadcasting more live matches than ever before. We will continue to invest in on-demand including *Football Daily* at the World Cup with Rick Edwards, a new instalment of *Sport's Strangest Crimes* focusing on tennis, and continued momentum for hit titles such as *The Wayne Rooney Show* and *Games Gone: The Steve Bracknall Podcast*.

Finally, we will return to the Crossed Wires podcast festival in 2026 with an expanded presence.

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

The BBC’s integral role in the UK’s nations, regions and communities is a pivotal part of our offer to audiences. Our network of national and regional services plays a vital role in bringing people together, celebrating and developing homegrown talent and creativity, and pursuing truth with no agenda, in a year which will see national elections in Scotland and Wales, and a range of elections across regions in England.

This year will also see multiple home nations competing at the Men’s FIFA World Cup 2026 in the USA, Canada and Mexico, with the Scotland team at their first World Cup since 1998. We’ll cover not just the stories of the national teams in action, but also what this means to fans and communities at home. As referenced previously, we will also be scaling our My Club Daily pilot to cover more football teams and reach more fans.

From this April, we will bring together our Content and Nations commissioning teams, with Nations and Network genre commissioning working as one, with a single UK-wide strategy and process. This means local and national expertise will join forces to create brilliant content for audiences everywhere. Our co-commissioned content will start to have an increased focus on portrayal, with this change fully in place from FY 2027-28. We will also support the BBC’s wider YouTube strategic partnership, with new channel launches and investment into content for a YouTube-native audience ensuring more BBC content is accessible to all audiences.

Nations teams will also deliver Make a Difference Awards across all nations and regions, and further champion the lives of our award winners across our communities.

Our Nations and Regions services will be delivered across:

- 17 BBC regional/Nations TV news programmes – which, looking at overnight performances, regularly delivers greater audiences than any other TV news offer in the UK
- 45 radio stations and BBC Sounds services connecting communities across the UK
- 43 online news services across England – alongside national online services in Wales, Scotland and Northern Ireland
- A portfolio of high-impact sport, drama, factual and comedy content for BBC iPlayer and BBC Sounds commissioned from across the devolved nations.

We also continue to develop our Across the UK Programme, to bring the BBC's decision making and teams closer to the audience they serve. This is discussed in the transformation section below.

We will continue to prioritise investment in the content that we know resonates most strongly with our audiences. However, all our decision-making must be understood within a challenging financial context, which requires us to make difficult choices, where delivering for our audiences will remain our guiding principle.

BBC Local (services in England)

BBC Local sits at the heart of communities in England, spanning 39 Local Radio stations, 43 news websites, 13 regional TV news programmes at 6.30pm on BBC One, in-depth documentaries, plus local content on the BBC News App, BBC Sounds and BBC iPlayer. Our teams are committed to capturing the full breadth of local life, through moments of celebration, challenge and change.

When local elections take place on Thursday 7 May, BBC Local will deliver clear, impartial and comprehensive coverage of both the electoral process and the real issues shaping people's daily lives. Your Voice returns along with People's Panels, putting audiences at the heart of our coverage.

We continue to champion the traditions, identity and originality of local life in new ways. BBC Local remains the home of England's rich cultural heritage, from live streaming Brockworth's cheese rolling and the Ottery Saint Mary burning tar barrels to the World Coal Carrying Championships in Gawthorpe, the Cotswold Olimpicks and Notting Hill Carnival on BBC Sounds and iPlayer.

We also inform, support and connect audiences. In May 2026, we will launch a dedicated Cornish language podcast and new BBC Bitesize content, supporting efforts to protect Kernewek, the Cornish language.

Across the country, we will once again shine a spotlight on extraordinary local heroes through the Make A Difference Awards, with winners honoured at ceremonies nationwide in September.

In the Midlands, we will be there as the European Athletics Championships come to Birmingham in a UK first this August. And in Sunderland, BBC Radio Newcastle partners up with Radio 1 as Big Weekend comes to the city in May.

Following one of the wettest winters on record, a strand focused on our changing climate will play across the West and South West powered by data journalism and powerful real-life accounts. Then in Oxfordshire we'll be investigating illegal waste and devote a special programme looking at water supply issues that continue to cause problems in the South East.

Ahead of Armed Forces Day in June, a special military series will reflect armed forces communities in the South West, offering insight into life on base and beyond. Pan-network editorial moments such as *Farmwatch* also return later in 2026.

Audiences can look out for brand-new and returning podcast series on BBC Sounds from BBC Local with *Strange But True Crime* returning, *The Forgotten Dead*, and a compelling new chapter in *The Crime Next Door* franchise with *The Beast of Birkenhead*, straight from Radio Merseyside.

As new platforms and technologies emerge, we are innovating to strengthen and develop our offer. We will explore the development of local YouTube channels working in partnership with the rest of the organisation, and we're using new technology to provide an even more local service to football fans with My Club Daily.

We are the home of local sport, covering news and commentary for over 150 clubs across England, and this year we will grow our online coverage and build on fan favourite podcasts like *Leeds United: Don't Go to Bed Just Yet*.

We also continue to safeguard and strengthen outstanding local journalism through our Local News Partnership with the industry. The Local Democracy Reporting Scheme has delivered more than half a million stories to 1,100 regional outlets, ensuring consistent, transparent reporting on council decisions, planning applications and the local issues that matter most.

BBC Scotland

BBC Scotland's news and current affairs will produce comprehensive coverage of the Scottish Parliament election, in English and Gaelic. We will further develop our news offer on BBC Radio Scotland, considering possible changes building on the launch of the *Breakfast* programme, and we'll tell the story of the Tartan Army in America, and how Scotland's communities come together during the Men's FIFA World Cup 2026 tournament.

In sport, we'll show Scotland men's football internationals up to and including the 2026 FIFA World Cup Finals. There will be men's and women's Scottish Cup action and the Youth Cup Final, alongside radio football commentary and analysis, and our coverage of women's football and rugby will continue. We will cover stories from 2026 Commonwealth Games, and we will use our digital platforms to cover other sports, including curling. Our Gaelic services will also provide coverage of women's and men's domestic and international football, rugby and shinty.

2026/27 is a big year for our scripted content, several of which we've highlighted earlier. Titles include Richard Gadd's new drama *Half Man*, in partnership with HBO, series three of *Granite Harbour*, new crime family drama *Mint*, and returns of *Vigil*, *Shetland* and comedy *Only Child*. *River City* ends this year, with an extended finale episode and

documentary celebrating the show, and we launch our legal drama *Counsels*, featuring new and established talent. BBC ALBA will seek feature film ideas with BBC Film, co-commissioning short, digital-first drama focusing on the Highlands and Islands with BBC Scotland, and partner with Screen Scotland on talent development initiatives and a range of partners on a second series of *An t-Eilean / The Island*.

We will reflect the breadth of Scottish life to audiences across the UK through co-commissions including *Highland Cops*, *This Farming Life* and *Surgeons*. We'll launch a new series of award-winning *Murder Trial* and factual entertainment series, *Race Against the Tide*, set in St Andrews.

New Gaelic quiz format, *Mas Fhìor*, launches, and *Inside Barlinnie* and *The Agency* also return, while BBC ALBA presents a documentary series filmed in a Lewis hotel and an Argyllshire croft. Various events will be marked including music festival TRNSMT, Hogmanay and Burns Night. On BBC ALBA, coverage includes *Celtic Connections*, *Belladrum* and *Hoolie in the Hydro*, Am Mòd and The Young Traditional Musician of the Year competition in collaboration with Radio Scotland.

In audio, we'll continue to review Radio Scotland's performance and schedule, with plans to further develop the audience offer across the year to support Scottish listener needs. New podcast titles include a series on the Lockerbie disaster. A further series will examine the case of Scottish convicted murderer Colin Campbell (formerly Norris). There'll be daily content from the Scottish Football Podcast, and the return of *Sacked in the Morning*.

Meanwhile, on BBC Radio Nan Gàidheal, new music strand *Ceòl Ùr gun Sguir* will showcase music from Scotland. New music brands such as *Fonn*, co-produced with RTE Radio na Gaidhealtachta, will be developed. Visualisation of learning content and the development of Gaelic podcasts will continue.

BBC Cymru Wales

The Senedd Election in May will be a defining moment for Wales, and BBC Wales' foremost priority for the year ahead. With the expansion to 96 Members and the possibility of a new Welsh Government, the election represents the most significant democratic shift since devolution. BBC Wales will ensure audiences across the nation – and the wider UK – are informed, represented and able to engage with the debates that will shape Wales' future. Our News teams will provide comprehensive, trusted coverage across television, radio, digital and social platforms. Under the Your Voice, Your Vote banner, content will be tailored to younger and harder-to-reach audiences, ensuring their concerns are reflected and understood. We will also deliver in-depth analysis using the BBC Verify brand, while dedicated teams work to identify and challenge misinformation and disinformation throughout the campaign.

Alongside our election coverage, BBC Wales will continue to deliver a rich slate of original English language programming that showcases Welsh talent and stories. *The Rapture*, a near future climate thriller, will air on BBC One whilst *Death Valley* returns for a second series starring Timothy Spall and Gwyneth Keyworth. As mentioned earlier, there will be the new comedy drama, *Better, Later* featuring Ruth Jones and Steve Speirs around Brecon. There will be some challenging documentaries, including *The Matt Willis: Recovery Project* exploring addiction and rehabilitation whilst Michael Sheen will uncover the toxic legacy of chemical production in Wales. BBC Wales will also mark the 60th anniversary of the Aberfan disaster with content across its services.

As part of the BBC's broader YouTube strategy, BBC Wales will launch a dedicated YouTube channel to showcase bold, homegrown content and to connect with new and younger audiences through digital first formats.

Radio Cymru will celebrate its fiftieth anniversary in January and will offer extensive coverage of the National and Urdd Eisteddfodau, the Royal Welsh Show, the Winter Fair and other landmark events. To celebrate 20 years of Tafwyl, the station will collaborate with the BBC National Orchestra of Wales (BBC NOW) on a special Hoddinott Hall concert featuring popular band, Bwncath. Six new radio dramas will be commissioned, alongside programming celebrating Welsh cultural institutions such as Portmeirion and Brynaman Cinema.

Radio Wales will strengthen its community connection through Make a Difference, expand its *Crime Next Door* podcast brand, and deliver full Senedd election coverage including leader phone ins and Results Day programming. *Live at Your Local* will continue to bring music shows into communities across Wales.

Sport output will include Commonwealth Games coverage, coverage of the Welsh men and women's rugby union Six Nations participation and the previously mentioned AI powered My Club Daily bulletins will be expanded to include Cardiff City, Swansea City and Wrexham AFC.

BBC NOW will represent Wales internationally with a major tour of Spain in April 2026, followed by a return to the Aldeburgh Festival. The orchestra will perform five BBC Proms concerts, including a collaboration with the National Open Youth Orchestra and the final Prom with Principal Conductor Ryan Bancroft. Concerts and community projects will continue across Wales, from Aberfan and Neath to Bangor, Brecon and Newport.

BBC Learning will support young people with new Bitesize GCSE content aligned to Made-for-Wales qualifications, alongside Senedd election explainers designed for younger audiences.

BBC Northern Ireland

We will reflect the distinctiveness and diversity of Northern Ireland across our services – connecting people and places and bringing local stories to the widest possible audience.

BBC Radio Ulster/Foyle will maintain the breadth of its programme offering, combining music, speech and specialist content. We want to grow the critical appeal of strands such as *Assume Nothing* (which has enjoyed local and UK-wide resonance on BBC Sounds) and to further extend the reach of *The GAA Social* and *Ireland Rugby Social*. Innovation and renewal will be key priorities over the next period, building on the schedule changes that we introduced last year. And we will want to ensure that listener voices and engagement remain a defining feature of our service with outside broadcasts, discussion programmes and activities linked to the Make a Difference initiative.

BBC News NI will reflect community life across the region and in all of its different aspects. It will make effective use of the BBC's specialist and area-based reporters – explaining what's happening and helping audiences to understand its context. We will want to maximise the editorial and audience benefits of new studio facilities in Broadcasting House, Belfast (which will allow for the full visualisation of radio news programmes) and to make our journalism more readily accessible on digital platforms. We will respond to changing audience needs and the insights that research and feedback provide. *Spotlight* will continue to provide landmark investigative journalism; *Talkback* and *The Nolan Show* will facilitate listener-led discussion; *The State of Us* will deliver news-based conversation and analysis for BBC Sounds and YouTube audiences; and our teams will deliver ambitious coverage of Fleadh Cheoil na hEireann in Belfast and local connections with USA 250. All of this will be in addition to reporting about the work of the Executive and preparations for the next Assembly election.

We will deliver a range of locally produced television programmes for and from Northern Ireland. New commissions will include: returning series of the critically acclaimed Irish language drama *Crá*, *The Band*, *Fun Boys* and *The Long and Short of It*; *Peelers*, a cutting edge documentary series with Stephen Nolan on the work of the PSNI; *The Road to Revolution* and its account of Ulster-Scots' involvement in the Declaration of Independence; *Greatest Gardens* with Diarmuid Gavin and Carol Klein; and Carl Frampton's revealing documentary on the probation service. All of this will be in addition to filming new series of *Blue Lights* and *Line of Duty* mentioned earlier, and the further development of BBC network commissioning presence and partnerships in Northern Ireland. These will provide significant benefits for the creative economy and local cultural representation at a UK-wide level.

We will renew our long-established partnership with Northern Ireland Screen, seeking to ensure its relevance and success into the future. And we will continue our work with Libraries NI and the Ulster Orchestra and explore ways in which this can be further

enhanced. We will also welcome BBC audiences back to a newly refurbished Broadcasting House and its state-of-the-art facilities and performance spaces.

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

In 2026, we are living through profound and accelerated global change. The established world order is being reshaped as conflicts continue in our own continent and beyond. Amid this instability, the BBC remains the world's most trusted news provider, reaching 418 million people internationally on average per week.

This year, the World Service will continue to provide world-leading, impartial journalism in more than 40 languages. In times of crisis, we know that we must operate with agility; we also need to operate as efficiently as we can. In 2025, we were able to launch a new service for the people of Iran, and to sustain our radio services for Gaza and Sudan. We are committed to protecting the World Service's capability to launch new services at speed when needed and will invest accordingly throughout the year.

Building on the successful deployment of AI translation technology in our new Polish service, we plan to expand our offer with new, AI-supported services in Eastern Europe – a region marked by rising disinformation and threats to media freedom. We will continually review opportunities for further launches, targeting regions with elevated need for impartial journalism.

BBC Monitoring is a vital intelligence resource for the UK government and other key clients including BBC News. Monitoring over 3,000 media sources in 100 languages, its teams provide rapid alerts, reliable translations and expert insight spanning around 150 countries - delivering fast, trusted understanding of the global information landscape. In the year ahead, BBC Monitoring will invest to enhance its AI enabled analytical capabilities, used to surface trends and insights. We will deploy new tools to track a broader and more diverse range of social media platforms, ensuring comprehensive coverage of emerging narratives and information environments.

There are many, including state actors, who seek to deny access to our content. We will invest in technical solutions to enable more audiences to find our journalism despite attempts by hostile actors to block, disrupt or throttle our services.

This year, we will execute an action plan to reach more younger and female audiences. As consumption habits continue to evolve, we will diversify our coverage on platforms like YouTube and TikTok, and double down on short-form video and podcast formats.

We will also produce more educational content. In 2025 we added an Arabic edition to our award-winning educational programme *Dars* for Afghanistan. Now in its second series, we will distribute it across YouTube, TikTok and our emergency lifeline radio to

maximise the reach of this critical service at a time when millions of Afghani children are not in school.

The best of our World Service journalism is now available on BBC2 through our new programme *Global Eye*, presented by World Service reporters from locations as varied as the Kashmir border, the Brazilian rainforest and the glaciers of Alaska. Following its successful UK launch, we will grow this strand in the year ahead and reversion it in Persian and Arabic. The World Service teams have recently been recognised with awards including the Grierson Award for Best Current Affairs Documentary and multiple Association of International Broadcasting Awards.

The continuation of the World Service is dependent upon sustainable and sufficient funding to allow long-term planning and the ability to build audience trust in different global markets. We will continue to work with the UK Government to secure a long-term funding model that will safeguard our ability to innovate, invest in priority regions and respond rapidly to crises.

3.2 Transforming Key Business and Organisational Focus Areas

The BBC will continue the evolution of its entire organisation to ensure it is equipped to sustain growth, respond to challenging financial pressures and meet changing audience expectations. This includes strengthening leadership, culture and capability; accelerating transformation to improve productivity and financial sustainability; investing in digital, data and artificial intelligence; and deepening our impact across the UK through regional commissioning, partnerships and skills development. Alongside this, we will shift from sustainability strategy to delivery, embedding Net Zero and wider sustainability commitments into business as usual. We will also continue to focus on the growth of our commercial businesses via BBC Commercial.

Grow Commercial

Critical to the BBC's ability to deliver value for audiences the strength and performance of BBC Commercial. Operating through BBC Studios and BBC Studioworks, BBC Commercial will continue to generate significant returns in a challenging global market, reinvesting profits to support the BBC's public service mission, creativity and long-term sustainability.

Last year BBC Commercial continued to deliver strong growth in a difficult trading environment, generating record revenues of £2.2 billion and £228 million EBITDA in 2024/25.

Despite the ongoing challenging market conditions, BBC Commercial's diversified portfolio – with operations across the content sector – has proved to be resilient, and global demand for storytelling that reflects the BBC's quality and values remains strong.

However, access to sufficient capital to invest risks being a constraint to further growth, as we share in our response to the government's Green Paper consultation.

In the US, *Dancing with the Stars* and *The Americas* enjoyed record-breaking success, while *Death Valley* delivered the UK's highest overnight audience for a new scripted show in five years and sold to over 100 markets internationally. *Conclave*, produced by BBC Studios-owned label House Productions, won the Academy Award for Best Adapted Screenplay, and *Bluey* saw record growth and engagement, including launching nationally across Japan.

Digital and streaming platforms experienced strong momentum. BBC.com attracted 140 million global monthly visitors, UKTV delivered record VOD viewing and linear share, and BritBox International continued to grow apace. Watch time to BBC Studios content on YouTube nearly doubled year on year, growing to 15 billion annual views.

Looking ahead, geopolitical and macroeconomic uncertainty is set to continue, which combined with consolidation in the streaming sector, will lead to a constrained commissioning landscape and a soft linear TV advertising market. In its recent response to the Green Paper, the BBC has requested reforms to the regulation around its commercial operations, which would support future growth, our ability to compete globally and deliver ever greater value to the BBC.

BBC Commercial will continue to focus on areas with the strongest potential to generate returns, whilst continuing to play an important role in promoting BBC values and taking the UK's soft power around the world.

Key strategic priorities include harnessing the opportunity to scale and grow BBC Studios' streaming services in North America, notably BritBox and BBC Select, now brought together under the leadership and operations of the Direct-to-Consumer business.

Having added premium documentaries and successfully launched a subscription pay model for users in the U.S., BBC.com will continue to roll out further trusted news products internationally in collaboration with BBC News.

Growing international productions and BBC Studios network of global production bases will be a key area of focus and investment, with multiple high-profile format adaptations underway across both streaming and broadcast. Expanding BBC Studios' social video offering will be a further area of focus, while BBC Studios Global Content division's AI Creative Lab will responsibly explore AI opportunities for new storytelling, production efficiency and formats.

Forthcoming titles for 2026/27 include Charlotte Regan's debut TV drama *Mint*, *Blue Planet III* from the world-renowned BBC Studios Natural History Unit, a contemporary adaptation of Agatha Christie's *Tommy and Tuppence* novels, a family drama based on the

hit global book series by JJ Arcaño, *Crookhaven*, and the return of comedy drama *Death Valley* for a second season.

Building brands and maximising the value of IP, whether owned or in partnership, BBC Commercial will continue to invest in content with long-term return potential targeting opportunities to further diversify the business and build future value. It remains on track to meet the five-year returns commitment of £1.5 billion by 2026/27.

Organisational Focus

Enterprise Leadership

Enterprise Leadership is about equipping our leaders to guide a modern BBC, one that delivers outstanding value for all audiences while operating as a single, aligned enterprise. Our ambition remains to develop brilliant leaders who consistently make decisions for the greater good of the organisation and who build high-performing, values-led teams.

During 2025/26, we focused on delivering the Enterprise Leadership portfolio at scale, ensuring that every people manager had a consistent goal to enrol on and attend the programme aligned to their level of leadership. In 2026/27, our priority is to complete this rollout, reaching all remaining leaders so that everyone benefits from the full Enterprise Leadership learning experience. We have also introduced *Lead from Here*, a new learning intervention created in direct response to the 2025 Culture Review and now fully nested within the Enterprise Leadership suite. As all leaders will have completed this training by the end of 2025/26, our focus for 2026/27 will shift to embedding and ensuring that the shared skillset, vocabulary and people management expectations introduced through this programme translate into tangible cultural and organisational impact.

Alongside this, we will strengthen our approach to onboarding new people managers. Virtual, in-person and international deliveries across the Enterprise Leadership suite will ensure that new leaders are quickly equipped with the expectations, behaviours and tools required to lead effectively from the outset, ensuring no one is left behind.

These programmes continue to reinforce the core expectations of BBC leadership: living our Values, upholding the Code of Conduct, fostering safe and inclusive environments, and consistently delivering excellence for audiences. They also elevate the importance of role modelling enterprise behaviours: collaborating across divisions, thinking at system level, and using data and insight to drive decisions.

The Enterprise Leadership curriculum sits alongside the BBC Academy's core development offer and is supported by the digital Leader Insight Dashboard, enabling leaders to access timely data to inform organisational, cultural and people decisions.

Together, these tools form a coherent, scalable suite that strengthens leadership capability across the BBC.

Transforming the BBC's Culture

The BBC is entering a critical period in its history – one that demands a culture capable of supporting world-class creativity, rigorous impartiality, and the agility required to serve audiences whose expectations evolve rapidly. The Culture Review made clear that while the BBC is an organisation many people are proud to work for, we must continue to strengthen our internal culture to ensure it is modern, trusted and a place where everyone can do their best work. Delivering on these recommendations is not a one-off exercise; it is a long-term commitment to building the BBC our audiences need.

The review highlighted the need for clearer behaviour expectations, a stronger 'Call It Out' culture, improved culture data, enhanced leadership and HR capability, enhanced succession planning, greater accountability, and a more consistent experience for staff.

This year, we will accelerate delivery of our six priority areas and intend to embed all remaining recommendations aligned to our culture review response. Our ongoing focus is on:

- *Embedding a shared standard of behaviour* so that everyone (whether they work for the BBC or in a partner organisation) understands what is expected and feels confident challenging poor conduct.
- *Strengthening trust in internal processes*, ensuring concerns are handled fairly, transparently, and consistently with a new Resolution Centre in place.
- *Refreshing leadership expectations*, with managers role modelling the behaviours that create safe, respectful, high-performing teams.
- *Reinforcing a "speak up" culture*, where people feel psychologically safe to raise issues and know they will be acted upon.
- *Sustaining cultural improvement*, recognising that meaningful change requires persistence, clarity, and visible leadership commitment.

These actions are essential to building a workplace where people feel valued, respected, and empowered to do their best work.

To meet the ambitions set out in this annual plan and respond to the needs of the future, the BBC must continue to work faster, more collaboratively, and have a relentless focus on audience value. This means continuing to put audiences at the centre of every decision, ensuring our journalism, storytelling, and digital products remain distinctive and trusted.

Building on our Enterprise Leadership programmes, we will work more agilely across teams to break down silos and respond to changing audience behaviours and technological shifts. By fostering a culture of creativity, innovation and ethical AI use,

and continuing to invest in digital capability, the BBC will be better equipped to innovate and thrive in a competitive global media environment. With our continued focus on skills and development, we will strengthen editorial and creative excellence, ensuring our teams have the skills, confidence, and support to produce outstanding content.

The BBC's future success depends on a workforce that is credible, creative, and equipped to take on new challenges. This requires:

- *An inclusive organisation reflective of the audiences that we serve* that benefits from a wide range of perspectives.
- *Clearer career pathways and development opportunities*, helping people grow their skills and leadership capability.
- *A culture of accountability and high performance*, where expectations are clear and excellence is recognised.
- *Empowered teams*, trusted to make decisions and innovate within a supportive framework.
- *A shared sense of purpose*, rooted in public service and the BBC's unique role in the UK and around the world.

The BBC's cultural transformation is not simply about fixing problems – it is about building the foundations for a modern, trusted, audience-first organisation. By continuing to deliver the recommendations of the Culture Review and embracing the ambitions set out for the future, the BBC can create a workplace where people thrive, creativity flourishes, and audiences receive the world-class content they expect. This is how we ensure the BBC remains essential, distinctive, and ready for challenges ahead.

Agile and Fit for the Future

Following significant organisational streamlining in 2024/25 and further embedding in 2025/26, in the coming year we will continue our ongoing transformation to ensure the BBC is agile, productive and financially sustainable. We are targeting a further 10% reduction in our total cost base to secure our future and invest where it matters, focusing on maximising productivity, strengthening capability and accelerating digital ways of working across the organisation. While we will seek efficiency savings where we can, it is also the case that cuts of this magnitude will require us to make difficult decisions about content and services in the future.

We will launch a compelling, future-focused skills strategy that recognises the BBC's role within the wider UK creative economy and beyond. This strategy builds on our extensive skills and development offer, including flagship programmes such as apprenticeships, Hot Shoes and 80/20.

In 2025/26, we achieved our commitment to support 1,000 apprentices, and we will deliver this again in the year ahead, reflecting our commitment to lifelong learning for

colleagues through staff apprenticeships, as well as creating opportunities for young people from diverse backgrounds across the UK to enter the creative workforce.

A central priority for 2026/27 is ensuring our people have the capabilities needed to thrive in a digitally enabled BBC. We will introduce targeted programmes to build AI literacy across the organisation, and strengthen focus on data skills, digital storytelling and emerging technologies. The Academy's core offer will continue to underpin this with broad professional development aligned to future organisational needs.

Partnerships, both inside and outside the sector, will remain essential in advancing our capabilities. In 2026/27, we will seek opportunities to deepen collaboration across technology, AI, data and content, ensuring the BBC remains innovative, efficient and best placed to deliver exceptional value for audiences and the wider public.

Sustainability

As a responsible business, the BBC takes its duty to the environment and respect for the planet seriously. Our sustainability mission is to 'maximise the impact of our content, whilst minimising the impact on our planet'. Our focus is now shifting from strategy to delivery across all three pillars to meet our Science Based Targets and goals.

We continue to work collaboratively with our industry peers, suppliers, academics and creative partners across the UK and beyond, to drive toward a sustainable industry both on- and off-screen. We continue to host industry events and are working with BAFTA albert on a phase out plan for the use of diesel in the TV industry. We have also developed abatement models to understand our future emissions trajectory to enable us to target cost and efficiency gains.

Over the coming year we are developing enabling tools and deploying AI where possible to enhance data accuracy and resource efficiency. Our focus is on audience and partner value through our world-renowned content, as well as continuing to transform the BBC and wider industry towards a low carbon, sustainable future.

Across the UK

The BBC continues to put local relevance at the heart of how we deliver to audiences. In 2026/27, we will continue to deliver our Across the UK programme – getting the BBC closer to audiences across the UK and growing its portrayal and representation of audiences across the UK. The programme is in the final phase of delivery of its current scope and is focused on maximising its audience and economic impact. We have outlined our ambitions for how we will continue to deliver benefits and impact across the UK as part of its response to the Green Paper, subject to future funding. This includes an ambitious vision for how we will support priority creative clusters across the UK as well as the economic growth of the wider regional creative sector.

We will continue building our production focus in the West Midlands and North East of England, including further new commissions and working with partners to build regional creative clusters and provide support for employment opportunities and skills development.

In 2026/27, we will continue to support our new partnership in the West Midlands, with further regional commissions as well as working with partners across the region to develop sector skills and regional crew. We will work with West Midlands Combined Authority and Create Central to widen the regular partnership forum to increase our impact with other creative industries investors and accelerate growth of the West Midlands creative cluster.

We will work with partners to maximise the local impact of key commissions such as *Peaky Blinders*, *MasterChef* and *Silent Witness* which will continue filming across the West Midlands during 2026/27.

In the North East, we will work with regional partners to deliver our extended partnership agreement with the region. This will include increased commissioning spend to support an expansion of BBC commissioning to significant scripted content across the region, with a minimum of two commissions planned over the coming year. In addition to this, *Smoggie Queens* will return for a third series.

In addition to our production and commissioning commitments, we will continue to support smaller regional independent suppliers and content creators as part of the BBC's Digital Accelerator partnership with North East Screen.

We will continue to develop the impact and scope of our regional partnership in the North East, with additional commitments and support for talent and skills development. We will continue to grow jobs and opportunities in its Tech Hub at BBC Newcastle, with additional jobs and opportunities meaning that we now have c.100 product and technology jobs employed in the region.

As set out earlier, we will continue to deliver our Across the UK ambitions through strengthened nations commissioning, increased investment in regional storytelling, and showcasing local talent across BBC Radio, live events and music output throughout 2026/27.

Deploying Artificial Intelligence

Artificial intelligence continues to develop at an extraordinary pace. Over the last year we have seen significant advances in model capability across text, audio, imagery and video. Progress in generative video has been striking. Applications such as Google's Veo 3, OpenAI's Sora and Runway's Gen-4.5 have shown rapid improvements in quality, control and creative potential. We expect the pace of development to be at least as fast over the next 12 months, and we can see the potential for agentic AI to make a meaningful impact for the sector.

Against this backdrop, we continue to focus on responsible innovation: deploying AI where it adds real value, while protecting trust, creativity and editorial standards. We are now scaling and operationalising some of our early pilots. For example, our Style Assist tool is now operational within our newsroom. It helps journalists reformat stories from the Local Democracy Reporter Scheme, creating revised drafts of stories that adhere to BBC style and tone. All stories are reviewed by a senior BBC journalist and once approved, published on the BBC News website and app. Style Assist has helped journalists reduce the time they spend re-versioning LDRS stories.

We are also scaling our My Club Daily pilot, as referenced in previous sections. It uses GenAI tools (text re-versioning and synthetic voice) to create bespoke audio bulletins of the latest news for fans of football clubs. Each bulletin is checked for accuracy by our editorial team before being published. After a successful first pilot we are now scaling this work to cover more clubs and to reach more fans during 2026. We are also exploring a new range of pilots. These include synthetic voice for text articles; the use of AI assistants on our digital properties; and the potential for new editorial formats.

A commitment to transparency underpins all this work, and we will be open with audiences and staff about where AI is used, and, where appropriate, explaining how and why it is used, so audiences are never misled. This approach reflects our editorial guidance and AI principles, ensuring that AI is used as an assistive tool, with human judgement, creativity and accountability firmly preserved.

Across the BBC, adoption of AI tools has increased rapidly throughout 2025. Staff have access to a broad range of tools including Copilot, ChatGPT, Runway, ElevenLabs and GitHub Copilot and we will continue to make new tools available to our staff throughout 2026, alongside industry-leading training and support. In late 2025, we held our first large-scale AI event for staff, with more than 100 events across a week and over 10,000 attendees. We will look to increase our offer to staff over the coming year, ensuring they are all well equipped to make best use of AI tools in their roles.

Alongside internal deployment, the BBC will continue to play a leading role in how AI impacts the creative and media industries and society. In March 2026 we held a week of content exploring AI for our audiences. This included special articles, audio and TV content to help our audience use AI; to be aware of both its opportunities and limitations and to understand and engage in some of the big debates it raises.

We will continue to prioritise AI skills for our audience, with more activity planned for the next 12 months.

The BBC has also been a founding member of the recently announced SPUR (Standards for Publisher Usage Rights) coalition, a new industry coalition working to establish shared standards, technical solutions and transparent licensing frameworks for the responsible use of publisher content by AI developers. We will continue to support the

coalition, helping reduce the unauthorised use of publisher content; and helping ensure the authorised use of content is aligned with publishers and our audiences' interests

We will continue to actively engage with government on their work on copyright and AI, ensuring that the creative industries voice is central to this critical debate.

More broadly, the BBC is taking a leading role in evidence-based research into AI assistants and news. In late 2025 we published a leading study, undertaken with the EBU and 18 other global broadcasters, into the accuracy of AI assistants. Our research found that while accuracy has improved, 45% of output still has at least one significant error. This reinforces the need for higher standards of accuracy and sourcing from AI developers, greater control and attribution for publishers, clearer accountability, and better audience understanding of AI's limitations.

4 The BBC's financial context and 2026/27 outline budget

4.1 Financial context

The BBC remains committed to its strategy and serving its shareholders: the UK public. However, the BBC is facing unprecedented financial challenges; a result of Licence fee income under continued pressure (LF income has declined 24% in real terms since the start of this Charter), significant toughening of commercial markets driving consolidation, and persistent super-inflationary pressure driving up the cost of content production (e.g. video inflation from 19/20 to 25/26 at 7.3% per year). These pressures are not temporary: they reflect long-term structural shifts across the industry – including changing audience behaviour, market consolidation, and rising production costs. We have already set out new and stretching internal savings targets, an additional 10% we need to remove from our cost base by 2028/29.

Against this environment, the 26/27 Budget delivers on the strategic ambition outlined in this report, whilst continuing to implement the planned targeted efficiency savings.

Our Commercial arm is expected to deliver income growth in 25/26 despite ongoing softness in the content market. Continued investment in infrastructure, services and content brands is paying off, with BritBox International performing particularly strongly ahead of its growth targets.

However, the long-term success of BBC Commercial will depend on appropriate access to capital, as well as the ability for us to work more closely across the Public Service and Commercial arms of the BBC, operating within the statutory framework of the Charter and Ofcom. Over the remainder of this Charter period, and into the next, we will continue to review the Group's capital flows to ensure that we are maximising the value of our investments in content and services and fully supporting our Value for All strategy.

4.2 Summary Budget for 26/27

Set out below is the PSB income and expenditure for 26/27 and reconciliation to the BBC Group consolidated I&E. The licence fee remains the single largest source of income for the BBC, and we focus the remainder of this section on the budget for the BBC PSB.

I&E £m	Budget 2026/27
Licence fee income	3,900
Dividends	220
Other income	381
Total PSB Income	4,501
Content spend	(2,728)
Audience spend	(1,125)
Other operating costs	(712)
PSB operating deficit	(64)
Exceptional items: asset sales and cost of transformation	(49)
Interest and tax	(31)
PSB I&E deficit	(144)
Remove Group dividends	(220)
Other Group results and eliminations	35
BBC Group deficit	(329)

When presenting the standalone BBC PSB operating deficit, we include dividend income from our Commercial arm which is reinvested into improving our content offering for our audiences.

The 26/27 budget reflects the CPI-linked licence fee price increase to £180. Using our forecast of the number of households needing and purchasing a licence, we project licence fee revenue for the year to be £3,900m. A reduction in licences in force (partially offsetting the inflationary price increase) reflects the shrinking addressable market of licensable properties as the broadcast TV market continues to decline.

The BBC World Service continues to receive funding from the Foreign, Commonwealth & Development Office (FCDO) to support expanded services. Other income also includes royalties and rights sales, the sale of surplus distribution capacity to other broadcasters and property rental income.

Throughout 26/27 we will continue to monitor the I&E, but the main focus will be on the cash/net debt position ensuring that we live within our borrowing facilities.

The Commercial Group will continue to utilise borrowing facilities to drive growth through commercial investment.

BBC PSB operating costs

This section breaks down our spending in greater detail. The focus remains to prioritise spend on audience facing output.

PSB Operating costs £m	Budget 2026/27
Watch	2,006
Listen	556
Browse	166
Content Spend	2,728
Content delivery spend	642
BBC World Service operating licence	200
Audience support costs	283
Audience spend	1,125
Corporate overheads costs	246
BBC World Service Grant in Aid expenditure	139
Costs incurred to generate intra-group and third-party income	191
Other (incl. Licence Fee collection costs and S4C)	136
Other operating costs	712

In 26/27 we are planning to spend £2,728m on content for audiences to watch, listen to, and browse as shown in the table above. Audience spend of £1,125m includes the direct and support costs incurred to make and deliver content to audiences, such as production technology and distribution channels. Audience spend also includes BBC-funded World Service activity.

Other operating costs totals £712m and includes the corporate costs of running the BBC and fulfilling obligations, such as licence fee collection costs, the S4C partnership agreement and BBC World Service grant-funded activity.

5. Potential changes to the BBC's UK public and commercial services

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

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

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

The Framework Agreement was updated in December 2025. This removed the automatic requirement for us to undertake a Public Interest Test for new public services. Once Ofcom has implemented these changes, any new public services will fall to a materiality assessment to ascertain whether a Public Interest Test is required.

On 18 December 2025 Ofcom published its statement on changes the BBC proposed to the Operating Licence. At this point in time, we are not expecting to propose further changes to the licence within the current Charter period. However, as noted above, given the substantial financial pressures the BBC faces, we are targeting a further 10% reduction in our total cost base and cuts of this magnitude will require us to make difficult decisions about content and services in the future, which may have an impact on delivery against Operating Licence conditions.

Television & BBC iPlayer

As audience behaviour continues to shift toward streaming, BBC iPlayer development remains a key priority. We will continue to enhance the core experience of BBC iPlayer, with improvements in personalisation to meet audience expectations, and with more seamless journeys into BBC iPlayer from across the BBC's wider digital portfolio. We consider that these changes are likely to be either editorial or business-as-usual developments to our existing services, and as such will not require regulatory

approval. However, we will keep this under review during the year, and if necessary, inform the market and carry out a materiality assessment.

This year – as announced in January this year and described in detail in Chapter 3 above – we will also increase our offer on YouTube to help connect with our lightest audiences in new ways. We consider that this is an extension of activities that we already carry out, and as such will not require regulatory approval.

Radio & BBC Sounds

We will continue to develop BBC Sounds. BBC Sounds will become more personalised so that every listener feels like the product represents their tastes and experiences. This will include better search functionality, enhanced recommendations and improved notifications. This year we will also be developing video capability within BBC Sounds to continue to meet audience expectations of audio products. We consider that these changes are likely to be either editorial or business-as-usual developments to our existing services, and as such will not require regulatory approval. However, we will keep this under review during the year, and if necessary, inform the market and carry out a materiality assessment.

This summer we will launch a new 6 Music 24/7 stream in BBC Sounds. We conducted the materiality assessment towards the end of 2025/26 and announced the intention on 3 February 2026.

BBC Online

We will continue to develop our BBC Online services. We consider that these changes are likely to be either editorial or business-as-usual developments to our existing services, and as such will not require regulatory approval. However, we will keep this under review during the year, and if necessary, inform the market and carry out a materiality assessment.

Education

We will continue to develop BBC Bitesize to ensure it delivers for audiences. BBC Bitesize will continue to evolve to ensure that it offers formal learning opportunities for all school-age children, particularly in response to the rapid technology changes being seen across the education sector. We consider that these changes are likely to be either editorial or business-as-usual developments to our existing services, and as such will not require regulatory approval. We will keep this under review during the year, and if necessary, inform the market and carry out a materiality assessment.

We will be seeking to extend BBC Bitesize to support A-level students during the 2026/27 academic year. This will use the BBC archive material to provide support material for Humanities and Social Sciences subjects. We have begun assessing this for materiality.

Non-service activities

Non-service activities support the provision of the UK Public Services. The BBC will explore ways in which we can continue to support the PSB ecosystem through these activities.

We are committed to ensuring that the BBC operates as efficiently as possible. We are considering changes to the organisation of the BBC that best supports this. Currently we do not think any of the likely changes will fall to materiality, but we will keep this under review as plans develop.

As announced in January 2026, the BBC has renewed its longstanding partnership with S4C. As part of this we have assessed the inclusion of advertising around S4C content hosted on BBC iPlayer. We submitted this to Ofcom in February 2026. We expect S4C to implement this during 2026/27.

As noted in our response to the Government's Green Paper on the review of the BBC's Charter, we are proposing that iPlayer could be opened to other PSBs (and their commercial services), with support for their business models (e.g. advertising or subscription) whilst keeping BBC public service content advertising-free. We will also explore opening up BBC Sounds to UK third parties and creators. If we progress these proposals, we will inform the market, carry out materiality assessments, and conduct any necessary regulatory approval processes.

Annex 1: Measuring the performance of the BBC

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

- Assess how well the BBC is delivering value to audiences; and
- Set targets to ensure universality and delivery of value to UK audiences overall; to engage future generations; and to reinvent the audience experience and our platforms.

Assessment of audience performance during 2026/27

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

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

Delivery of the BBC mission and public purposes

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

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

The performance of the BBC around the UK

As Table 1 sets out, the BBC Annual Report contains metrics to gauge the extent of the BBC's delivery to audiences in different parts of the UK as part of measurement for Purpose 4. In addition – to reflect the BBC's commitments – we will continue to report the reach of BBC Nations and regions content in the different Nations of the UK. We will also report the estimated contribution to BBC reach of relevant Nations and regions content – introduced into the BBC Annual Report and Accounts in 2023/24. We will add further portrayal and representation perception metrics for each UK Nation and for regions of England.

The performance of BBC online products

We will continue to track and report in the BBC Annual Report our online performance, to reflect our strategic choices to reinvent the audience experience and to ensure we continue to serve audiences in a rapidly changing platform age:

- At a product level, we will continue to report the account reach of BBC iPlayer, BBC Sounds and BBC News. The performance of BBC Bitesize – both experienced and perceived value – will continue to be measured as part of Purpose 2.
- At an overall level, we will continue to report: overall account reach; the overall people reach of BBC Online; the contribution of BBC online services to overall BBC reach; and perceptions of the extent to which BBC online services support the BBC’s delivery of the mission and the public purposes overall.

Specific to iPlayer and similar to previous years, we will also continue to track and report in the BBC Annual Report the contribution of BBC iPlayer to BBC TV viewing and to the delivery of the BBC’s mission and public purposes (see Table 1).

We will also include details in the Annual Report of how audiences use BBC iPlayer and the genres that they consume.

Levels of audience satisfaction

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

Table 1: Range of measures to assess audience performance

FOCUS	EXPERIENCED VALUE	PERCEIVED VALUE
Purpose 1: Impartial news & information	BBC News overall reach to adults BBC News online reach to adults	Perception of the quality of BBC News by platform Perceptions of delivery of this purpose among UK adults (including impartiality, trust and accuracy perceptions)
Purpose 2: Learning & Children's	Reach of the BBC overall by under 16s Reach of BBC Children's/Education services by under 16s Reach of BBC Bitesize	Impact perceptions of BBC Bitesize Perceptions of delivery of this purpose among UK adults and the impact of informal learning among adults
Purpose 3: Creativity, quality and distinctiveness	Reach and usage by adults of the BBC by platform	Quality perceptions for television, radio/audio and online Distinctiveness and originality perceptions for television, radio/audio and online Perceptions of delivery of this purpose among UK adults
Purpose 4: Nations & Regions and diversity	Overall reach and online reach by different audience groups and in different parts of the UK Reach of BBC Nations and regions content in the different nations of the UK Estimated contribution to BBC reach of relevant Nations and regions content	BBC quality perceptions by different audience groups and in different parts of the UK Perceptions of portrayal by different audience groups Perceptions of representation and portrayal in different parts of the UK Perceptions of the BBC's overall mission delivery by different audience groups and in different parts of the UK Perceptions of delivery of this purpose among UK adults
Purpose 5: Reflect the UK to the world ³⁵	Global reach of the BBC, BBC News and the World Service Global reach of BBC News services per platform and region BBC World Service reach by service	Global perceptions of BBC News Perceptions of delivery of this purpose among UK adults

³⁵ Additional performance measures for this purpose are in the separate licence agreed between the BBC and the Foreign, Commonwealth and Development Office

FOCUS	EXPERIENCED VALUE	PERCEIVED VALUE
Online products performance	<p>Estimated contribution of BBC Online services to BBC reach</p> <p>BBC Online: reach for all accounts and people reach</p> <p>BBC Sounds and BBC iPlayer: reach for all accounts</p> <p>BBC News and Sport Online: reach for all accounts</p>	Perceptions of the extent to which BBC Online services support the BBC's delivery of the mission and public purposes overall among users
BBC iPlayer contribution	<p>Estimated contribution to BBC viewing that is delivered by BBC iPlayer for all audiences and 16-34s</p> <p>Time per head</p>	Perceptions of the extent to which BBC iPlayer contributes towards the BBC's delivery of the mission and the public purposes among 16+ users and 16-34 users
Pan-BBC performance	<p>Overall reach of the BBC among under 16s</p> <p>Overall reach of the BBC among adults 16+: weekly and monthly.</p> <p>Pan-BBC time per head</p>	<p>Overall ratings of the BBC</p> <p>Perceptions of the citizen value of the BBC and the BBC's overall delivery of the mission</p>

Audience targets for 2026/27

The audience targets set for 2026/27 reflect our continued ambitions to ensure the BBC provides an offer of universal appeal and delivers value to UK audiences overall. We have also updated our targets framework to align with our strategic choices to engage future generations and to reinvent the audience experience and our platforms. To this end, our audience targets for 2026/27 are centred around:

- **Value for all in the UK:**
 - ***The universality of the BBC:*** the proportion of adults using BBC content, programmes and services (either on- or off-platform) on average per week to ensure we maintain the breadth of relationship that we have with audiences.
 - ***The depth of engagement with BBC content:*** the metrics that analysis shows drive the value that audiences receive from the BBC – the regularity of consumption, the time spent and the number of BBC modes that people use on average per week (do they watch BBC video (BBC TV channels/BBC iPlayer); listen to BBC audio (BBC radio stations/BBC Sounds) and/or browse BBC Online products (such as BBC News, Sport, Weather, Food, homepage, education). Following updated analysis, the definitions have been refreshed to heighten our focus on frequency of interaction with the BBC.
- **Engaging future generations:**
 - ***Usage of the BBC among under 16s and young adults:*** the proportion using BBC content, programmes and services (either on- or off-platform) on average per week. The BBC is now the only UK offer of scale with young people amid

global media companies but is under pressure with the intensity of competition. Our focus is to ensure the relevance of the BBC to future audiences and to help maintain UK PSB among the top media providers for UK under 16s and young adults.

- **Reinvent the audience experience and our platforms:**
 - **Online usage:** the proportion of adults overall and young adults consuming BBC online content, programmes and services on average per week to reflect changing audience habits and ensure the future relevance of the BBC.
 - **Accounts:** the number of active accounts using BBC Online overall, BBC iPlayer, BBC Sounds and BBC News on average per week to ensure we continue to serve audiences in a rapidly changing platform world.

The targets are set out in Table 2.

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

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

Given the range of ways that BBC content can be consumed, we are in the process of making changes to measure our 16+ off-platform performance more completely, and to align – where appropriate – thresholds applied when we measure BBC reach on- and off-platform and across different parts of the BBC estate. We are working to build greater parity where appropriate so consumption can be compared like-for-like if necessary. For this reason, when measuring the proportion of people consuming the BBC overall, we plan to move to 3-minute consecutive reach for video (on- and off-platform); 3-minute consecutive reach for audio (where measurement allows); and 10-second consecutive reach for browsing metrics (e.g. BBC News online).

During 2026/27, we will be making changes to our measurement of under 16 BBC consumption and perceptions. This could impact the figures reported for the percentage of under 16s consuming any BBC content, programmes and services and the percentage of under 16s consuming BBC children's / education content on average per week.

Looking ahead

Delivery of our targets in 2026/27 will mean that the BBC will remain the top brand for media in the UK for adults overall. The BBC will be the top UK brand for media for under 16s and 16-34s amid global providers. BBC iPlayer and BBC Sounds will continue to be the largest UK offers in video streaming and audio streaming. BBC News will remain market-leading online.

Table 2: 2026/27 audience performance targets (draft pending internal targets)

VALUE FOR ALL IN THE UK

THE UNIVERSALITY OF THE BBC	
Consuming BBC content, programmes and services (on- or off-platform) on average per week – %	
16+: 80-90%	

DEPTH OF ENGAGEMENT WITH THE BBC		
Using BBC content, programmes and services 3+ hours on average per week – %	Using BBC content, programmes and services 6+ days on average per week – %	Using two BBC modes (two or more of watching; listening; browsing online) on average per week – %
16+: 55-60%	16+: 45-50%	16+: 55-60%

ENGAGE FUTURE GENERATIONS

YOUNG ADULTS	
Consuming BBC content, programmes and services (on- or off-platform) on average per week – %	
16-34: 70-80%	

UNDER 16s	
Consuming BBC content, programmes and services (on- or off-platform) on average per week – %	Consuming BBC Children’s / Education content on average per week – %
Under 16: 60-70%	Under 16: 40-50%

REINVENT THE AUDIENCE EXPERIENCE AND OUR PLATFORMS

ONLINE	
People consuming BBC online content, programmes and services on average per week – % ³⁶	
16+: 60-65%	16-34: 50-55%

ACCOUNTS			
Average weekly active accounts ³⁷			
OVERALL	BBC iPLAYER	BBC SOUNDS	BBC NEWS
All: 24.2 million+	All: 15.4 million+	All: 4.9 million+	All: 8.6 million+ ³⁸

³⁶ New definition for 2026/27 of 3 minutes+ consecutive video, 3 minutes+ consecutive audio, 10 seconds+ consecutive browse (previously 10-seconds+ consecutive for any product).

³⁷ Account measurement is under review and may impact target levels.

³⁸ BBC News product web/app only. Previously, the figure targeted was BBC News cross-product accounts including BBC News on iPlayer and Sounds and was therefore higher.

Annex 2: The BBC's commitments to delivering its Public Purposes

The Charter sets out five Public Purposes for the BBC to promote. As the market in which the BBC operates evolves and our strategies develop, it is important for the BBC to clearly set out how we intend to deliver these Public Purposes. In this section we set out how the BBC intends to promote our Public Purposes during 2026/27 across all our activities.

With the modernised Operating Licence being more platform-neutral and outcome-focused, the BBC has greater flexibility to respond to evolving audience habits, technological changes and financial pressures. The detailed commitments we set out below fulfil the transparency requirements that Ofcom has set in the new Operating Licence and indeed in many cases go significantly further.

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

We will report against these commitments in detail in our Delivering Our Mission and Public Purposes report to be published alongside our 2026/27 Annual Report and Accounts.

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

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

What we will do to support impartial news and information in 2026/27

BBC Television & BBC iPlayer

- The BBC's network TV stations will continue to provide their existing news schedules.
- Our news and current affairs content will be easily discoverable on BBC iPlayer through prominent curation and will be regularly updated.
- We will continue to release current affairs documentaries – such as *Panorama* – on BBC iPlayer at 6am on the day of transmission, or in some circumstances earlier if we consider that will maximise audience value and reach.
- We will continue to innovate on-demand and live coverage, building on the success of the earlier, live, BBC iPlayer broadcasts of *Question Time*.
- We will continue developing our reactive live news streams to carry breaking news, helping us reach the greatest TV audiences possible. These will be made available as appropriate through our website, BBC iPlayer and BBC News app.
- The UK feed of BBC News Channel will continue to serve UK audiences with coverage of major local, regional, national, UK and global stories, with daytime and peak hours anchored from London and Salford. BBC News Channel will also offer even more choice to audiences across the world.
- As well as core coverage, BBC News Channel will further develop its live news, special programming and will make more use of content from our story streaming offer.
- CBBC will continue to broadcast *Newsround* to young audiences, providing around 40 hours of news on TV and BBC iPlayer.

BBC Radio & BBC Sounds

- The BBC's network radio stations will continue to provide news schedules providing news and current affairs for a range of audiences.
- BBC Radio 1, 1Xtra and BBC Asian Network will continue to provide news to their audiences through *Newsbeat* bulletins.
- BBC Radio 2's *The Jeremy Vine Show* will ensure news and current affairs content features prominently in our daytime output.
- BBC Radio 4's schedule will continue to prioritise the news and current affairs output our audiences value including *Six O'Clock News*, *World at One*, *The Today Programme*, *Currently* and new current affairs series *About the Girls*.

- BBC Radio 5 Live will continue to report the most up-to-date live news coverage of the big stories in the UK and globally that affect our audience and give listeners a platform to engage with those that make the news, to ask questions directly to politicians and policy makers by continuing to be the BBC's voice of the UK including our weekday phone-ins hosted by Nicky Campbell and our weekday afternoon political programme presented by Matt Chorley. Radio 5 Live will also cover the campaign, results, reaction and ongoing impact of the local elections and elections in the Scottish Parliament and Welsh Senedd in May 2026.
- BBC Radio 6 Music will offer regular bulletins alongside in-depth music news and analysis, reflecting cultural trends and hearing directly from artists in programmes such as *New Album Fix*.
- Asian Network will continue to broadcast its current news and current affairs schedule reflecting Ofcom's approval to reduce the station's respective Operating Licence quota. This includes the station's new news and current affairs programme *Asian Network Trending*, launched in Autumn 2025 which covers issues of specific relevance to South Asian audiences.
- BBC Sounds will continue to provide on-demand access to BBC News content on our radio stations including *File on 4* and *From Our Own Correspondent* as well as daily or weekly news and current affairs podcasts such as *Newscast*, *The Global Story*, *Americast* and *Fame under Fire*.
- BBC News will work with BBC Sounds to develop visualised podcasts including content for younger audiences.
- Our news content will continue to be easily discoverable on BBC Sounds through prominent curation of our speech stations and on-demand news content, such as the Latest News Playlist rail, News stream and News being one of the 12 key categories on the BBC Sounds homepage.

BBC Online

- Online, the BBC will continue to provide daily news and analysis for all audiences.
- We will continue to develop our online offer, ensuring we bring a broad range of stories to audiences, in a variety of formats to inform, educate and entertain.
- In recognition of the increase in short-form video consumption, we will develop new formats to grow the BBC News brand with younger audiences on and off platform, with a marked increase in vertical video on our website and app.
- We will continue to bring the most important stories to audiences live. Our dedicated live and breaking news team continue to be complemented by our live streaming news offer when reporting on critical events.
- We will implement plans to serve audiences who get less value from BBC News and who don't consume BBC News more broadly, targeting content towards female and younger users better.
- We will work to develop new video formats for off-platform destinations, including YouTube where we will launch a range of new channels and story formats.
- *Newsround's* online output will continue to focus on high production-value 'explainer' content, which has long-tail value for young audiences and in classrooms.
- The BBC will continue to provide links to third parties in its online news stories to provide transparency to audiences about sources, attribution where the story is

derived from another news source, and further information where useful. Relevant third parties will include media organisations, social media, government or regulatory bodies and other organisations. We will continue to focus on the quality and editorial relevance of such links.

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

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

What we will do to support learning in 2026/27

Formal learning

- There will be new BBC Bitesize Primary curriculum content this year – English, Spelling and Writing; Primary Oracy and Drama; and Primary Physical Education and Dance.
- To modernise the user experience and maintain audience engagement, the presentation formats and content structure of Bitesize Primary pages will be refreshed and more content will be curated into video playlists.
- For Bitesize Secondary there will be refreshed content for GCSE, Nationals and Highers in the subjects of Sciences, History, English Language and Literature and TGAU/GCSE Welsh. The enhanced content will feature video and interactive material, including game-based learning, and using additional platforms for the content to reach the widest audience possible such as on BBC Sounds and Bitesize YouTube.
- *Other Side of the Story* will continue to provide media literacy content and host in-school workshops in a number of UK locations. We also plan to create a second series of media literacy ‘whodunnit’ drama, *Solve the Story*.
- The series of *Live Lessons* programmes will continue, centring on calendar moments for primary schools including Anti-Bullying Week, Safer Internet Day (which also covers media literacy), World Book Day and further episodes linked to key BBC content such as Earth Day.
- We will run two educational campaigns for children in 2026/27:
 - BBC Get Singing, the BBC’s biggest nationwide music education initiative launched in January 2026, which will revive and strengthen collective singing among young people across the UK aged 11 to 14 which is when teachers have reported a sharp drop-off in school singing.
 - A new Bitesize educational campaign which will begin in the autumn, in collaboration with the Open University. Run over three years, the objective is to support 14- to 19-year-olds to identify career opportunities which match their own personal passions. Careers around sport is the theme for this year, using football to explore different options available.
- The Bitesize Careers Tour for secondary school students will continue during 2026/27, which is currently being planned but should broadly match the provision of 2025/26 whereby we reached over 100,000 pupils via 35 different UK locations and made over 140 school visits.
- Continuing to bring our television and education content closer together, there will be further Key Stage 2 *Horrible Science* curriculum resources to be launched in tandem with the second series on CBBC.

- CBBC will continue the Bitesize Learning Zone during term-time mornings, with programmes also available on BBC iPlayer. Within this zone, we will broadcast around 45 hours of formal education content, supplemented with additional factual programmes.

Adult skills

- BBC Sounds Audio Lab will return for its fifth year as a podcast development programme designed to support the next generation of podcasters and audio creators.

Informal learning

- Radio 5 Live will continue to broadcast Martin Lewis' podcast series which answers listener questions on how to save money and budget and tackling special topics.
- Naga Munchetty, Dr Nighat Arif and Dr Christine Ekechi will take questions on a key sexual or reproductive health issue in the 5 Live series, *That Time of the Month*, which aims to give listeners agency to discover solutions that work for them, alongside signposting to support services and the BBC Action Line.
- While all genres can and do contribute to this purpose, those that do so most directly are our arts, current affairs, documentaries, factual entertainment (e.g. cooking and craft), history, music, natural history, religion and science programmes. For further details please see our commitments for Public Purposes 3 and 4.

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

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

What we will do to support distinctive output and services in 2026/27

BBC Television & BBC iPlayer

Original output produced in the UK

- The commissioning and broadcast of a wide range of UK programming is a vitally important part of the BBC's delivery of the most creative, high-quality and distinctive output.
- BBC One, BBC Two and BBC Three will broadcast a broader range of genres in peak time than comparable channels.
- Broadcast schedules are significantly influenced by major sporting events. In 2026/27, we will be airing the largest World Cup in history. Because these major events vary from year to year, comparisons across years should be treated with caution for all services.
- We will continue to comfortably exceed Ofcom's quotas for original UK productions on all our network TV channels.
- First-run UK programming is particularly important to the BBC's innovation, creative ambition and risk-taking. In 2026/27, across all our network TV channels (excluding our news channels, overnight news simulcasts and national / regional opts) and BBC iPlayer we will broadcast about 7,480 hours of first-run programmes, including around:
 - 4,300 hours on BBC One
 - 2,500 hours on BBC Two
 - 150 hours on BBC Three
 - 200 hours on BBC Four
 - 230 hours on CBBC
 - 100 hours on CBeebies
- We continue to commission hundreds of hours of new British programmes across all genres, as well as bringing audiences the returning shows they love from the BBC. New titles include new entertainment programmes *The Claudia Winkleman Show* (So Television Limited) and *Wisdom of the Crowd* (Magnum Media); upcoming documentaries *Emergency 24/7* (Expectation Entertainment) and *Molly Dineen: Our People* (RTO Pictures); new dramas *Half Man* (Mam Tor Productions) and *The Dream Lands* (Sister Productions / Universal International Studios); and new children series *Lady Grace Mysteries* (Cottonwood Media) and *Zog* (Magic Light Entertainment) on CBBC and CBeebies respectively. These new titles will be broadcast alongside our returning audience favourites including *Death in Paradise* (Red Planet Pictures Limited), *The Traitors* (Studio Lambert), *Race Across the World* (Studio Lambert), *Who*

Do You Think You Are? (Wall to Wall South), *Not Going Out* (Avalon Television Limited) and *Line of Duty* (World Productions / ITV Studios). Our returning series offer is further enhanced by ensuring, where possible, previous series are available to watch on BBC iPlayer.

- Acquisitions will continue to make up a small proportion of the BBC's spend and hours, both on TV and BBC iPlayer. Acquisition levels are broadly in line with last year. Children's hours have increased, although spend on Children's acquisitions relative to commissioned content is flat year on year. We are increasingly focusing on acquiring British and global series, with US boxsets being a declining proportion of our acquisitions.
- Where we acquire programmes, we will do so to complement our commissioned content and deliver a broad range of programming across our broadcast TV channels and BBC iPlayer to meet audience needs and expectations. Some titles may be acquired to help attract underserved audiences to the BBC and to introduce them to BBC-commissioned programmes.
- Our acquisitions will be distinctive and cover a wide range of genres including documentaries (such as *Storyville* documentaries) and specialist factual (such as *Ken Burns' American Revolution*, *Inside Britain's National Parks* and *The Future with Hannah Fry*). Some acquisitions are of programmes commissioned by other parts of the BBC Group (such as *I, Jack Wright*, commissioned by UKTV); others are acquisitions of overseas versions of our original commissions (such as versions of *The Traitors* from overseas territories, *Ghosts US* and *Return to Paradise*); and some reflect the changing production market and are pre-buys of British or other European programmes (such as *Marble Hall Murders* and *A Tale of Two Cities*). Foreign language titles include *Paris Police 1910* (French) and *Beck* (Swedish).
- As with all our programmes, we will measure the performance of these acquisitions with different audience groups and their success in driving viewing and activations to ensure value for all audiences. We set out further detail on our acquisitions by genre below.
- We will continue to evolve BBC iPlayer. As well as being the best place to watch or catch-up on our latest shows, we will enhance user choice and deliver greater value by featuring more programmes beyond 12 months. We will use older programmes to augment newer programming and to provide a stronger and more rounded offering in each of our sub-genres. BBC iPlayer will continue to offer the broadest range of programmes.
- Given the vast range of programmes across the broadest range of genres, we will ensure that viewers can discover programmes on BBC iPlayer through the use of key genre categories, channel brands to guide viewers to content, improved search and recommendations (including from across the BBC's online portfolio) and editorially curated and algorithmically generated rails.
- It is important to note that our methodology for presenting our BBC iPlayer commitments changed for 2025/26 to provide more information about the total volumes of content on BBC iPlayer and differentiate network TV and BBC iPlayer as separate platforms. Therefore, direct comparisons cannot be made with these commitments in our Annual Plans prior to 2025/26.

Arts & Music

- We will publish / broadcast about 220 hours of first-run Arts & Music programming across BBC iPlayer and channels (55 hours lower than last year as there is no Glastonbury Festival this year).
- We will broadcast about 1,500 hours of Arts & Music programming across our TV channels, of which about 100 hours will be acquisitions including performances from a range of UK venues (our TV acquisitions will be about 50 hours lower than last year).
- We will publish about 1,800 hours of Arts & Music programming on BBC iPlayer, of which about 150 hours will be acquisitions including a variety of performances from UK venues (our BBC iPlayer acquisitions will be about 50 hours lower than last year).
- Our Arts & Music programming will continue to centre around premium arts and music programming such as *Lucy Worsley's Keys to the Castle* (BBC Studios Productions) and the 50th celebration of *The Olivier Awards* (Penny Lane Entertainment Limited). We will continue to demonstrate our creative ambition with titles including *Dickens* (working title) (Expectation Factual Limited).
- There will be returning favourites such as *Rob and Rylan's Greek Odyssey* (Rex TV), *Fake or Fortune?* (BBC Studios Productions), *In My Own Words* (from various producers), *Hidden Treasures of the National Trust* (Blast! Films) and *Extraordinary Portraits with Bill Bailey* (Chatterbox Media).
- Music will continue to be an essential part of BBC programming including *BBC Proms* (Livewire Pictures Limited), *BBC Young Musician* (BBC Studios Productions) and *Big Night of Musicals by The National Lottery* (TBI Media Limited).
- We will continue to resurface the treasures of the BBC archive – spanning photography, theatre, music, literature and a wide range of cultural works. We will accomplish this through both bespoke seasons aligned with new commissions including the titles noted above and through regular scheduled slots, such as music nights on Saturdays on BBC Two and Fridays on BBC Four.
- Acquisitions will include *Chauvet: Humanity's First Great Masterpiece*.

Children's programmes

- We will broadcast / publish about 330 hours of first-run originations on CBBC, CBeebies and BBC iPlayer covering a broad range of genres.
- We will exceed our original productions quotas by broadcasting around 8,800 hours of Children's programming on our TV channels, CBBC and CBeebies, of which about 2,600 hours will be acquisitions.
- On BBC iPlayer we will publish about 6,000 hours of Children's programming, of which about 1,800 hours will be acquisitions (this is 400 hours higher than last year).

CBBC

- CBBC will broadcast a broader range of genres than other children's television channels.
- CBBC will broadcast / publish about 230 hours of first-run originations across a broad range of genres, in line with last year.

- CBBC will broadcast about 4,300 hours of programming on TV and publish about 4,000 hours of programming on BBC iPlayer (this is 400 hours higher than last year).
- In particular, CBBC will publish / broadcast about:
 - 800 hours of Children’s Drama on TV and 1,600 hours on BBC iPlayer. About 60 hours will be first-run. This will comprise about 15 originated Children’s Drama series, including new titles such as *Lady Grace Mysteries* (Cottonwood Media) and returning series *Jamie Johnson FC* (Strike), *Odd Squad* (BBC Studios Kids & Family), *Girl Troop vs Aliens* (Lime Pictures) and *Dexter Procter: The 10-Year-Old Doctor* (Various Artists Limited). There will be Drama acquisitions across 2026/27 including some European drama series for older children coming from Scandinavia and Italy which will be announced soon.
 - 800 hours of Children’s Factual content on TV and 800 hours on BBC iPlayer. About 50 hours will be first-run. This will comprise about 12 originated Children’s Factual series, including new seasons of our most successful factual titles including *Operation Ouch!* (141 Productions (OUCH)), *Deadly 60* (Natural History Unit), *Blue Peter* (BBC Studios Kids & Family), *Go Get Art!* (Ranga Bee Productions), *The Football Academy* (Zig Zag Productions), single documentary strand *My Life* (various independent producers), daily *Newsround* bulletins, *Horrible Histories* (Lion Television) and a second series of *Horrible Science* (Lion Television).
 - 300 hours of Children’s Entertainment content broadcast on TV (100 hours higher than last year) and 250 hours on BBC iPlayer. About 50 hours will be first-run. This will comprise about 5 originated Children’s Entertainment series (one less than last year), including returning favourites such as *Stage Stars* (Drummer Televisions), *Saturday Mash Up* (BBC Studios Kids & Family) and *Bros in Control* (BBC Studios Kids & Family).
 - Around 45 hours of Children’s formal education content across TV and BBC iPlayer, all which will be broadcast as part of the CBBC Bitesize Learning Zone and available on BBC iPlayer. About 3.5 hours will be first-run *Live Lessons* (CTVC) (last year the hours of *Live Lessons* were slightly higher due to scheduling changes).

CBeebies

- CBeebies will broadcast a broader range of genres than other children’s television channels.
- In line with last year, CBeebies will broadcast / publish about 100 hours of first-run originations across a broad range of genres with about 25 first-run originated titles, reflecting our investment in diverse, high-quality and impact programming.
- CBeebies will broadcast about 4,500 hours of programming on TV and publish about 2,000 hours of programming on BBC iPlayer.
- This will include new titles such *Hamza Loves Animals: Africa* (Hello Halo), *Zog* (Magic Light Entertainment) and *Mae Bee* (Karrot); returning favourites such as *Hey Duggee* (Studio AKA) and *Playtime Towers* (BBC Studios Scotland); and new twists on favourites such as the return of *Balamory* (Lion Television) after 15 years and a new

outing for the Go Jetters who are this time pursuing the Explorers Cup in *Go Jetters Go!* (BBC Studios Kids & Family).

- CBeebies will continue to lead the industry on commissioning diverse content including *What's In Your Plant Pot* (Gold Wala), *Musical Storyland* (Sustain Video) which is inspired by folk tales from different countries and cultures, and British Sign Language (BSL) based *Tiny Tunes* (Flashing Lights) with its BSL provision for young children. CBeebies will also showcase content from across the UK including returning favourites *Football Fantastics* (Short Form Film) from Yorkshire, *I Can Taste It* (Common Story TV) from the West Midlands, *Tiny Tunes* (Flashing Lights Media) from Kent and *Balamory* (Lion Television) from Isle of Mull & Glasgow.
- There will be new distinctive acquisitions such as *Froglets* and *Knee High Spies*.

Comedy

- We will continue to invest in comedy across the whole of the UK, as well as investing in new writers and talent.
- We will publish / broadcast about 90 hours of first-run Comedy programming across BBC iPlayer and channels (10 hours lower than last year due to increasing costs).
- We will broadcast about 1,200 hours of Comedy programming across our TV channels, of which about 60 hours will be acquisitions.
- We will publish about 2,000 hours of Comedy programming on BBC iPlayer (500 hours lower than last year), of which about 250 hours will be acquisitions.
- We will continue to serve a range of audiences for comedy by commissioning and broadcasting a combination of new titles, returning favourites for families and for all age groups, and ground-breaking comedies. These include:
 - New first-run commissions such as *Ann Droid* (Boffola Pictures Limited), *Better Later* (Tidy Productions Limited), *Bills Included* (Baby Cow Productions Limited) and *The Reluctant Vampire* (Boffola Pictures Limited).
 - Returning favourites such as *Amandaland* (Merman Television Limited), *Ludwig* (Big Talk Studios Limited), *Not Going Out* (Avalon Television Limited), *Death Valley* (BBC Studios Productions) and *Can You Keep A Secret?* (Big Talk Studios / Mayhay Studios / CBS Studios).
 - Programming demonstrating our commitment to diversity such as *Black Ops* (BBC Studios Productions) and *Smoggie Queens* (Hat Trick Productions Limited) and reflecting brilliant comedy across the whole of the UK such as *Mammoth* (BBC Studios Productions) from Wales, *Only Child* (Happy Tramp North Limited) from Scotland and *Funboys* (Mayhay Studios Limited) from Northern Ireland.
 - Acquisitions include returning titles such as *Austin*, *Colin from Accounts* and *St. Denis Medical*.

Documentaries and other specialist factual

- We will publish / broadcast about 220 hours of first-run Documentaries and other specialist factual programmes across BBC iPlayer and channels (20 hours lower than last year due to increasing costs).

- We will broadcast about 1,800 hours of Documentaries and other specialist factual programmes (such as business and finance) across our TV channels, of which about 150 hours will be acquisitions.
- We will publish about 2,500 hours of Documentaries and other specialist factual programmes on BBC iPlayer, of which about 200 hours will be acquisitions.
- This will include:
 - New first-run documentaries such as *Superbug* (Amos Pictures), *Emergency 24/7* (Expectation Entertainment), *Mother of All Cons* (BBC Studios Productions), *Children of the Blitz* (Minnow Films), *Doomscroll Doctors* (Nutopia Limited), *Will You Be My Friend?* (Five Mile Films) and *Molly Dineen: Our People* (RTO Pictures).
 - Returning favourites such as *Ambulance* (Dragonfly Film and Television Productions), *Forensics: The Real CSI* (Blast! Films South) and *Reported Missing* (Blast! Films).
 - Documentaries exemplifying our commitment to diversity such as *Stephen: The Murder That Changed a Nation* (Rogan Productions Limited).
 - Documentary programming reflecting the Nations and regions of the UK such as *This Farming Life* (BBC Studios Productions), new series *Taken: Britain's Forced Adoption Scandal* (Finestripe Productions) and *Murder 24/7* (Expectation Entertainment).
 - New distinctive acquisitions such as *Storyville: Andre is an Idiot* and *Storyville: Speechless, Scamanda* and *This is a Bomb: The Nevada Casino Heist*.

Drama

- We will publish / broadcast about 300 hours of first-run original Drama across BBC iPlayer and channels, in line with last year.
- We will broadcast about 1,000 hours of Drama programming across our TV channels, of which about 200 hours will be acquisitions.
- We will publish about 8,000 hours of Drama programming including box sets of previous series on BBC iPlayer, of which about 1,000 hours will be acquisitions.
- The BBC will continue to prioritise distinctive, high-quality drama working with the very best new and established on- and off-screen talent. This includes:
 - Returning favourites such as *Line of Duty* (World Productions / ITV Studios), *Strike: The Running Grave* (Brontë Film and Television Limited), *This City Is Ours* (Left Bank Pictures) and *A Good Girl's Guide to Murder* (Moonage Pictures Limited).
 - New titles such as *Half Man* (Mam Tor Productions), *Dear England* (Left Bank Pictures Limited), *Mint* (Fearless Minds and House Productions Limited), *The Dream Lands* (Sister Productions / Universal International Studios) and *Honey* (Sid Gentle Films Limited).
 - As well as new series of family favourites including *Silent Witness* (BBC Studios Productions), *Death in Paradise* (Red Planet Pictures Limited) and the prequel to *Call the Midwife* (Neal Street Productions).

- Titles that demonstrate the BBC's commitment to diversity including *The Split Up* (Northern SISTER / Little Chick), *The Rapture* (Mammoth Screen) and *But When We Dance* (Hilltop Screen Limited).
- Titles that demonstrate the BBC's commitment to authentic representation and portrayal across the UK including *Counsels* (Balloon Entertainment Scotland) from Scotland, *Blue Lights* (Two Cities Television) from Northern Ireland, *Adrian Mole* (Big Talk Studios Limited) from North East England, *Sherwood* (House Productions Limited) from Nottinghamshire and *The Cage* (Element Pictures Television) from Liverpool.
- New distinctive acquisitions such as *Marble Hall Murders*, *A Tale of Two Cities* and *I, Jack Wright* as well as returning series *High Country*, *Hidden Assets* and *Mayfair Witches*.

Entertainment / Factual Entertainment

- We will publish / broadcast about 800 hours of first-run Entertainment and Factual Entertainment programming across BBC iPlayer and channels, in line with last year.
- We will broadcast about 4,000 hours of Entertainment and Factual Entertainment programming across our TV channels, of which about 100 hours will be acquisitions.
- We will publish about 5,500 hours of Entertainment and Factual Entertainment programming on BBC iPlayer, of which about 550 hours will be acquisitions.
- This will include:
 - New series such as *Wisdom of the Crowd* (Magnum Media) and *The Claudia Winkleman Show* (So Television Limited).
 - Returning favourites for a wide range of audiences including *The Traitors* (Studio Lambert) in the traditional and celebrity formats, *The Apprentice* (FremantleMedia / Naked Productions), *RuPaul's Drag Race UK* (World of Wonder), *Race Across the World* (Studio Lambert), *Gladiators* (Hungry Bear Media Scotland), *Strictly Come Dancing* (BBC Studios Productions), *Sewing Bee* (Love Productions Limited), *Michael MacIntyre's Big Show* (Hungry Bear Media Limited) and *Mortimer & Whitehouse Gone Fishing* (Owl Power Limited).
 - Programmes showcasing our Nations and regions such as *Race Against the Tide* (Tern Television) and *Bill Murray's Off Course* (Stellify Media / Skydance Sports).
 - Acquisitions of overseas versions of our original commissions allowing us to extend our much-loved brands such as *The Traitors* and *Australian Survivor* and new distinctive acquisitions such as *Muslim Matchmaker*.

History

- We will publish / broadcast about 40 hours of first-run History programming across BBC iPlayer and channels, in line with last year.
- We will broadcast about 400 hours of History programming across our TV channels, of which about 10 hours will be acquisitions.
- We will publish about 700 hours of History programming on BBC iPlayer, of which about 40 hours will be acquisitions.
- This will include:

- New series on a range of historical subjects including *Get Out: 90 Days to Escape Amin* (Dragonfly Film and Television Productions Limited), working title *Michael Jackson: Legacy* (72 Films Limited), *Lucy Worsley on 1776* (BBC Studios Productions), *Brexit: How It Happened* (Brook Lapping), *The Elon Musk Show: The Next Chapter* (72 Films Limited) and *Damilola Taylor: The Last 24 Hours* (Optomen Television Limited).
- Returning audience favourites *Who Do You Think You Are?* (Wall to Wall South) and *Digging for Britain* (Rare TV).
- Programmes showcasing our Nations and regions such as *A House Through Time* (Twenty Twenty Productions) in Edinburgh.
- Acquisitions include *Ken Burns' American Revolution*.

Religion

- We will publish / broadcast about 70 hours of first-run Religious programming across BBC iPlayer and channels, in line with last year.
- We will broadcast about 140 hours of Religious programming across our TV channels, all which are currently planned to be BBC commissions.
- We will publish about 240 hours of Religious programming on BBC iPlayer, all which are currently planned to be BBC commissions.
- This includes programmes covering a wide range of religions such as:
 - Long running strands *Songs of Praise* (CTVC Manchester) and *Pilgrimage* (CTVC).
 - New programme *Harry Clark Goes to Rome* (CTVC).
 - Programmes showcasing our Nations and regions such as *Pilgrimage: The Road to Holy Island* (CTVC).

Science / Natural History

- We will publish / broadcast about 140 hours of first-run Science and Natural History programming across BBC iPlayer and channels (10 hours lower than last year due to increasing costs).
- We will broadcast about 1,200 hours of Science and Natural History programming across our TV channels, of which about 30 hours will be acquisitions.
- We will publish about 1,600 hours of Science and Natural History programming on BBC iPlayer, of which about 50 hours will be acquisitions.
- This will include:
 - Natural history programmes, including favourites such as *Big Cats 24/7* (BBC Studios Productions), *Wilderness with Simon Reeve* (The Garden Production) and *Springwatch* (BBC Studios Productions); new programmes such as *Secret Garden* (Plimsoll Productions Limited), *Blue Planet 3* (BBC Studios Productions), *Tiger Island* (BBC Studios Productions), *Orphan* (Hello Halo), *Matriarch* (BBC Studios Productions), *Making Life on Earth: Attenborough's Greatest Adventure* (BBC Studios Productions) reflecting on the making of the ground-breaking series and *David Attenborough's 100 Years on Planet Earth* (BBC Studios Productions) celebrating Sir David Attenborough's centenary; and acquisitions such as *Inside Britain's National Parks*.

- Science programmes, including returning favourites *The Sky at Night* (BBC Studios Productions) and *Inside the Factory* (Voltage TV Productions Bristol); new commissions such as *Evolution* (BBC Studios Productions); programmes reflecting our Nations and regions such as *Buried: A Toxic Secret* (Wall to Wall / Smoke Trail Productions) from Wales and from Scotland *Highland Cops* (Firecrest Films) and *Surgeons* (Dragonfly Film and Television Productions); and acquisitions such as *The Future with Hannah Fry*.

Sport

- We will broadcast about 1,400 hours of Sport across our TV channels.
- We will publish about 1,400 hours of Sport on BBC iPlayer.
- The volume of output reflects the sporting calendar and TV rights held by the BBC.
- The BBC will broadcast some of the biggest sporting events during 2026/27 including the Men's FIFA World Cup 2026, the Premier League, Wimbledon Championships, Queen's Club Championships, World Snooker Championships, the Hundred cricket competition and Test match highlights, European Athletic Championships from Birmingham, the Men's FA Cup, the Men's and Women's Six Nations Championships, Women's Super League, the Men's and Women's Rugby League Challenge Cup and Men's and Women's Champions League.
- Across our TV channels, BBC iPlayer and BBC Online we will broadcast live coverage of approximately 20-25 different sports during the year, including boxing, gymnastics and netball.

BBC Radio & BBC Sounds

- Our commitments for 2026/27 prove that the audio services we provide are truly distinctive with the unrivalled range and volume of music played by BBC Radio; our commitment to high-quality live and specially recorded music; the range, quantity, and quality of our speech content; and the broadest range of sports.

Music on BBC Radio and BBC Sounds

Breadth of music across BBC Radio and BBC Sounds

- Our music stations will continue to play an unrivalled and vast range and volume of tracks, from specialist music across genres to mainstream music, surfacing artists and works from different decades and spotting new talent.
- We will broadcast a greater range of specialist music than comparable stations, with BBC Radio 1 and BBC Radio 2 broadcasting about 4,300 hours.
- BBC Radio 1 Anthems will allow listeners the chance to discover and re-discover a wide range of music and artists supported by Radio 1 in the 2000s and 2010s, with both iconic tracks and lesser-known gems. At least a third of the music will come from UK artists.
- We will again offer new presenter talent the opportunity to upload demo tapes showcasing their skills in the autumn, with a selection of the best invited to present shows on Radio 1 and Radio 1 Anthems over Christmas 2026.

- BBC Radio 1 Dance will offer a mix of new and emerging dance hits, classic dance anthems and more specialist dance music and mixes, including industry insight via a series of collaborations with key labels. We estimate the station will feature in the region of 4,000 different tracks a year, with around 45-50% of the music from UK artists.
- BBC Radio 1Xtra will continue to showcase contemporary Black music, particularly new and live music, and act as a champion for new and emerging UK acts.
- Radio 2 will broadcast a variety of programmes devoted to blues, jazz, folk and country including *21st Century Folk* and *For the Love of Hip Hop* with Romesh Ranganathan where the comedian, broadcaster and self-confessed hip-hop nerd shares his love, knowledge and passion of the genre.
- BBC Radio 3 continues to be the only station for daily live classical music, offering distinctive and diverse programmes unlike anything available elsewhere.
- BBC Radio 3 Unwind will broadcast relaxing classical music, including new British music, with programmes such as *Ultimate Calm* presented by artist-composers alongside a wide range of guests offering a full spectrum of music from the 1500s to the contemporary and *Soundwaves*, a weekly show presented by Afrodeutsche dedicated to new music from UK composers and performers many of whom are young and unsigned.
- BBC Radio 6 Music will continue to broadcast a wide range of alternative and distinctive music.
- BBC Asian Network will continue to provide a range of music from established and rising British Asian artists from across the UK, including contemporary UK Punjabi Pop, UK South Asian R&B and the new wave of British Asian fusion sounds. Asian Network will support both new and established British Asian artists across its output, with creative ideas like our *All Star DJ Takeover* and the *Asian Network Certified* live event celebrating our audiences love of music.
- We will continue to evolve our digital music offer in BBC Sounds, focussing on a clearer, simpler offer centred around key Network music brands and talent. This will help make the broadest range of music easily discoverable.

Live and specially recorded music

- Radio 1 will broadcast at least 175 live or specially recorded performances, including:
 - Traditional sessions and live lounges;
 - New Live Lounge Lates as part of Radio 1's *New Music Show*;
 - BBC Introducing performances from UK festivals, including Radio 1's Big Weekend in Sunderland; and
 - Live DJ sets from the Radio 1 Dance Weekends in Ibiza and Malta.
- Radio 1 will continue to broadcast its flagship *New Music Show with Jack Saunders*, *Future Artists with Sian Eleri* and programmes dedicated to rock, indie, rap, drum & bass and dance.
- Radio 1Xtra's Dancehall Weekender in May 2026 will include reflection of the City Splash festival, together with live music and exclusive content from some of Jamaica's most exciting artists.

- Radio 1Xtra’s Friday nights will have a new sound from April 2026, including a new live show for Kash & Pharxoh and a refreshed *1Xtra Rap Show* with Kenny Allstar.
- Radio 2 will broadcast about 68 hours of the most distinctive, creative and high-quality new live music sessions, including:
 - *Radio 2 in the Park* in August 2026 in Stirling, Scotland;
 - Unique *Piano Room* sessions from artists backed by the BBC Concert Orchestra;
 - Performances from a BBC Music summer season of events around the UK; and
 - The 70th *Eurovision Song Contest* from Vienna.
- Radio 3 will broadcast more than 440 live or specially recorded performances, including at least 25 newly commissioned musical works. This will include live and specially recorded performances from festivals across the country such as:
 - Our hugely talented BBC New Generation Artists taking up residence across the year at prestigious venues including St George’s in Bristol and Cowdray Hall in Aberdeen; the Cheltenham, Norfolk & Norwich and Ryedale festivals; and regular series in Wigmore Hall in London and Elgar Concert Hall in Birmingham;
 - Exclusive content and broadcasts from the festival celebrating the 125th anniversary of London’s Wigmore Hall with the biggest names in classical music on *Radio 3 in Concert*, *Classical Live* and some of our weekend programming;
 - World class opera performances from across the globe including live landmark performances from New York’s Metropolitan Opera House through our longstanding partnership with the European Broadcasting Union, operas from London’s prestigious Royal Opera House featuring prominent singers and conductors, and star-studded performances from some of Europe’s main opera houses;
 - The BBC Proms will run from July to September 2026 at the Royal Albert Hall and across the UK with all Proms live on Radio 3; and
 - Radio 3’s *Carols Across the Country: A Seasonal Journey* will return for Advent 2026.
- Radio 6 Music’s *New Music Fix* live will go across the country and shine a light on a city’s grassroots and underground music scene with a week-long set of broadcasts sessions and live performances in November 2026. The station will also spotlight Independent Venue Week in January 2027.
- Our new Radio 6 Music stream, launching in summer 2026, will celebrate the biggest and best indie pop, rock and classics exclusively on BBC Sounds.

Speech-based programming on BBC Radio and Sounds

- The BBC will continue to broadcast and make available the very best range, quantity, and quality of speech content, including genres like comedy and drama, that no other radio stations offer.
- We continue to commission the very best of speech content that is suitable for both radio and on-demand audiences.

- Given the wide range of our speech-based programmes, we will ensure that listeners can discover programmes on BBC Sounds through the use of the dial of radio stations, key genre categories, Back-To-Back Sounds (our curated playlists of related programmes, including for news, sport, comedy and other subjects), improved recommendations (including from across the BBC's online portfolio) and editorially curated and algorithmically generated rails.

Arts & Culture

- Radio 2 will broadcast about 112 hours of arts programming (all first-run), including *Elaine Paige on Sunday* and coverage from backstage at the Olivier Awards. We will also celebrate modern pop culture with more episodes of *Pop Top 10*, presented by Rylan Clark and Scott Mills and musical theatre with *The Big Night of Musicals*.

Comedy

- BBC Radio and BBC Sounds will broadcast / publish about 1,630 hours of comedy programming, of which about 175 hours will be first-run (5 more hours than last year).
- Radio 4 will broadcast about 195 hours of comedy including about 140 first-run hours. Our comedy programming will include longstanding audience favourites and will also champion new and diverse comedy voices with new commissions, such as:
 - New digital-facing quiz pilots – archive-based comedy *This Just In*; a second satirical stand-up series *Randy Feltface's Human Handbook*; and dark comedy podcast *Brian & Roger* told solely through voice notes charting the manipulative relationship between the hosts and a support group for divorced men.
 - *Omid Djalili: Noise Pollution*, a series with stand-up and chats with comedians discussing complicated global issues and making sense of what is going on in the world;
 - *Bella Hull's Guide To Being More or Less OK*, a series with Gen Z comic Bella Hull, a rising star and one of the comics chosen to write on the British Saturday Night Live, where she dismisses insecurities and pressures on young women with her characteristic wit and confidence.
 - *Sunil Patel: An Idiot's Guide To* returns with the comedian discovering the ways to living forever;
 - *Kiri's Farm*, hosted by stand-up comedian and farmer's daughter Kiri Pritchard-McLean where she faces the challenges of reinvigorating her Welsh farm; and
 - *Paul Sinha's Perfect Pub Quiz*, a series returning for series four where live audiences are invited to tell the host about their favourite quiz questions and the fascinating stories behind the answers.
- Radio 4 Extra will also broadcast about 1,400 hours of classic comedy from the BBC's archives, including replays of *Hancock's Half Hour*, *The Goon Show* and *Knowing Me, Knowing You*, as well as narrative repeats from Radio 4.

- BBC Radio 5 Live will broadcast about 35 first-run hours of comedy, including *Elis James and John Robins*, where the duo brings laughs and top-quality content every week.

Documentaries

- BBC Radio will provide about 1,560 hours of documentaries, informative speech and speech features across a broad range of genres, which will also be available on BBC Sounds, with over 913 hours being first-run.
- Radio 1 will broadcast at least 100 hours (all first-run) of informative and educational speech content, including Radio 1's *Life Hacks*, a weekly advice programme designed for young adults. In our specialist music programmes, audiences will hear directly from artists and producers with in-depth interviews and deep-dives into the creative process.
- Led by the weekly *1Xtra Talks* discussion programme, Radio 1Xtra will broadcast around 60 hours (including 50 first-run hours) of distinctive speech programming and features which reflect the lived experiences of young Black Britain (we are committing to 10 total hours more than last year). This programming will include reflection of the V&A East's exhibition, *The Music is Black: A British Story*, with programming during Black History Month in October 2026.
- Radio 2 will broadcast about 140 hours of documentaries, of which about 110 hours will be first-run (about 20 first-run hours lower than last year). These will include:
 - Programming marking the 70th anniversary of the UK's Official Album Chart.
 - *Eras*, a podcast exploring the stories of the biggest artists in the world through deep dives into the BBC archive and conversations with people who were there.
 - A special programme celebrating the career of Radio 2 presenter Bob Harris as he celebrates his 80th birthday.
 - *21st Century Folk* will use the power of traditional and contemporary folk and acoustic music to tell the stories of another set of unique individuals.
- Radio 3 will broadcast about 390 hours of documentaries including about 300 first-run hours. This will include programmes on a range of arts and cultural topics:
 - *Key Changes*, a landmark new 48-part series that tells the story of a thousand years of classical music through key moments of change co-presented by Gillian Moore and a pantheon of some of the UK's most respected historians.
 - Marking the 200th anniversary of the death of Ludwig van Beethoven, in January 2027, our schedules will be dedicated to exploring the legacy of one of classical music's most recognisable composers.
 - *Music Matters*, which includes series of episodes where Clive Myrie talks to people of colour about their experience of classical music and Easter episodes where James MacMillan explores the deeper themes underlying the central biblical scenes in the New Testament and how they've been interpreted and expressed through music.
 - *The Essay*, which showcases essays from leading writers on a variety of topics including an episode with music professor and composer Jennifer Walshe exploring the messy reality of Artificial Intelligence for those who want

contemporary music to reflect the best of new technology and a series of episodes marking 50 years since the death of the broadcasting pioneer and early music campaigner David Munrow.

- Radio 4 will broadcast about 500 hours of documentaries, of which about 300 hours will be new, first-run documentaries. This includes:
 - *Aberdeen: After the Goldrush* in which Aberdonian Michael Gove examines his home city's rise and fall, drawing on rich BBC archive material and first-hand testimony both from those who built its prosperity and those now grappling with its decline.
 - *The Gift* returns with Jenny Kleeman who meets men and women whose lives have changed after getting results from a DNA test.
 - *Illuminated*, a documentary series shedding light on hidden worlds through one-off documentaries.
- Radio 5 Live will broadcast about 18 hours of new documentaries from upcoming series on a variety of subjects, including *Gangster* featuring crime stories from across the UK, *Gangster Presents* telling crime stories from across the UK and *Sports Strangest Crimes* featuring two stories this year – one on some nations' questionable results in the run up to the USA 94 World Cup and another on the shocking attack on Monica Seles at the Citizen Cup.
- Radio 6 Music will broadcast about 350 hours, including 35 first-run hours of a range of speech-based features across a wide range of subjects, including *The First Time* in which major artists are interviewed revealing pivotal moments and songs that shaped their lives and careers, *Journeys in Sound* exploring the link between music and our minds, *Jamz Supernova's Global Sounds* diving into music scenes from around the world and *Superfans!* exploring the stories of artists' careers through their fans.

Drama

- BBC Radio will remain the home of audio drama in the UK, broadcasting over 1,520 hours with over 225 hours first-run.
- Of this, we will broadcast about 420 hours of drama programming on Radio 4, of which over 225 hours will be first-run. This will include:
 - *The Story of America*, as part of the second tranche of American season which covers the 20th century chronologically exploring titles such as *Of Mice and Men*, *All My Sons*, *A Raisin in the Sun* and *Midnight Cowboy*;
 - *Nina Simone in Liberia* explores the legendary artist's move from America to Liberia and the journey into the heart of a woman at a crossroads, set to the pulse of a country also at its own crossroads; and
 - *Merchant Ivory* explores the history of Merchant Ivory Productions and the creation of the biggest, riskiest production *Heat and Dust*.
- Radio 4 Extra will also broadcast about 1,100 hours of classic drama, poetry and readings from the BBC's archives, including dramas such as *Hercule Poirot*, *Miss Marple* and *Hidden Treasures*.

Religion

- BBC Radio will broadcast about 489 hours of religious programming across our stations and covering a wide range of faiths, of which 400 hours will be first-run.
- Radio 2 will broadcast about 185 hours of religious output (all first-run), including the daily *Pause for Thought*, drawing from all faiths across the UK; programming supporting the *BBC Young Chorister of the Year* competition; and bespoke programming reflecting Easter and Christmas.
- Radio 3 will broadcast about 110 hours of religious output, with about 58 hours being first-run. This will include:
 - *Easter and Christmas across Europe* – two days of live music in collaboration with the European Broadcasting Union, bringing performances from across Europe; and
 - *Choral Evensong* – a weekly, live programme from cathedrals, churches and chapels across the UK, supplemented with ten editions of Compline (four at Advent and six during Lent).
- Radio 4 will broadcast about 134 hours of religious programming, of which about 97 hours will be first-run. This will include:
 - *Beyond Belief* which explores the place and nature of faith in today's world, *Prayer for the Day* supporting prayers from a range of religions and weekly *Sunday Worship* from church services across the UK.
 - Programming marking particular seasons or events such as *Lent Talks* where prominent individuals personally and professionally reflect on the story of Jesus' ministry and Passion, religious services such as Ascension Day, the Ceremony of Remembrance and *A Festival of Nine Lessons and Carols*.
 - Carol Concert of the North, where Radio 4 collaborates with choirs and children's groups from across the North West.
- Radio 4 Extra will continue to broadcast *The Daily Service* representing about 60 hours of religious programming (all first-run).
- Asian Network will reflect and celebrate key South Asian religious festivals such as Diwali and Ramadan.

Sport

- Radio 5 Live and BBC Radio 5 Sports Extra will offer live commentary of at least 20 different sports, amounting to about 3,000 hours of live sports output, including key sporting events such as the Men's FIFA World Cup 2026 and the ICC Women's T20 World Cup.³⁹ There will be many additional hours of coverage, previews and analysis across our radio schedules, including simulcast sport commentary and additional live coverage, where we already hold rights, on the Sounds-only streams, BBC Radio 5 Sports Extra 2 and 3.
- The sports output on Radio 5 Live and Radio 5 Sports Extra will include a wide range of sports from regular competitions such as men's domestic, international and European football competitions; Women's Super League and women's international

³⁹ The events we offer commentary on are dependent on the sports rights we have available for radio and scheduling.

football; Formula 1; men's and women's cricket; men and women's rugby union; and rugby league.

- We will also cover the major championships in tennis, golf and athletics, alongside commentaries from major boxing title fights for men and women, key horse races and coverage of other major sporting events across the year.
- We will offer more extensive sport coverage with deeper analysis, to help reach younger men and those from lower socio-economic groups who are less well served.

Social action campaigns / special seasons

- BBC Radio will continue to provide and participate in social action campaigns and broadcast special seasons.
- Ahead of Radio 1's Big Weekend in Sunderland, the station will run an outreach campaign with a series of workshops and panels for young people in the North-East, with the various themes reflected in a week of special *Life Hacks* programmes in May 2026.
- In partnership with the V&A East, there will be reflection of *The Music is Black: A British Story* with special programming across our radio networks.
- *1Xtra Talks* will include a special episode in November 2026 focused on 1Xtra's Future Figures, Black Britons and Black-led organisations making Black history now.
- Following on from Sara Cox's amazing fundraising efforts in 2025 will be a challenge, but Radio 2 will again support the BBC's Children in Need appeal in November 2026. We are also planning outreach activities around Radio 2 in the Park.
- Radio 3 will deliver the next iteration of BBC Open Music with career insight days across the UK, recruiting 15 more trainees onto the programme. The aim of the early careers programme is to open up opportunities in classical music both behind the scenes and on-air. It specifically supports early-career creatives from under-represented backgrounds to gain skills and experience within BBC classical music environments.
- Radio 3 Unwind will continue to develop its offer around music and wellbeing throughout the year, particularly marking Mental Health Awareness Week.
- Radio 4 will broadcast a new current affairs series, *About the Girls*, raising awareness of the issues facing girls and young women across the UK and have a special season, US at 250, a range of factual and drama programming examining the history and future of the USA as the nation celebrates 250 years of independence.
- Radio 4 Extra will host all request weekends, including one on Christmas Day, where the station will invite listeners to interact with the network by requesting programmes they would like to hear again.
- Radio 5 Live will hold the Teen Summit including an event in autumn 2026 to continue the network's conversations with teenagers about the challenges facing them in conjunction with BBC Bitesize.
- Radio 6 Music will celebrate LGBTQ+ voices throughout June 2026 with a Loud and Proud season of special shows, guest presenters and mixes.
- Radio 6 Music will celebrate Record Store Day in April 2026 by decamping to a record store for a very special show celebrating our love of vinyl.

- *Asian Network Represents* will return in April 2026, offering new and undiscovered voices who live and breathe British Asian culture and music the opportunity to present month-long residencies on the network.

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

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

What we will do to reflect, represent and serve the diverse communities across the UK and support the UK's creative economy in 2026/27

In this section we set out how we will promote the fourth Public Purpose through our network services (such as BBC One, BBC Radio Three and BBC iPlayer) and national and regional services (that is BBC Local, BBC Northern Ireland, BBC Scotland and BBC Cymru Wales). First, we set out how the BBC is refocusing its creative and commissioning spend as well as moving editorial teams and programming across the Nations to better reflect and represent audiences and regions across the UK. Second, we set out how our network TV programming will deliver authentic representation and portrayal. Third, we set out what we are doing with our local, regional and national services.

We will continue to support on-air and on-screen representation in all our genres with integrated and landmark portrayal through the mix of contestants, presenters, actors and voices. We are also working with diverse-led indies and industry partners, increasing diversity and inclusion off-air and off-screen through the production teams and crews we work with, and within our own commissioning teams. We will continue to be key members in the TV Access Project, working across the industry to create a substantive and permanent structural shift, to ensure provision and inclusion of disabled talent.

The BBC across the UK

- The BBC will continue to put local relevance at the heart of how we deliver to audiences. In 2026/27, we will continue to deliver our Across the UK programme – getting the BBC closer to UK audiences and growing its portrayal and representation of audiences across the UK.
- Across Network TV, BBC iPlayer, Network Radio and BBC Sounds, the BBC will continue to deliver increased investment across the UK across all the BBC's programmes and services. To date, the BBC has delivered approximately £ million of increased investment during the current Charter and is on track to exceed its ambition to deliver an additional £700 million of investment during the current Charter because of the BBC's Across the UK programme.
- The BBC will continue to deliver investment and impact across its priority Nations and regions' creative clusters, including delivering our new Memorandum of

Understanding and creative partnership in the West Midlands and a new creative partnership in the North East.

- A BBC Music Summer will celebrate the sound of the UK with a series of music events across the year, showcasing different parts of the UK's cultural landscape and featuring some of our most exciting creative talent.
- The BBC Comedy Festival will take place in Liverpool in May 2026.

Network TV

- The BBC will continue building its production focus in the West Midlands and North East of England, including further new commissions and working with partners to build regional creative clusters and provide support for employment opportunities and skills development.
- For example, in the West Midlands, in 2026/27 the BBC will deliver the following production activity:
 - Major scripted programming will be filmed and set in the West Midlands which the BBC has commissioned including two new seasons of *Peaky Blinders* (Kudos / Garrison Drama). This is a major opportunity to support growth of the regional production sector.
 - Continued broadcasts of four different *MasterChef* (Shine TV) titles from the Digbeth Loc studios and internationally renowned *Silent Witness* (BBC Studios Productions) from the Bond in Birmingham, which will record its 30th season during 2026/27.
 - Additional commissions such as *I Can Taste It* (Common Story TV) commissioned from BBC Children's.
- The BBC's West Midlands production focus is complemented by the relocation of the BBC's Midlands headquarters to the Tea Factory in Digbeth, now happening in 2028. Work on the Tea Factory continues across 2027 as the project enters the second phase of construction with internal fit-out.
- In the North East, the BBC will:
 - Commission and produce high-impact dramas including *Adrian Mole* (Big Talk Studios Limited) alongside existing commissions.
 - Select its final four content creators as part of its Digital Accelerator scheme to develop new talent in the region.
- Elsewhere, the BBC will continue to commission high-impact content that reflects and represents audiences and regions across the UK. This includes a particular focus on scripted content which is a powerful driver of audience perceptions of the BBC. This includes season two of *Funboys* (Camden Productions) and season four of *Blue Lights* (Two Cities Television) from Northern Ireland; new series *Half Man* (Mam Tor Productions) and returning series *Only Child* (Happy Tramp North) from Scotland; and new series *The Rapture* (Mammoth Screen) from Wales.

Network Radio

- BBC Radio will continue to showcase local and regional talent across its output and through its live events, including:

- BBC Radio 1 Big Weekend from Sunderland in May celebrating music and culture in the North East with collaborations with local partners and *BBC Introducing*;
- BBC Radio 2 in the Park which will take place in Stirling, Scotland from August 7th to 9th 2026;
- BBC Radio 4 at Contains Strong Language, the BBC's festival of poetry, performance and spoken work in Salford; and
- Radio 4 regular broadcasts from around the UK of live audience programmes including *Any Questions*, *The Kitchen Cabinet*, *Gardeners' Question Time*, *Mark Steel's In Town* and *Sunday Worship*.
- BBC Radio will broadcast content from major events and festivals across the country including:
 - Coverage of TRNSMT in Glasgow, the Reading & Leeds festival in August 2026 and reflection from Download, where Radio 1's *Rock Show* will join 75,000 people; and
 - Radio 4 broadcasts of live and pre-recorded performances from Hay Festival, Crossed Wires in Sheffield and the Edinburgh Festivals.
- BBC Radio 1Xtra's new Friday night show for Kash & Pharxoh will be broadcast live from our studios in Birmingham.
- In September, Radio 1Xtra will focus on both new, creative DJ talent behind the mic and aspiring music makers from around the UK. *BBC Introducing* on Radio 1Xtra will continue to feature new and under the radar artists in a weekly showcase.
- *BBC Introducing* will host stages at key UK festivals including The Great Escape, Radio 1's Big Weekend, TRNSMT and Reading & Leeds.
- *Radio 3 in Concert* will broadcast orchestra performances from cities across the UK including Birmingham (City of Birmingham Symphony Orchestra), Manchester (BBC Philharmonic and The Hallé), Edinburgh (Scottish Chamber Orchestra), Bournemouth (Bournemouth Symphony Orchestra), Belfast (Ulster Orchestra), Glasgow (BBC Scottish Symphony Orchestra and Royal Scottish National Orchestra), Gateshead (Royal Northern Sinfonia), Liverpool (Royal Liverpool Philharmonic Orchestra), Swansea (BBC National Orchestra of Wales) and London.
- Radio 3's *New Music Show* will be produced from BBC Audio North in Salford from April 2026.
- *Key Changes: Radio 3's History of Classical Music*, created by BBC Audio Wales, will be produced across the UK.

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

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

We consider that representation and portrayal of audiences across the UK will be best served through commissioning ambitious, high-impact shows with a very strong sense of locality but with much greater appeal beyond the borders of the Nation or region within which they were commissioned. These will be broadcast UK-wide on our network

channels and be prominent in BBC iPlayer. This is in addition to our many shows that travel the length and breadth of the UK such as *Question Time* (Mentorn Media Limited), *Homes Under the Hammer* (Lion Television), *Countryfile* (BBC Studios Productions) and *Antiques Roadshow* (BBC Studios Productions).

We will broadcast about 585 hours of high-impact programmes, excluding sport, set in and portraying specific areas of the UK on our network TV channels and BBC iPlayer.

It is important to note that volumes may vary by nation or English region year on year, in part due to the balance between new commissions and returning programmes and in part because of the creative ideas presented to us. It is also important to note that these programmes are only part of the BBC's programme-making in the Nations and regions of England, which also include programmes that are not intended to represent or portray their production location (e.g. *Gladiators* (Hungry Bear Media Limited) in Sheffield, *MasterChef* (Shine TV) in Birmingham, *Line of Duty* (World Productions / ITV Studios) in Northern Ireland etc.) and programming for regional and national opts.

In addition to the above programming, we will also broadcast live television coverage of international sport including Scotland, Wales and Northern Ireland's men's football internationals and the Men's FIFA World Cup 2026 featuring Scotland, England and possibly Wales and Northern Ireland.

English regions

- We will commission and broadcast on our network channels about 400 hours of high-impact content representing and portraying audiences across the English regions (outside of London), in line with last year. This will encompass a range of genres including:
 - Dramas such as *This City is Ours* (Left Bank Pictures) in the North West; *The Dream Lands* (Sister Productions / Universal International Studios) and *A Good Girl's Guide to Murder* (Moonage Pictures Limited) in the South East; *Beyond Paradise* (Red Planet Pictures) in the South West; *The Detection Club* (BBC Studios Productions) and *Silent Witness* (BBC Studios Productions) in the West Midlands; and *Shy and Lola* (Clerkenwell Films) in Yorkshire and the Humber.
 - Comedies such as *Daddy Issues* (Fudge Park Productions) in the North West and *Can You Keep a Secret?* (Big Talk Studios / Mayhay Studios / CBS Studios) in the South West.
 - Factual series such as *Freddie Flintoff's Field of Dreams* (South Shore Productions) in the North West; *Forensics: The Real CSI* (Blast! Films South) and *Murder 24/7* (Expectation Entertainment) in the West Midlands; and *Ambulance* (Dragonfly Film and Television Productions) in the Yorkshire and Humber.

Northern Ireland

- We will commission and broadcast on our network channels about 35 hours of high-impact content, that represent and portray audiences in Northern Ireland, in line with last year. This will encompass a range of genres including:
 - Dramas such as *Blue Lights* (Two Cities Television) and *Hope Street* (Long Story TV).
 - Comedies such as *Funboys* (Camden Productions).
 - Factual series such as *Ronan Keating's Wild Atlantic Way* (Alleycats TV), *Bill Murray's Off Course* (Stellify Media / Skydance Sports) and *Springwatch* (BBC Studios Productions).

Scotland

- We will commission and broadcast on our network channels about 110 hours of high-impact content representing and portraying audiences in Scotland (20 hours more than last year). This will encompass a range of genres including:
 - Dramas such as *Counsels* (Balloon Entertainment Scotland) and *Half Man* (Mam Tor Productions).
 - Comedies such as *Only Child* (Happy Tramp North).
 - Factual series such as *Beechgrove Garden* (Tern Television), *Taken: Britain's Forced Adoption Scandal* (Finestripe Productions), *Race Against the Tide* (Tern Television) and *Murder Trial* (Firecrest Films).

Wales

- We will commission and broadcast on our network channels about 40 hours of high-impact content representing and portraying audiences in Wales (5 hours more than last year). This will encompass a range of genres including:
 - Dramas such as *The Rapture* (Mammoth Screen).
 - Comedies such as *Better Later* (Tidy), *Death Valley* (BBC Studios Productions), *Mammoth* (BBC Studios Productions) and *The Golden Cobra* (BBC Cymru Wales).
 - Factual series such as *Matt Willis: The Recovery Project* (South Shore), *Buried: A Toxic Secret* (Wall to Wall / Smoke Trail Productions) and *Shift the Thrift* (One Tribe).

Our national and regional services

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

BBC Local

BBC Local TV on BBC One

- Across the regional programmes on BBC One England, we will broadcast about 3,680 hours of programming representing, portraying and serving regional audiences in

England. Nearly all these hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.

- We will broadcast about 3,480 hours of local news and will continue to invest in our flagship TV bulletins.
- We will broadcast about 195 hours of relevant current affairs programming for broadcast and BBC iPlayer across the English regions with all these hours being first-run.
- The current affairs programming will include content produced by our 11 local opts as part of the *Politics England* brand and 12 long-form films (equalling 6 hours) produced by the investigations teams across BBC Local.
- Due to our decision to increase network representation and portrayal of English regions, local opts are focusing on the local current affairs offer and we are not commissioning and broadcasting non-news and current affairs programming specifically for the opts (we committed to 3 hours of this programming in 2025/26).

BBC Local Radio

- Our 39 BBC Local Radio stations will continue to reflect, represent and serve listeners across England. We will:
 - Broadcast weekday breakfast shows (which will remain entirely speech between 7am and 8.30am) and daytime programmes (between 10am to 2pm), news bulletins and local sport at the same level of localness as we always have.
 - Develop the hotseat brand on our daytime shows, where local politicians and leaders answer questions from listeners and presenters.
 - Broadcast over 3,000 live football commentaries.
 - Maintain and grow our commitment to Make a Difference, our hugely successful community help brand where we highlight the work of unsung local heroes, including our Make a Difference Awards held by each radio station and Make a Difference Day with a focus on children.
 - Provide unique opportunities for local grassroots music and spoken word talent to be heard through *BBC Introducing* and *BBC Upload*.
 - Create bespoke content for BBC Sounds. Each BBC Local Radio station now has a dedicated section on the platform, where their content can be profiled.
 - Continue to broadcast the successful series *Farmwatch*, which will give audiences the opportunity to hear from farmers across England during harvest season and discover the joys and challenges of farming.
 - Continue to benchmark RAJAR audience/listening in Quarter 2/3 2026 against the same period in 2025 to assess the impact of our scheduling changes each calendar year since 2023.

BBC Online England

- Our new 39 local multimedia hubs will deliver a consistent high-quality and easily discoverable news offer to audiences online.
- We intend to build on the increase in the number of online news stories generated by local teams.

- These local stories will, in the appropriate areas, be more prominent on the BBC News website and News app.
- We will introduce delivery of localised news app notifications, so stories can be geographically targeted to local and regional audiences.
- There will be clearer navigation to local election coverage, so users can more easily discover local results.
- Our vertical video content produced by local teams will be more prominent on the News website, both through working with the frontpage and within the local indexes and stories.
- We will run pilots for improved user journeys, so local stories provide onward links to other relevant, locally-focused journalism.
- BBC Local will invest in a broader range of podcasts for BBC Sounds so that local stories have a wider audience. We will continue to grow our podcast slate and feed into umbrella brands like *Crime Next Door*, *Assume Nothing* and *Love Bombed*, where we tell stories that are rooted in place but resonate beyond their geographical area.
- We will invest in a compelling daily and weekly local offer on BBC Sounds for audiences who have moved away from linear radio and we will double down on our commitment to local sport, ensuring this content will be easily discoverable on BBC Sounds through the 'Local to me' rail.
- We will develop our club feeds on BBC Sounds with the aspiration to have a club feed for every English Football League club.
- We will extend the AI My Club Daily pilot, which provides a regular and bespoke audio bulletin, to all Premier League clubs.

Northern Ireland

BBC One Northern Ireland & BBC Two Northern Ireland

- Across BBC One Northern Ireland and BBC Two Northern Ireland, we will broadcast about 664 hours of programming representing, portraying and serving audiences in Northern Ireland. Of this about 506 hours will be first-run.⁴⁰ All these programmes will also be available across the UK and easily discoverable on BBC iPlayer, either through personalised recommendations, live viewing or via the Northern Ireland category.
- We will broadcast about 290 hours of news programming for audiences in Northern Ireland on BBC One Northern Ireland.
- We will broadcast about 80 hours of locally produced and relevant current affairs programming across BBC One Northern Ireland (around 58 hours), BBC Two Northern Ireland (around 22 hours) and BBC iPlayer, of which about 58 hours will be first-run (all on BBC One Northern Ireland). This will include our flagship programmes *Spotlight*, *The View* and *Sunday Politics*.
- BBC Northern Ireland television will broadcast around 294 hours of programming other than news and current affairs across a broad range of genres, of which about

⁴⁰ Our 2025/26 commitments of 775 total and 547 first-run hours to represent, portray and serve audiences in Northern Ireland reported the indigenous minority languages hours twice, which were also included in our non-news and current affairs hours. Without this duplication, our 2025/26 commitment is 667 total and 517 first-run hours.

158 hours will be first-run. Of this combined total, about 110 hours will be on BBC One Northern Ireland, including about 88 hours of first-run programming, and about 184 hours on BBC Two Northern Ireland, of which about 70 hours will be first-run. These programmes will cover a wide range of non-news genres, including factual, comedy, drama, indigenous minority language and factual entertainment. All these programmes will also be easily discoverable on BBC iPlayer.

- Changes to our total and first-run commitments reflect the strategic pivot to higher-cost / higher-impact content in our non-news and current affairs programming.
- As part of BBC Northern Ireland’s non-news and current affairs programming, we will broadcast Irish and Ulster-Scots programming. Our investment in Irish and Ulster-Scots output for BBC Northern Ireland television will remain largely unchanged, but we hope to increase its reach and visibility. BBC One Northern Ireland will broadcast about 12 hours of Irish and Ulster-Scots programming, of which about 9 hours will be first-run (2 hours more than last year). BBC Two Northern Ireland will broadcast about 50 hours of Irish and Ulster-Scots programming, of which about 8 hours will be first-run (10 hours lower than last year). All this content will be easily discoverable in a dedicated area on BBC iPlayer.
- BBC Northern Ireland will continue to authentically represent and portray life in Northern Ireland by showcasing local stories, talent and production skills. Examples include:
 - Returning series such as the second series of the critically-acclaimed *Crá* (Fíbin Media / Zoogon), the popular history programme *The Long and the Short of It* (Hole in the Wall Gang) and the fourth series of *The Band* (DoubleBand Films).
 - New commissions such *Springwatch from Northern Ireland* (BBC Studios Productions), *Peelers* (Third Street) and *Tall Tales and Murder* (Avalon / Metropolitan Pictures).
 - Programmes and series that explore contemporary themes, everyday experiences and community diversity including *Carl Frampton on Probation* (DoubleBand Films), *Privileged* (Out of Orbit) and *Queen James* (Waddell Media).
 - Live television coverage of domestic and international football, GAA and rugby in addition to other coverage of the NW200 and local sporting fixtures/events.

BBC Radio Foyle & BBC Radio Ulster

- We will consolidate the schedule changes that we made on Radio Ulster/Foyle last year, seeking to maintain its broad popular appeal and mix of programme styles. Radio Ulster/Foyle will:
 - Maintain the breadth of programme styles and genres on Radio Ulster/Foyle and seek to enhance its presence and uptake on BBC Sounds.
 - Provide a forum for listener interaction and debate and reflect community life, experience and events across the region, including through outside broadcasts.

- Provide broadcast coverage of major sporting fixtures, including GAA, football and rugby.
- Reflect important civic and community occasions and provide programmes that showcase the arts and cultural life more generally, including specialist music, comedy and entertainment.
- BBC Radio Foyle will cover the festivities of Londonderry's 40th Halloween anniversary in October 2026.
- Radio Ulster will provide coverage of Fleadh Cheoil na hÉireann, the world's largest festival of Irish music and dance, Book Week NI, BBC Children in Need and the Make a Difference initiative.
- Our Radio Ulster/Foyle content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

BBC Online Northern Ireland

- We will continue work to enhance the impact of our digital news output.
- We will focus more of our existing resources on digital sports audiences, including national and local sport with live team pages and team update articles.
- We will publish and use additional short-form video content and formats for BBC news website, social platforms and YouTube.
- We will make increasing use of visualisation and live streaming as part of our local news offering.
- BBC Northern Ireland will work with established BBC News online brands, seeking to develop local opportunities and resonances.
- This content will be easily discoverable on the BBC News website via the prominent Northern Ireland category or by selecting a local postcode for news updates.

Scotland

BBC One Scotland & BBC Scotland

- Across BBC One Scotland and BBC Scotland we will broadcast about 2,510 hours of programming representing, portraying and serving Scottish audiences. Of this about 1,065 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.
- BBC Scotland will broadcast about 495 hours of Scottish news programming, with 345 hours on BBC One Scotland and 150 hours on BBC Scotland.
- We will broadcast about 280 hours of locally-produced and relevant current affairs programming across BBC One Scotland (about 140 hours), BBC Two Scotland (about 140 hours) and BBC iPlayer. Of this combined total, about 140 hours will be first-run with 25 hours on BBC One Scotland and 115 hours on BBC Scotland. This will include our flagship current affairs programme *Disclosure*.
- BBC Scotland will broadcast around 1,735 hours of programming other than news and current affairs across a broad range of genres, of which about 430 hours will be first-run. Of this combined total, about 200 hours will be on BBC One Scotland, including about 75 hours of first-run programming, and about 1,535 hours on BBC Scotland, of which about 355 hours will be first-run. These programmes will cover a

wide range of non-news genres, including comedy, drama, entertainment and factual. All these programmes will also be easily discoverable on BBC iPlayer.

- The changes in BBC One Scotland's total and BBC Scotland's first-run non-news and current affairs hourly commitments (30 and 45 hours lower than last year respectively) are the result of the effects of our high-impact strategy and reduced hours of factual content for the former channel, and the decommissioning of *River City* (BBC Studios Productions) for the latter.
- Our programming in Scotland will include:
 - Brand new distinctive titles such as *Half Man* (Mam Tor Productions), *Taken: Britain's Forced Adoption Scandal* (Finestripe Productions) and *Race Against the Tide* (Tern TV).
 - Returning favourites such as the second series of *Only Child* (Happy Tramp North Production), *Scotland's Home of the Year* (IWC Media), *Landward* (BBC Studios Productions) and *Inside Barlinne* (Friel Kean Films).
 - Programmes and series that explore contemporary themes, everyday experiences and community diversity with *Granite Harbour* (LA Productions) and series four of *The Agency: Unfiltered* (IWC Media).

BBC ALBA

- BBC ALBA will broadcast about 2,500 hours of Gaelic programming, of which about 570 hours will be first-run, across a range of genres including children's, comedy, current affairs, drama, entertainment, factual, factual entertainment, music and events, news, weather and sport.
- Of this about 700 hours will support the learning of Gaelic. The comprehensive *SpeakGaelic* learning series, which delivered first-run hours supporting Gaelic learning over four years, ended in 2024/25. We will continue to broadcast repeats of the series. Our BBC ALBA first-run commissions in 2025/26 onwards focus on high-impact content within genres such as drama and factual entertainment. These originations support informal learning and awareness of Gaelic.
- All these programmes will also be easily discoverable on BBC iPlayer, with BBC ALBA having the same channel prominence as all other BBC TV channels.
- BBC ALBA will continue to offer programming to engage young audiences and children, featuring new writing, talent and production, including:
 - Gaelic bedtime stories, *Stòraidh* (BBC Clann) for CBeebies ALBA featuring new, young Gaelic personalities;
 - *Dodge* (BBC Clann) will be visiting the Hebrides for the first time;
 - *Na Speuran / Space* (BBC Clann) a new short series for CBBC ALBA;
 - New short-form factual entertainment series, which will be published on BBC iPlayer and YouTube including biking series with Somhairle Johnston *Somhairle's Spins* (Solus Productions) and *Rudan Beaga Bòidheach / Beauty in Little Things* (MacTV) with Niamh Mackinnon, from the Isle of Skye, who believes in celebrating life's little things.
- BBC ALBA will broadcast returning programmes including the drama *An t-Eilean / The Island* (Black Camel Pictures) and the entertainment formats *Dùbhlan DIY / Instructions not Included* (Demus / Seaglass) and *Rathad Ramsay* (Caledonia TV).
- BBC ALBA will also continue to broadcast returning learning show *SpeakGaelic*.

- We will also continue to showcase cultural events and music festivals such as Celtic Connections, The Mod and Belladrum.
- We will also provide regular coverage of women's and men's domestic and international football, as well as domestic rugby and shinty.

BBC Radio Scotland

- We will provide regular news and current affairs programming on Radio Scotland.
- Radio Scotland will continue to reflect, represent and serve listeners in Scotland with programming across a range of genres including:
 - News and current affairs, culture and the arts, religion and ethics, and music including Scottish traditional, folk, country, classical and piping.
 - Celebrating music in Scotland, including young talent competitions such as BBC Radio Scotland Young Traditional Musician and BBC Introducing Scottish Act of the Year.
 - There will be coverage of special events such as music festivals including TRNSMT, the Scottish Parliament election in May 2026 and the Men's FIFA World Cup 2026.
- Our Radio Scotland content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.
- We are pivoting funding into funding partnerships and content for younger audiences for BBC iPlayer and YouTube.

BBC Radio nan Gàidheal

- We will maintain the current news and current affairs provision on Radio nan Gàidheal.
- Radio nan Gàidheal will continue to reflect, represent and serve listeners in Gaelic, with programming on festivals such as Royal National Mòd in Glasgow, HebCelt in Lewis, Ceòlas on the island of South Uist and Glasgow's annual Celtic Connections.
- There will be coverage of the Scottish Parliament election and the Men's FIFA World Cup 2026.
- Our Radio nan Gàidheal content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.

BBC Online Scotland

- We will look to deliver a more consistent Scotland news offer to better serve digital audiences innovating more live streaming and digital video.
- We will continue to pilot BBC Verify to Scottish content.
- We will continue to improve our coverage from our bases around Scotland.
- We will focus more of our existing resources on digital sports audiences, including national and local sport with live team pages and team update articles.
- This content will be easily discoverable on the BBC News website through the prominent Scotland and ALBA categories and the ability to set your postcode or hometown to receive local news.
- We will continue to invest in high-impact podcasts for BBC Sounds and we will look to visualise certain titles to enable content to have maximum reach across platforms.

Wales

BBC One Wales & BBC Two Wales

- Across BBC One Wales and BBC Two Wales, we will broadcast about 670 hours of programming representing, portraying and serving Welsh audiences. Of this about 500 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.
- BBC Cymru Wales will broadcast about 295 hours of news, with about 275 hours on BBC One Wales and about 20 hours on BBC Two Wales.
- BBC Cymru Wales will broadcast about 25 hours of current affairs programming, all which will be first-run and on BBC One Wales. This programming will include *Wales Investigates* and weekly episodes of *Walescast*.
- BBC Cymru Wales will broadcast around 350 hours of programming other than news and current affairs across a broad range of genres, of which about 180 hours will be first-run. Of this about 200 hours will be on BBC One Wales, including 90 hours of first-run programming, and about 150 hours on BBC Two Wales, of which 90 hours will be first-run. These programmes will cover a wide range of genres including comedy, entertainment, factual, history and sport and archive content. All these programmes will also be easily discoverable on BBC iPlayer.
- The changes to our first-run hours for non-news and current affairs programming (20 hours lower than last year) are a result of our high-impact strategy as network commissions take the benefit of first-run hours for BBC One Wales and the loss of season-long coverage of live rugby union games for BBC Two Wales.
- BBC Cymru Wales will remain committed to representing, portraying and serving their audiences in Wales through its television programming. Examples include:
 - New distinctive titles such as *Buried: A Toxic Secret* (Wall to Wall / Smoke Trail Productions) and *Matt Willis Recovery* (South Shore).
 - Returning favourites such as *Wales Home of the Year* (IWC Media), *Weatherman Walking* (BBC Studios Productions) and *Our Lives* (comprising a number of independent production companies).
 - Programmes such as new commission *Rapture* (Mammoth Screen) and the second series of *Golden Cobra* (Beastly Media) showcase our diverse output.

BBC Radio Wales

- We will maintain the current news and current affairs provision on Radio Wales.
- Radio Wales will continue to reflect, represent and serve listeners in Wales, including:
 - Election coverage including full results' day service and the phone-in election specials – putting party leaders in the hot seat to allow our audience to ask the questions.
 - Live at Your Local – taking our music genre shows into Welsh communities with live performances.
 - Coverage of Welsh sport (including Six Nations and Men's & Women's FIFA World Cup 2026 qualifiers), culture (including the Radio Wales Arts Show and the Aberystwyth Book Club at Hay Festival) and events (including the Royal Welsh Show).

- Celebrating the individuals who make an impact in our communities with the Make a Difference brand across Radio Wales, BBC Sounds and BBC Wales socials.
- New podcast titles showcasing investigative journalism, including *The Island*, which explores the Caldey Island child sexual abuse scandal.
- Our Radio Wales content will be easily discoverable on BBC Sounds, through the ‘Local to Me’ rail.

BBC Radio Cymru

- We will continue our strong news and current affairs provision on BBC Radio Cymru.
- Radio Cymru will continue to reflect, represent and serve listeners in Welsh, with programming across a range of genres including:
 - News and political coverage on issues impacting our audiences.
 - Coverage of Welsh culture and events in locations across Wales. Radio Cymru will provide extensive coverage of the National Eisteddfod in Llantŵd, north Pembrokeshire; the Urdd National Eisteddfod in Anglesey; the Royal Welsh Winter Fair in Builth Wells; the Wales Young Farmers National Eisteddfod; the Gŵyl Cerdd Dant; and the competitions and events from the Royal Welsh Agricultural Show, Builth Wells.
 - The station will also continue its collaboration with the National Centre for Learning Welsh aimed at providing content for those interested in acquiring or improving their Welsh Language skills.
- We will deliver programming celebrating Radio Cymru’s 50th anniversary.
- To celebrate 20 years of the Tafwyl Festival, Radio Cymru will partner with the BBC National Orchestra of Wales to produce a special concert at the BBC's Hoddinott Hall featuring Bwncath, the Welsh language rock scene's most popular band.
- Our BBC Radio Cymru content will be easily discoverable on BBC Sounds, through the ‘Local to Me’ rail.

Radio Cymru 2

- We will continue to develop the Welsh music-led Radio Cymru 2 offer aimed at younger and less fluent Welsh speakers.
- We will continue to provide news and current affairs on BBC Radio Cymru 2.
- We will broadcast the special concert at Hoddinott Hall partnering with BBC National Orchestra of Wales.

BBC Online Wales

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

- We will continue to develop our BBC Sounds offer whilst maximising the benefits of audio visualisation.
- BBC Wales will continue to invest in a variety of podcasts for BBC Sounds telling stories of communities in Wales including new podcast titles under the *Crime Next Door* brand.

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

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

What we will do in 2026/27 to reflect the United Kingdom, its culture and values to the world

BBC World Service

- The BBC is the world's most trusted international news provider, committed to producing accurate, impartial and independent news and information. Our news offers reach a global audience of over 418 million people on average each week.
- We will continue to cover the world's most important stories widely and deeply, and combat disinformation using the most relevant platforms and technologies. We will continue to provide the best impartial and authoritative journalism for audiences across the world, especially at a time when the World Service is needed the most.
- Our highly impactful coverage of wars and conflicts will continue, including on the ground coverage of the war in Ukraine and the continuing conflict in the Middle East. We will continue delivering lifeline services for audiences in areas of crisis that deliver much-needed news and information.
- Building on the success of our learning programme, *Dars*, we will aim to expand our learning offer as more countries report children out of school due to conflict, displacement and instability.
- In the Americas, we will deliver market-leading coverage of midterm elections in the USA and elections in Brazil. We will focus on countering disinformation by delivering accurate impartial journalism in Eastern European and Central Asian markets. We will also diversify our content offer in South Asia in particular to meet the specific needs of female and young audiences in India, Pakistan and Bangladesh. In Sub Saharan Africa we will enhance our offer especially to reach young digital audiences in a rapidly transforming media market. In the Middle East and North America, we will continue to deliver strong, impartial journalism, that addresses the complexity of the region with rigour. We will continue to report from and about Asia Pacific, despite the challenging press freedom situation in many markets of the region.
- We will be at the forefront of investigative journalism. BBC Eye brought to UK audiences through *Global Eye* continues to be at the cutting edge of undercover investigative and forensic work to hold power to account and uncover injustice around the world. In daily news, we will showcase forensic and transparency journalism for key markets to fill in gaps where the need for investigative journalism is the greatest including expanding BBC *Global Eye's* distribution across language services and platforms. We will continue our focus on reaching women, especially young women, through organisation-wide change initiatives. We will continue to use modern technologies to transform our editorial offer and our efficiency and

effectiveness as an organisation, as well as developing journalism, greater video and social distribution and formats to reach new audiences, despite the challenges of blocking and censorship.

- On English language digital, we will continue to develop journalism with high relevance for audiences in English-first markets such as the USA and Australia. We will also curate and evolve our offering to meet audience needs and build our reputation in regions of the world with significant English-speaking audiences such as Sub-Saharan Africa, South Asia and Asia Pacific.
- Our World Service English audio will continue to showcase original journalism and investigations, including further series of the podcast *World of Secrets*. We will develop the range of global and regional perspectives on world events, while seeking to explain the world through our arts, science, technology and business programming. We will continue our authoritative daily news coverage including *Newshour* and our leading podcasts such as *Global News Podcast* and *The Global Story*.
- With BBC Monitoring, we will continue to build out a foundation of trusted, compliant data and expand our analytical products to meet rising demand. We will double down on our analysis of the influence of China, Russia and Iran around the world. We will also build out an integrated data platform that enriches investigation, search and scale to allow users to connect and interpret global signals at speed and scale.

BBC Studios (part of BBC Commercial)

- BBC Studios will continue to deliver quality British content for the BBC and third-party broadcasters, streaming and social platforms, as well as our own channels and platforms. That content will originate from a carefully balanced blend of commercial opportunities like successful returning series, proven formats and titles, new scripted productions, increased international productions and growth in social video. BBC Studios will continue to deliver digital growth in direct-to-consumer services through the evolution of BritBox International and UKTV (U) streaming. While our commercial success supports the BBC through the dividend, we also support the wider creative community as we deliver against the BBC's fifth Public Purpose.

Annex 3: Governance and general duties

Governing and managing the BBC

The Board has clear responsibility for the running of the BBC and accountability for its activities guided, in part, by documents such as this Annual Plan.

As of 25 March 2026, the Board consists of:*

- | | |
|----------------------------|--|
| • Samir Shah | Chairman |
| • Tim Davie | Director-General* |
| • Caroline Thomson | Senior independent director |
| • Damon Buffini | Non-executive director |
| • Rhodri Talfan Davies | Editorial Director* |
| • Jody Ford | Non-executive director |
| • Robbie Gibb | Non-executive director; member for England |
| • Muriel Gray | Non-executive director; member for Scotland |
| • Chris Jones | Non-executive director |
| • Bérangère Michel | Chief Financial Officer |
| • Michael Plaut | Non-executive director, member for Wales |
| • Marinella Soldi | Non-executive director |
| • Michael Smyth
Ireland | Non-executive director; member for Northern
Ireland |
| • Leigh Tavaziva | Chief Operating Officer |

* *Tim Davie leaves the role of Director-General on 2 April 2026 and will be replaced by Rhodri Talfan Davies as Interim Director-General through to 18 May 2026 when Matt Brittin will begin as the Director-General.*

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

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

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

General Duties

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

1. Acting in the public interest

Description

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

Our plans to fulfil this duty

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

How we will measure our activity

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

2. Engagement with the public

Description

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

Our plans to fulfil this duty

- We will continue to use extensive audience data from both industry measurement systems and tracking surveys to analyse and assess the views and interests of UK audiences.
- We will continue to organise regular qualitative and quantitative research projects and also ‘Meet the Audience’ sessions, including our successful ‘Virtual in Person’ sessions, where senior leaders, content creators and commissioners can meet face to face with audiences.
- The Board and Executive Committee will also engage with panels of audience members across the country on specific topics.
- We will monitor social media on an ongoing basis as another tool for understanding audience views and we will continue to invest in our Audience Services function, enabling the public to correspond with us on any issue.
- We will use audience research on proposed material changes to the BBC’s public service activities as part of our Public Interest Tests.

How we will measure our activity

- We will publish annually data on audiences’ views about the BBC as part of the Annual Report.
- We will hold events for Board members to meet with audiences from across the UK, and report on these in the BBC’s Annual Report.

3. Market impact

Description

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

Our plans to fulfil this duty

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

How we will measure our activity

- We will meet the publication commitments made above.

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

4. Openness, transparency and accountability

Description

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

Our plans to fulfil this duty

- We will publish:
 - an Annual Plan that sets out the BBC's strategic priorities, creative plans, budget and any planned material changes to services;
 - minutes of the meetings of the Board;
 - summary minutes of the meetings of committees of the Board;
 - important decisions concerning changes to the creative remit, work plan and material changes to the UK Public Services, non-service activities and commercial activities;
 - an Annual Report and Accounts, supported by a detailed summary of performance against our regulatory quotas; full financial details and accounts;
 - information required as part of our Equality Information Report and pay gap reporting; and
 - information required as part of our commitments to environmental sustainability and science-based targets to reduce our greenhouse gas emissions in our operations and supply chain.
- We will also continue to publish the salary disclosures required under the Charter relating to pay for the highest earners in the BBC, along with our voluntary regime of quarterly expenses, gifts and hospitality disclosure for senior leaders.
- And we will publish information about the governance and operation of our commercial subsidiaries, including information on how we ensure operational separation and oversee trading across the Group.

How we will measure our activity

- We will meet the publication commitments above.

5. Partnership

Description

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

Our plans to fulfil this duty

- We will continue to maintain a partnerships framework that will aid the BBC and its partners in developing new collaborations to add value to our respective audiences. We will further develop our understanding of the impact of our Partnerships. We will regularly bring together partners to understand their needs and discuss future collaboration opportunities. We will be transparent about our Partnerships approach.

How we will measure our activity

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

6. Diversity

Description

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

Our plans to fulfil this duty

- The BBC has set workforce diversity goals of 50:20:14:25, for gender, Black, Asian and Minority Ethnic, disabled, deaf and/ or neurodivergent and working class, in our Workforce Diversity and Inclusion plan. We have set out clear targets to increase production and spend all over the nation through our Across the UK plans and Creative Diversity commitments. We will publish detailed diversity data for all our staff, including on socio-economic background, as part of our annual Equality Information Report. We will report annually on progress against our Diversity Commissioning Code of Practice and our targets for diversity off screen in all new commissions. We will continue to publish gender pay gap information, and analysis of our pay gaps for other groups. We will continue to support the sector to increase diverse representation by developing, nurturing and progressing talent from diverse backgrounds at all levels.
- We will continue to engage closely with key stakeholders and audience groups through roundtables, audience engagement sessions and regular feedback events.

- We will continue to support our apprentice targets, as set out in the Framework Agreement.
- We will continue our long-standing commitment to the indigenous languages of the UK on TV, Radio and Online, through BBC Alba, Radio Cymru and our provision across the nations and regions.

How we will measure our activity

- We will meet the publication commitments made above.
- We will also publish performance measurement data collected on the fulfilment of our fourth public purpose.

7. Technology

Description

The BBC must promote technological innovation, and maintain a leading role in research and development.

Our plans to fulfil this duty

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

How we will measure our activity

- We will meet the commitments made above.

8. Stewardship of public money

Description

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

Our plans to fulfil this duty

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

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

How we will measure our activity

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

9. Guidance and best practice

Description

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

Our plans to fulfil this duty

- We audit our voluntary compliance with the UK Corporate Governance Code and principles of good corporate governance based on a general aim of compliance with the Code wherever applicable.
- We will also publish an annual Equality Information Report, in compliance with the Public Sector Equality Duty.

- An annual statement on licence fee collection will be audited by the NAO and laid before Parliament.
- We will continue to comply with best practice in offering training on a range of issues such as anti-bribery, data protection and safeguarding.
- We will continue to follow best practice on a range of environmental sustainability issues, including monitoring progress against our science-based targets for greenhouse gas emissions reduction and public disclosure in line with the Climate-related Financial Disclosure requirement.

How we will measure our activity

- We will meet the publication commitments set out above.
- Our Annual Report will set out the BBC's performance against the Code; areas where the Code does not apply to the BBC; areas where the Charter overrides the Code; and areas where the BBC does not comply. It will also include statements and reporting as set out above.

10. General duties in relation to commercial activities

Description

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

Our plans to fulfil this duty

The Board will continue to keep under review the BBC's compliance with Ofcom's trading and separation requirements; commission annual independent assurance; review, consider and approve the BBC's transfer pricing methodologies; and report progress in the BBC's Annual Report. We will abide by our published policy on material changes to Commercial Activities. Our complaints framework includes a procedure for complaints about a failure to meet any commercial activities requirements. We will publish forthcoming potential material changes to commercial services in the BBC's Annual Plan, subject to issues of commercial confidentiality. We will carry out the commercial test for any proposed material change to our commercial activities, and publish the proposed change once we have done so.

- We will report financial information on the performance of our commercial subsidiaries on a six-monthly basis to Ofcom.
- We will publish transfer pricing methodologies concerning our commercial subsidiaries, as required under Ofcom's Operating Framework.
- We will continue to train key staff on compliance with the trading and separation rules.

How we will measure our activity

- We will publish the number of upheld complaints about compliance with the commercial activities requirements under the Charter and Agreement or in the Ofcom Operating Framework, and our response to such complaints.
- We will continue to meet our publication and information provision obligations to Ofcom, detailing the financial performance of our commercial subsidiaries and setting out detailed methodologies for transfer pricing within our group.
- We will publish the number of Ofcom enforcement actions in relation to compliance with the Ofcom Operating Framework in this area.