



Delivering our Mission and Public Purposes

The BBC's performance in 2025/26
14 July 2026

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Foreword

The BBC remains steadfast in its commitment to inform, educate and entertain audiences across the UK. Every day, millions of people choose the BBC for trusted and accurate news, shared cultural moments, and stories that reflect the richness and diversity of our nations, regions and communities.

Today, on average we reach 94% of audiences per month and 81% per week, continuing to provide clear and enduring value for audiences wherever they live and however they choose to engage with us. We have also contributed approximately £6.7 billion to the UK economy in 2025/26, of which 67% goes directly to the creative industries.

We have delivered this in 2025/26 against a backdrop of significant change. The media landscape is becoming increasingly competitive, while the financial pressures facing the BBC continue to grow. At the same time, we are preparing for a pivotal moment in our future with the renewal of the Royal Charter in 2027. This is an important opportunity not only to demonstrate the value the BBC delivers today, but also to ensure we are well positioned - creatively, operationally and financially - to serve audiences for many years to come.

This report sets out our performance in 2025/26 against the commitments in our Annual Plan and our Operating Licence. We met all our regulatory requirements and delivered 97% of our Annual Plan commitments. This reflects the discipline, focus and commitment of our teams across the organisation to serve all audiences, providing value for all.

This year's *Delivering Our Mission and Public Purposes* report demonstrates the strength of the BBC and the unique role it continues to play in the lives of people across the UK. It shows how audiences are actively choosing our content and services; how we are continuing to innovate to meet changing audience needs; how we are working alongside partners to maximise our impact; and our crucial investment across the UK. Above all, it demonstrates our determination to reach and serve audiences wherever they are, ensuring the BBC remains relevant, trusted and valued in a rapidly changing world.

As we look ahead, our focus remains clear: delivering outstanding value for audiences, strengthening trust and securing a strong future for the BBC. At a time of significant change, the principles that underpin the BBC remain as important as ever, and we remain committed to serving all audiences across the UK with creativity, ambition and purpose.

Rhuanedd Richards,
Interim Director of Nations

Kate Phillips,
Chief Content Officer

Public Purpose 1 – Impartial news and information

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.

Overview

- The BBC achieved all the Operating Licence conditions for Public Purpose 1.
- The BBC met all commitments regarding Public Purpose 1 as set out in the BBC's 2025/26 Annual Plan.

The BBC pursued truth with no agenda fearlessly delivering an unrivalled level of regional, national and international news throughout 2025/26. In a year of tumultuous change, instability and conflict, the BBC's trusted journalism shone through providing people with information, insight and context – when and wherever they needed it.

The BBC remains the top News provider in the UK, the most used by people for News, with the highest cross-platform reach.¹ In a world where disinformation flows freely, the BBC is named most often when UK adults are asked to name the provider that does most to offer fact-checked, accurate reporting and content that they can trust.

In 2025/26, 72% of UK adults used BBC News per week on average² and 69% of UK adults³ who watched any BBC TV channels or BBC iPlayer in the last six months rated the BBC well for providing '*news and information which helped them understand what is going on in the world*', at a time when the pace of seismic events can seem dizzying. In 2025/26, 65% of DE audiences used BBC News on average per week.⁴

We continue to deliver news and current affairs programming across all our services. Our network TV channels broadcast about 20,000 hours of news and current affairs each year, with an additional 5,000 hours delivered from our services for the devolved nations and English regions. Our network radio stations broadcast over 12,000 hours of news and current affairs each year. Our nation stations in Northern Ireland, Scotland and Wales, together with our 39 local radio stations across England, plus Gaelic and Welsh

¹ [News Consumption in the UK: 2025](#), Ofcom, 21 July 2025, p.9.

² Compass by Ipsos UK, 16+.

³ [Adults Public Service Media Tracker](#), Ofcom, 3 June 2026, Q.NC1F.

⁴ Compass by Ipsos UK, 16+.

language stations broadcast nearly 60,000 hours. In total the BBC broadcast over 95,000 hours of news and current affairs every year. More than a third of UK adults use BBC News Online on average per week,⁵ and the BBC News app is the number one app in the UK for monthly reach.⁶ On social media, those in the UK saying they follow BBC News has increased on each of these third-party platforms - TikTok, Facebook and X – from the previous year.⁷

The BBC has continued to provide high-quality journalism in the UK and around the world to inform our audiences. From breaking stories to unfolding conflicts, our journalists were there, reporting on location. Coverage included the Heaton Park Synagogue attack, Storm Floris hitting the UK, the Chancellor's UK Budget, English local elections in May 2025, Hurricane Melissa's devastating impact on Jamaica, the election of Pope Leo, the outbreak of the US/Israel Iran war and the on-going conflicts in Ukraine and across the Middle East.

Our outstanding journalism was recognised with wins in seven categories at the Royal Television Society (RTS) Journalism Awards in March, the highest number of wins of any nominee. They included Scoop of the Year for a second year running, this time for *Panorama: Undercover in the Police* and Network Interview of the Year where John and Amy Hunt spoke to *Newsnight* of their terrible loss.

Also at the awards ceremony, the BBC's Russia editor, Steve Rosenberg was singled out for his “depth of expertise ... one of the finest journalists of his generation” as the recipient of the RTS 2026 Special Award. He's one of our many dedicated journalists, working unsocial hours often in difficult and dangerous conditions, to provide in-depth, eye-witness information to audiences.

We tailor the delivery of our reporting to best suit our audience needs, preferences and the way they live their lives, in a changing media consumption landscape. We continue the drive to make our content as easy to discover as possible, whether you are nine or ninety years old, living in Shetland, Sheffield, Swatragh or Swansea.

Below is a detailed outline of our compliance and delivery of our 2025/26 Annual Plan commitments.

⁵ Compass by Ipsos UK

⁶ Ipsos Iris.

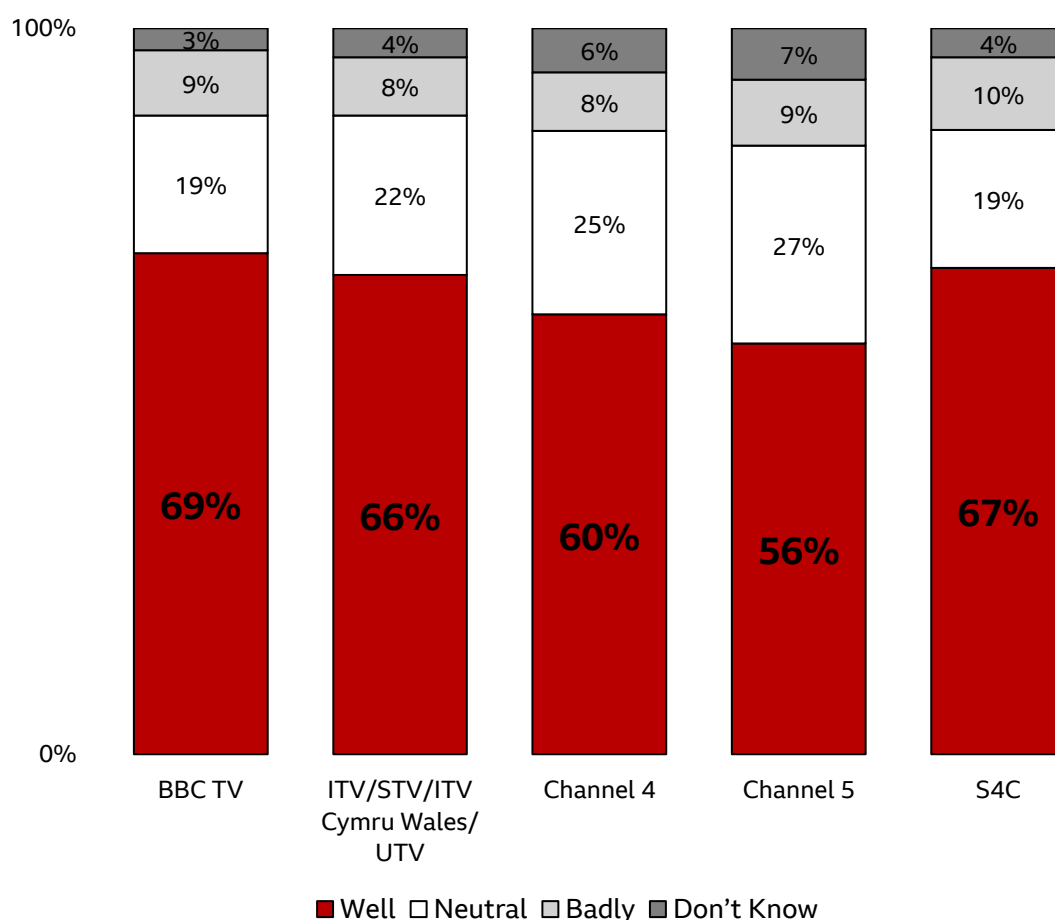
⁷ [News Consumption in the UK: 2025](#), Ofcom, 21 July 2025, p.16.

BBC Television and BBC iPlayer

Network TV news and current affairs

We broadcast high quality UK and international news and current affairs across our national and regional network TV channels, which are also available on BBC iPlayer live and on-demand.

Figure 1: How well or badly Public Service Broadcasters provide news and information that have helped viewers understand what is going on in the world – ratings among users of each service



Source: Ofcom Public Service Media Tracker 2025. Questions NC1F, NC2F, NC3F, NC4F and NC5F. Thinking about each broadcaster individually on a scale of 1 to 10, where 1 means extremely badly and 10 means extremely well, how well or badly does it provide...? (1–4–badly, 5–6–neutral, 7–10–well). 'News and information to help people understand what is going on in the world?'. Base: All who watched BBC TV channels or BBC iPlayer (4,293), ITV/STV/ITV Cymru Wales/UTV/ITV channels or ITVX/ITX Premium/STV Player/STV Player VIP (3,890), Channel 4 TV channels or Channel 4 streaming service (3,247), Channel 5 TV Channels or Channel 5 streaming service (2,720) or S4C Clic (266) in the last 6 months.

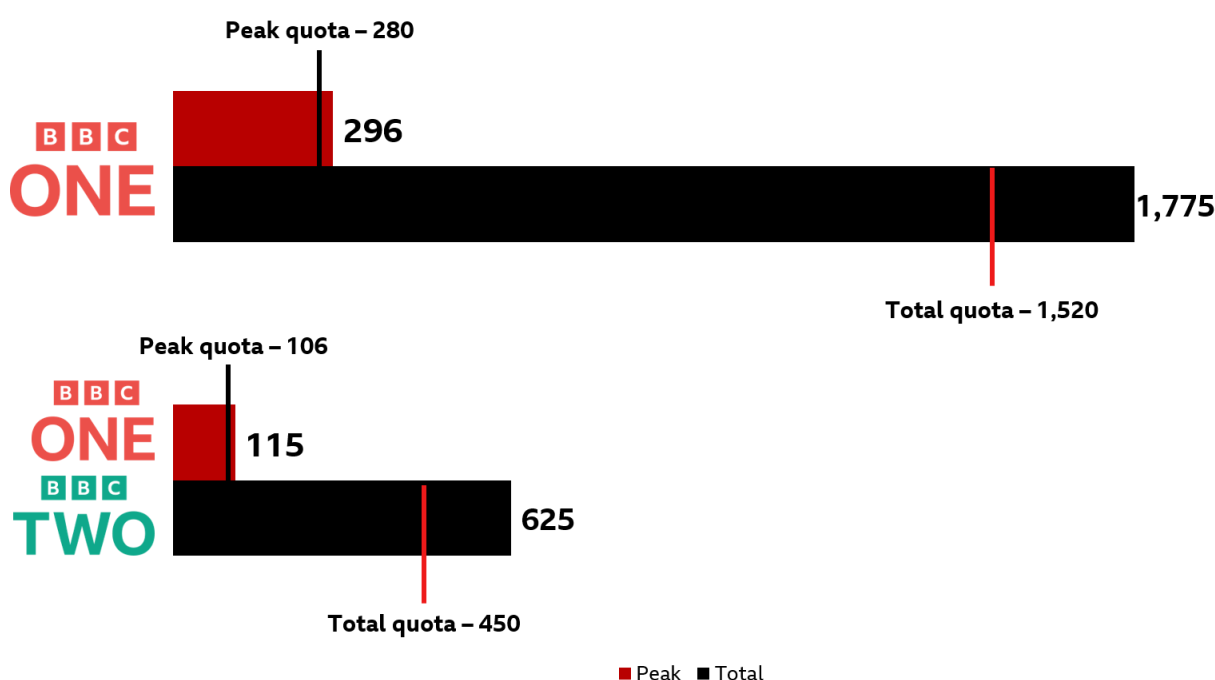
BBC One has continued broadcasting regular network news programmes every day of the year, keeping audiences up to date with trusted, accurate, impartial information and helping them to understand what is happening. Vital in a world where disinformation and misinformation spreads at speed.

BBC One remains the most used TV Channel for News by far by audiences in the UK.⁸ The work of our dedicated journalists and teams in the UK and across the globe is highly rated by audiences, with 75% of UK weekly users aged 16 and over saying BBC news on TV sets a high standard for quality.⁹

We met and surpassed our Operating Licence quotas for network news and current affairs in 2025/26. We delivered 1,775 hours of news programming on BBC One, 15% above quota, with 296 hours in peak with an extra 16 hours above quota. We delivered 175 hours above our combined Operating Licence current affairs quota of 450 hours on BBC One and BBC Two, with 115 of those in peak hours, an extra 9 hours above the quota for peak. We also met our BBC One current affairs peak programming quota.

Our news and current affairs programmes appear on BBC iPlayer and are surfaced prominently and suggested to audiences to aid discoverability. Further information can be found in the news and current affairs on BBC iPlayer section.

Figure 2: News and current affairs hourly programming on BBC One & BBC Two in 2025



Source: Analysis of BBC data

Excerpts of *News at Ten* are published most weekdays on YouTube shortly after live broadcast and have millions of views. For example, there were 3.3 million views for *News at Ten*'s Iran war coverage on 14 March, which included the conflict in Lebanon and impact on the UK heating oil prices.¹⁰ It brings our outstanding content onto the second

⁸ [News Consumption in the UK: 2025](#), Ofcom, 21 July 2025, p.18.

⁹ Ipsos UK, 16+.

¹⁰ [President Trump appeals to allies to help defend Strait of Hormuz from Iran's attacks](#), views data from YouTube.

most-watched service in the UK, a leading destination particularly for 16- to 34-year-olds in the UK.¹¹

Our flagship current affairs and political titles continue to challenge and inform our audiences on major issues. The stories reported on *Panorama* (BBC Current Affairs) covered a range of topics in the UK, including the transformatory work of NHS staff to provide better care and participants' accounts of the riots after the 2024 Southport attack, and internationally such as insights from BBC's Russia editor, Steve Rosenberg, reporting from one of the most hostile places in the world for a journalist and the food shortages and alleged war crimes in Gaza. We launched *Global Eye* (BBC World Service), a weekly current affairs programme, dedicated to telling UK viewers important and untold international stories and showcasing the brilliance of our BBC World Service journalists located across the globe.

Other current affairs programming throughout 2025 included interviews like *The Rishi Sunak Lessons from Downing Street One* and *The Interview: Chimamanda Ngozi Adichie*, episodes from umbrella brands like *Scams & Scandals*, *Cybersiege: From Russia to Redcar* and specials such as *The Balkans: Europe's Forgotten Frontier*, *Thames Water: Inside the Crisis* and *Louis Theroux: The Settlers*.

BBC News Channel

The BBC News Channel continued to serve UK audiences with the latest news from around the world and across the UK, locally, regionally and nationally, with reports from our most experienced and accomplished journalists.

BBC News Channel has continued to offer BBC News live, and in 2025/26 made greater use of our story streaming content. In April 2025 to March 2026, an average of 581,000 UK unique browsers streamed the News Channel live each week, almost all of them (579,000) on BBC iPlayer.¹² The Channel's live news streams were also offered on iPlayer, covering events and reacting to breaking stories.

Examples of live streamed news stories in 2025/26 include extensive coverage of the war in Iran with our specialist correspondents reporting from across the Middle East, streams of the "Your Voice" brand across BBC News answering viewers questions on a variety of topics, such as how to register to vote, or issues such as renters' rights, and vet bills.

The News Channel also broadcast excerpts of BBC News special programme streams, aimed at young and underserved viewers, including a countdown to the first Oasis comeback concert, and a celebration of DJ Greg James' cycle ride across the UK.

¹¹ [Media Nations: UK 2025](#), Ofcom, 30 July 2025, p.42.

¹² ATI, average weekly data for Quarter 1 2025.

BBC Parliament

People across the UK can directly access the proceedings of those who govern them and more on TV and BBC iPlayer, with extensive coverage that is clearly signposted on BBC Parliament. It gives a depth and contextual perspective often lost in current democratic discourse on social media.

In 2025/26 BBC Parliament continued providing substantial coverage of the House of Commons, House of Lords, the Scottish and Welsh Parliaments, the Northern Ireland assembly and select committees. For the Scottish Parliament, Northern Ireland Assembly and Senedd Cymru specifically, we broadcast 1,541 hours of proceedings, over four times higher than the Operating Licence quota of 300 hours.¹³

News and current affairs on BBC iPlayer

In 2025/26 more viewers watched our news and current affairs content on iPlayer. During this period, 2.9 million weekly active accounts accessed news content from iPlayer,¹⁴ up 9% on the previous year.

In 2025/26 83% of weekly users rated iPlayer as effective at helping the BBC to provide news and information to help people understand what is going on in the UK and the world (only 7% said ineffective).¹⁵ Weekly users aged 16 to 34 increased their rating on this measure in comparison to the previous year with 88% rating iPlayer as effective on this measure (5% said ineffective).¹⁶

On iPlayer our News offer is structured around three core elements – live and breaking coverage, timely update-me content and more evergreen video journalism.

We've continued evolving, making BBC news and current affairs content easier to discover on iPlayer. We've created multiple ways to ensure the latest programmes are signposted prominently for simpler, quicker audience access.

The 'New and Trending' rail is frequently refreshed through the day with *Breakfast*, *News at One*, *News at Six* and *News at Ten* bulletins and weekly *Sunday with Laura Kuenssberg*, *Question Time*, *Panorama* and *The Big Cases*, so users can immediately see our latest and live flagship news bulletins and programmes clearly. Additionally, there are regular updates to the 'New and Trending' rail and a dedicated 'Live and Latest News' rail on the homepage, updated continuously.

¹³ Last year's exceptional figure of 2,461 hours was due to extra Nations' coverage broadcast during the 2024 UK General Election period when Westminster was not sitting from 24 May to 9 July. This year's figure reflects normal levels.

¹⁴ Piano Analytics.

¹⁵ Ipsos UK.

¹⁶ Ipsos UK.

Beyond this, we expanded the dynamic homepage with longer, more personalised rails spotlighting strands like *BBC Investigates*, *Real Lives Real Stories* and topical moments such as *Ukraine and Russia: On the Front Line*. Each curates an outstanding range of content covering the UK and beyond making it easier for people to find and navigate.

We also integrate and showcase news titles seamlessly into other collections and genres to maximise serendipitous discovery, widening news engagement and broadening reach by meeting audiences where they are.

Throughout 2025/26 we've continued the success seen with audiences by releasing most of our current affairs' documentaries like *Panorama* at 6am, ahead of television broadcast that day, giving people the flexibility to watch when they want.

We are continually innovating with new on-demand and live News programming and formats to connect with existing and new users, including younger audiences. In 2025/26 part of our steady pipeline of fresh content included live streams, for example, the *Oasis* comeback tour, video podcasts like *Diddy on Trial*, short-form videos and a digital strand covering the biggest crime and court cases in the UK, *The Big Cases*.

We're also developing more dynamic personalisation, aiming to serve users a news collection that updates in real time based on their behaviour.

Case study – 24-hour Live News stream success and other streams

There's a clear appetite for live news streams from the BBC. We've made it easier for people to find and access that live coverage on BBC and third-party platforms tailored to their needs and choices. When significant events unfolded in 2025/26, audiences turned to us in their millions. Examples include:

- The death of Charlie Kirk – there were 63.7 million global views of the online live page, 25.7 million of which came from the UK. The video live stream was accessed by more than 530,000 unique visitors on BBC News online;¹⁷
- US/Iran conflict – 26.8 million UK page views of the online live page reporting the outbreak¹⁸, 4.4 million reached in UK by the BBC News Channel¹⁹, 4.9 million views of the BBC News live video stream on YouTube;²⁰
- 12.3 million UK live page views of announcement of Pope Leo XIV elected;²¹ and
- Live pages on the Budget and Huntingdon train stabbing arrests were among the top ten most-read stories on BBC News online and app in 2025.²²

¹⁷ Analysis of BBC Data. 532,000 weekly active accounts saw on BBC News online and 78,000 watched on iPlayer.

¹⁸ Analysis of BBC data. Weekend of outbreak, 28 February to 1 March. The highest UK live page views since UK General Election in 2024.

¹⁹ Analysis of BBC data on 28 February 2026.

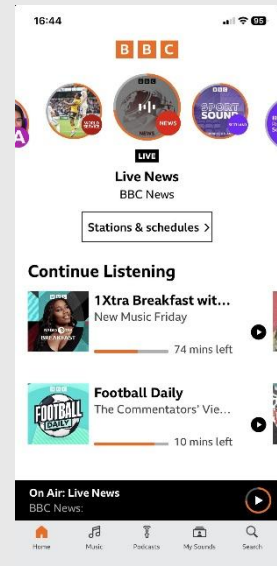
²⁰ YouTube Studio, BBC News, Iran war livestream views, 28 February 2026 to 1 March 2026

²¹ Piano Analytics.

²² Piano Analytics.

Our audio Live News stream has also made it easier to find and listen to our live news.

- Launched as an always-on general news service in September 2024, this is a 24/7 audio stream that offers continuous coverage of news and current affairs, bringing the best of the BBC's journalism including radio, TV and podcasts together in one place for people to follow breaking and live news.
- A sample day might include the *Today Programme*, *Politics Live*, *Question Time*, *5 Live Drive*, and *Newsnight*.
- It is intuitive for all listeners, including first-time and light users of BBC content, and can be found as Live News in the 'Listen Live' rail at the top of the BBC Sounds homepage or app, or on most smart speakers by saying "ask BBC Sounds for Live News" which increases discoverability removing the need to know when and on what station or channel will be broadcast.
- We also increase discoverability of the stream by adding a single-item promotion or big promotion banner across the Sounds homepage when major news breaks, such as US and Israel's strike on Iran.
- The stream is flexible. We can appeal to younger and wider audiences by offering different forms of news content such as Q&As and live podcasts, which may differ from traditional broadcast network expectations.



BBC Radio and BBC Sounds

News and current affairs on network radio

The BBC has a range of news and current affairs requirements that we must meet across our various radio networks, where we tailor our broadcasts to each audience. By embedding news in our schedules, the BBC ensures it reaches as wide an audience as possible, not just those people who may specifically tune-in for it. In 2025/26, 80% of weekly users saying BBC News on radio sets a high standard for quality.²³

The BBC also delivers news and current affairs relevant to Northern Ireland, Scotland and Wales on our nation specific radio stations. It also delivers local and bespoke news and current affairs across our 39 local radio networks in England. Please see Public Purpose 4 on how we delivered that coverage to audiences across the UK.

In addition to the hourly network radio Operating Licence news and current affairs quotas, we are required to dedicate at least 70% of output on Radio 5 Live to news and

²³ Ipsos UK. 16+.

current affairs. We are also required to deliver news throughout the day on BBC Radio 1, BBC Radio 1Xtra, BBC Radio 2, BBC Radio 3, BBC Radio 6 Music and BBC Asian Network.

The BBC's network radio stations have continued to serve a wide range of people with their news schedules, meeting Operating Licence conditions. In addition to Figure 3, Radio 3 broadcast daily news bulletins regularly at frequent intervals.²⁴ 76% of Radio 5 Live was allocated to news and current affairs programming, 6% above its requirement.

Figure 3: BBC network radio's performance against news and current affairs hourly quotas in 2025/26



Source: Analysis of BBC data

Radio 1 and Radio 1Xtra broadcast weekday news bulletins at least once an hour from 6:30am to 4:30pm, and two 15-minute *Newsbeat* programmes on weekdays at 12:45pm and 5:45pm. It aims to engage younger audiences, reporting on topics including rental rights, homelessness, mental health and key sporting events.²⁵ We also broadcast a special *Newsbeat* focused on Jamaica in the wake of Hurricane Melissa on Radio 1Xtra in December 2025, which won the Bronze award at the Audio and Radio Industry Awards (ARIAS) for best news coverage.

Radio 2 continued to offer listeners news summaries at the top of each hour, 24 hours a day.²⁶ Our news and current affairs programme with Jeremy Vine sits at the heart of our schedule, broadcast every weekday from noon to 2pm, reporting on the latest UK and world events as they unfolded, giving context to stories and the opportunity for the audience to call in and have their say. A wide range of political, health and education topics were covered with special episodes marking the 80th anniversary of Victory in Europe (VE) Day anniversary and World Book Day.²⁷

Radio 4 continued to prioritise the news and current affairs output our audiences value. In 2025/26 we created a new umbrella strand *Currently* where stories featured included *One Week in Gaza* detailing the daily reality and thoughts of a young woman living through the war, *Flag Town* from the Yorkshire suburbs examining what flags mean and

²⁴ BBC Radio 3 News bulletins Monday to Friday at 6:30am, 7am, 7:30am, 8am, 1pm, 6pm. Saturday 7am, 8am, 1pm. Sunday 7am, 8am, 1pm.

²⁵ BBC Radio 1's full list of available [Newsbeat](#) episodes

²⁶ BBC Radio 2 apart from 11pm on Saturdays, and occasional changes around special events and programming.

²⁷ Radio 2's full list of [Jeremy Vine show](#) episodes.

Britain by Bodycam exploring how bodycam security footage in the UK is processed and *Four Months in Gaza* detailing life through the Israel/Gaza conflict.

Radio 4 provides daily reports of parliamentary proceedings when the UK Parliament is sitting. In 2025/26 *Yesterday in Parliament* was broadcast on Radio 4 as promised, having been broadcast on Radio 4 Extra in 2024/25.

Radio 5 Live continues to report live on the latest, big stories in the UK and globally that affect our audiences, giving them a platform to ask questions directly to politicians and policymakers.

The network's extensive live news and current affairs remit places it uniquely to give audiences a trusted source of up-to-date impartial news, particularly on breaking stories and evolving events. One example was its coverage of the Liverpool FC parade, where dozens of fans were injured by a car driving into the crowd.

Radio 5 Live's live approach aims to attract younger audiences, reporting on a huge range of stories with direct impact on listeners' lives, giving them accurate information on the cost of living, the Chancellor's Budget and Spring statements and the impact of policies around employment, benefits and immigration. Internationally, coverage was similarly wide-ranging from the conflicts in Gaza, Israel, Ukraine and Iran to the death of Pope Francis and the Air India crash in June 2025 as well as the Epstein scandal, which spanned the Atlantic. Radio 5 Live also covered the 2025/26 local election campaign in England extensively, delivering key information for listeners about the democratic processes.

The station provided a mix of speech programmes offering people different choices on how to consume news and current affairs, from the more structured breakfast show, Nicky Campbell's phone in, to Matt Chorley's afternoon programme. During 2025/26 listening hours hit their highest in five years, at over 33 million and up 8% year-on-year in the period from October to December.²⁸

Radio 6 Music provided listeners with daily news summaries each hour from 6:30am to 8:30pm,²⁹ alongside regular music news in programmes across its schedule, including Matt Everitt's weekly round-up of key new releases, *New Album Fix*. There was also coverage and reflection of key music industry moments like Independent Venue Week and Record Store Day.

Asian Network delivered news and current affairs programming relevant to British Asian audiences and beyond across the UK throughout 2025/26. In July 2025, Ofcom approved the BBC's request to reduce the hourly quota of news and current affairs

²⁸ RAJAR.

²⁹ Except for occasional changes around special events and programming.

provision on Asian Network to 675 hours a year, stating the change would help the BBC achieve its Mission and Public Purposes and invest in more distinctive content to attract younger audiences.³⁰ We have since revamped the station's news and current affairs programming and now typically offering just under 14 hours of content a week (including repeats). Central to this is *Asian Network Trending*, a new two-hour weekly show launched in October 2025. The first hour generally focusses on the latest breaking stories impacting Asian audiences, before exploring subjects in greater depth in the second, with programmes to date on child marriage, knife crime and remembering South Asia's forgotten soldiers.³¹ Analysis of BBC data alongside early RAJAR data show that the programme is performing well in reaching younger audiences.

In addition, there are weekday bulletins from 6:58am to 4:30pm and on weekends from 8:30am to 3:30pm, two simulcast 15-minute Newsbeat programmes each weekday at 12:45pm and 17:45pm. We also deliver business coverage in *The Everyday Hustle*. These news and current affairs programming delivered a total of 710 hours of news and current affairs across the year.

Each network is on BBC Sounds, with easy-to-access schedules for listeners to discover what's on when and to find and play Network radio programmes they may have missed live. Our Network radio stations can also be found on third-party TV platforms including Freeview, Sky, Virgin Media and on smart TVs and smart speakers.

News and current affairs on BBC Sounds

In 2025/26 1.7 million weekly active accounts accessed news content on Sounds, up 3% on the previous year.³²

BBC Sounds, our free audio streaming service, provides audio content via its website, app and smart devices, making it easy to listen to our news and current affairs programming wherever you are, be it on the move, at home or in the classroom.

On Sounds, we continued to provide a huge range of in-depth, easily discoverable news and current affairs programming for our audiences. We have a host of features to help people find content to suit them, with prominent curation of our speech stations and on-demand news content.

Sounds provides regularly updated on-demand access to BBC radio stations, daily or weekly news and current affairs podcasts, for example *Newscast*, *Americast* plus the

³⁰ [Changes to BBC Radio Foyle and BBC Asian Network: Statement on BBC's request to change its Operating Licence](#), Ofcom, 31 July 2025.

³¹ [Asian Network Trending](#) full episode list.

³² Piano Analytics. This figure includes smart speakers.

more reactive *Ukraine*cast. There's also specialist titles, shedding light on under-represented communities such as *Access All*.

Listeners can find the most up-to-date content on the news rail on the Sounds homepage, which is regularly updated, including with the most recent news bulletins to make programmes easily discoverable. News is one of the key subject/genre categories on the Sounds homepage. Once clicked on, it offers users a huge mix of programmes and podcasts in a simple, scrolling menu.

The 24-hour news stream in the live dial is easy to find, clearly labelled *Live News* at the top of the Sounds home page and app (more information can be found in the case study on 24-hour live streams). The most relevant leading news podcasts for each user are served up by algorithm, appearing in the discover podcasts rail. We've also created collections to improve discoverability such as *Delve into the Archive* and *Celebrating Black Voices*.

BBC Online

Innovation and discoverability of BBC News Online

We continued to supply audiences with a wealth of robust online news and analysis, innovating to improve our offer and seeing audience figures grow. In 2025/26, 11.3 million average weekly active accounts accessed BBC News Online content across our products, up 8% on the previous year.³³ We were also able to reach our underserved audiences with an average weekly reach of 26% DE audiences for BBC News Online across 2025/26.³⁴

In April 2025 to March 2026, an average of 671,000 UK unique browsers watched live story streams each week, 79% of whom watched on BBC News Online (the remainder on iPlayer).³⁵

In 2025/26, audiences visited our BBC News content on YouTube frequently. In 2025/26, BBC News generated 888 million views and 45 million hours of watch time.³⁶ 10% of our views in 2025/26 came from under-25s.³⁷ The BBC on YouTube has also been a hub for viewers looking for the latest headlines – in March, BBC News reached 156 million views after the escalation of the conflict in the Middle East,³⁸ with 17 million views to our live coverage.³⁹ Compared to other news providers on YouTube, BBC News

³³ Piano Analytics.

³⁴ Compass by Ipsos UK.

³⁵ ATI, average weekly data for the 2025/26 financial year.

³⁶ YouTube Studio views and watch time in hours from 1 April 2025 to 31 March 2026.

³⁷ YouTube Studio views by viewer age from 1 April 2025 to 31 March 2026.

³⁸ YouTube Studio views in March 2026.

³⁹ YouTube Studio views (live streams) in March 2026.

was listed as the largest English-language channel on YouTube according to subscriber count in April 2026.⁴⁰

Third party material

The Operating Licence requires the BBC to provide adequate links to material provided by third parties across our online pages. By doing this, the BBC remains transparent with audiences where information is sourced, provides additional information on stories to further audiences' knowledge and accredits the story when information is derived from another new source.

In 2025/26 we provided links to a range of third parties in several news stories. They include links to information from government and regulatory bodies, social media, other media organisations and other organisations, product or brand websites (including institutions like the United Nations, think tanks, charities, special interest groups including community blogs and official sites for organisations like football clubs).

Over four days⁴¹, we analysed a sample of 1,724 stories published on BBC News and BBC Sport. 1,838 external links were provided in these stories. The majority of these links were to an original story from a government or regulatory body's informative page such as pages to government departments, the National Health Service (NHS), emergency services and judiciary, government-support schemes and regulatory groups.

Figure 4: Distribution of links by type across the 2025/26 sample period

Type of link	Total	January sample	March sample
Government / Regulatory body	879	470	409
Organisation / Product / Brand	474	236	238
Media organisation	391	227	164
Social media	94	67	27

Source: Analysis of BBC data

We also provided daily, detailed synopses of the main stories covered by the UK's national newspapers through *The Papers*. This online page spans many important topics and provides our audiences the opportunity to explore these important issues presented by different media organisations. External links from media organisations may be made a few times or comments are made across different stories.

⁴⁰ Press Gazette, English Language news publishers YouTube subscriber count.

⁴¹ Four days – two in January 2026 and two in March 2026.

Case study – Importance of the Local Democracy Reporting Service

The Local Democracy Reporting Service (LDRS) published its 500,000th story in August 2025, a significant milestone since launching in 2018. It aims to fill a gap in the reporting of local democracy issues across the UK.

It is a BBC funded project with a simple yet vital mission – to report on local authorities and other democratic institutions to ensure people receive impartial, clear, reliable coverage of decisions made in their towns, cities and regions. A key public service in an era of polarisation and misinformation.

The service funds employment of 165 LDRS reporters who are each employed under contract to work in local commercial newsrooms embedded in their communities across the UK, covering every local authority area.

Crucial to its success, all stories written by those reporters are shared to a newswire accessed by more than 1,100⁴² individual print, online and broadcast news providers across the UK. Each story can be published or broadcast by multiple outlets on multiple platforms, ensuring it is available to audiences beyond those served by the BBC.

In 2025, the LDRS published more than 73,000⁴³ public interest news stories telling us about the places where we live, from allegations of bribery involving councillors to a building collapse sparking fears of human trafficking in Oldham.

With their specialist local remit, LDRS reporters keep residents informed of a broad range of topics, from quirky planning applications, bed bug infestations in council run tower blocks to serious child and adult safeguarding issues. Some are generated from meetings where they are the only journalist.

The merits of the LDRS have received cross-party recognition by MPs, featuring in the local media debate at the House of Commons in December 2025.⁴⁴

The LDRS forms a key part of how the BBC helps to guarantee the provision of easy to access local news of democratic importance in a challenging media landscape for commercial local news providers.



⁴² Local News Partnerships Central Records database.

⁴³ LDRS wire search records.

⁴⁴ [Hansard](#), UK Parliament, 3 December 2025.

News and current affairs content for children and young audiences

News and current affairs for children on BBC Television and BBC iPlayer

We remain committed to helping younger audiences understand national and global events and how they impact their lives with bespoke programming and services. The BBC has the highest reach of any news provider for 12- to 15-year-olds in the UK, with 39% following the news across our services in 2025, up by 3% from the previous year.⁴⁵

Our flagship programme *Newsround* is a cornerstone of our news coverage for children, which it has been for 54 years, available on CBBC, iPlayer and the *Newsround* website. Our *Newsround* offer includes daily bulletins⁴⁶ and updates in a wide range of formats via our *Newsround* website (more information can be found in online news and current affairs for children below).

Through *Newsround* we delivered around 48 hours of news coverage in 2025/2026 on CBBC and BBC iPlayer, 7% above our commitment (approximately 44 hours were broadcast on CBBC only and all 48 hours were published on BBC iPlayer).

Online news and current affairs for children

We tailor our news and current affairs offer for children, providing accurate, engaging daily news and information in an easy to find one-stop-shop on the *Newsround* website. These provide children with enriching, informative news and current affairs content that stays relevant over an extended period, to enjoy at home or in the classroom.

In 2025/26 they could learn about events happening across the UK and abroad, such as the consultation on a social media ban for under 16s, flooding in the UK, the status of Greenland and children experiencing the effect of war in the Sudan, carefully signposted for children to discover and explore.

Our dedicated *Newsround* team update stories and features on the website seven days a day, complementing the daily *Newsround* bulletin which reaches 3.2 million children per week, mainly watching via the easy to access 'Watch *Newsround*' feature on the website.

Children could choose from stories and features delivered in a variety of different formats to suit them, and so drive further news engagement, including:

- Text-based news stories or articles, published every day;
- Video reports published every day on the website, as well as being used in the TV bulletin providing a wider opportunity for discovery;
- Special deep-dive extended video reports, such as the Iran war, the rising use of nicotine pouches among children, food inflation and small boats; and

⁴⁵ [News Consumption in the UK: 2025](#), Ofcom, 21 July 2025, p.27.

⁴⁶ Bulletins are broadcast on CBBC at 7.45am every day, except on days falling within the Christmas period, with weekday duration of 8 minutes, weekend duration 6 minutes.

- Interactive explainers using accessible infographics to give children a greater understanding of more complex topics at a pace which works for them.

Newsround's online output has focused on high-quality explainers, such as an interactive immersive experience on the science behind the Artemis space mission, how the UK Budget works, Hungary's parliamentary election and how the Iran war might affect the UK economy.

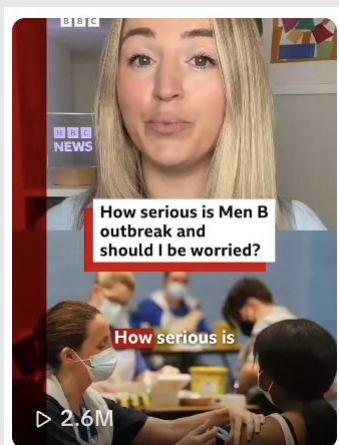
News and current affairs for young audiences on BBC Television and BBC iPlayer

The Catch Up provides daily news for 16- to 24-year-old viewers during peak hours every weeknight on BBC Three, live streamed on iPlayer with some episodes available on demand.

It's an informal, fast-paced, conversational news programme covering three to five key UK and global stories delivered by presenters with the same age as the target audience. Each has a key takeaway for viewers, with topics ranging from societal issues, underreported stories, so called "uncomfortable truths", pop culture segments and positive news stories. *The Catch Up* is inclusive and jargon-free, aiming to ensure viewers understand the stories, with a distinctive look to attract young audiences who may not engage with other news programmes.

For our younger audiences, we broadcast a range of interesting documentaries on BBC Three including *Dating Apps: The Inside Story* (BBC Studios Productions), *Fake Friend: The Ticket Scammer* (Spun Gold TV / Method in Motion) and *Sin City: The Real Las Vegas* (Northern Child Limited).

Case Study: BBC News TikTok growth



In 2025/26 we've seen significant global growth on TikTok, with just over 2 billion views for BBC News in March alone,⁴⁷ driven by tailoring our trusted reporting to where people are turning for news.

Our strategy of fit-for-platform storytelling has increased global monthly views to 883 million this year from 367 million in 2024/25, a 141% increase.⁴⁸

Audience engagement has also strengthened notably, with monthly video view time more than doubling from 1.3 million hours to 3.2 million hours over the same period.⁴⁹

As we seek to counter disinformation with our trusted brand, 115% more of our stories are being shared, up by 1.5 million to 2.8 million in 2025/26 from 1.3 million the previous year.⁵⁰

Building audiences on TikTok enables us to extend our reach and deepen engagement, particularly with under-35s. In 2025, almost a quarter (24%) of TikTok users in the UK say they follow the BBC for news, up 7% on the previous year.⁵¹

TikTok remains a significant platform for finding news in the UK reaching just over one in ten adults in 2025, according to Ofcom⁵² and more so for children. 31% of 12- to 15-year-olds access their news via TikTok and 11% choose TikTok as their most important source for news.⁵³

Online news and current affairs content for young audiences

We are building on our connections with younger audiences, offering accurate and impartial reporting and analysis on TikTok and other short form video services, on major platforms where opinion is not always clearly distinguished from fact.

By being where they are, we're helping young adults to engage with the UK and beyond as active and informed citizens, at a time where almost two thirds of 16 to 29-year-olds agree "democracy in the UK is in trouble".⁵⁴

The significant rises in engagement with BBC News on TikTok are detailed in the BBC News TikTok Growth case study above.

⁴⁷ Emplifi, BBC News, video views, TikTok, 1 March 2026 to 31 March 2026.

⁴⁸ Emplifi, BBC News, monthly video views, TikTok, 1 April 2025 to 31 March 2026.

⁴⁹ Emplifi, BBC News, monthly video view time, TikTok, 1 April 2025 to 31 March 2026.

⁵⁰ Emplifi, BBC News, monthly shares, TikTok, 1 April 2025 to 31 March 2026.

⁵¹ [News Consumption in the UK: 2025](#), Ofcom, 21 July 2025, p.16.

⁵² [News Consumption in the UK: 2025](#), Ofcom, 21 July 2025, p.11.

⁵³ [News Consumption in the UK: 2025](#), Ofcom, 21 July 2025, pp.27-28.

⁵⁴ [UK Youth Poll 2025](#), Eddie Barnes and Elisabeth Loose, John Smith Centre, University of Glasgow, 2025, p.12.

We have delivered growth on TikTok ending the year with just shy of 15 million followers⁵⁵ and an average of 883 million views per month on average trending upward.⁵⁶ In 2025/26 we saw over 29.95 million daily views of the BBC News account on TikTok and just under 30% of the BBC News audience reached on TikTok were aged 18 to 24.⁵⁷ On average a post from the BBC News account on TikTok received 1.55 million views.⁵⁸ Our new referrals' link click feature is becoming more familiar, with greater opportunity to drive traffic to back to BBC platforms, attracting users to BBC products.

⁵⁵ TikTok Analytics. Emplifi, BBC News, TikTok, total followers, 31 March 2026.

⁵⁶ TikTok Analytics. Emplifi, BBC News, TikTok, video views aggregated by month, 1 April 2025 to 31 March 2026.

⁵⁷ TikTok Analytics. TikTok Business Suite, BBC News, reached audience demographic 1 April 2025 to 31 March 2026.

⁵⁸ TikTok Analytics. Emplifi, BBC News, TikTok, video views per posts, 1 April 2025 to 31 March 2026.

Deep dive – Media Literacy

In an era of declining trust and fragmented audiences, the BBC has an important role in promoting media literacy. Guided by our Mission and Public Purposes, we are committed to providing impartial news and information that helps people understand and engage with the world around them, while supporting learning for audiences of all ages. We offer this through our trusted news services, educational content, considered entertainment programming and outreach initiatives which equip children, young people and the wider public with the skills to navigate misinformation, disinformation and emerging risks such as generative AI. This commitment is reflected in initiatives such as BBC Verify, which has expanded its reach and impact. Around a quarter of UK adults now recognise the brand,⁵⁹ with millions engaging weekly, reinforcing the value of trusted, evidence-based journalism.

BBC Bitesize provides a vital foundation for media literacy promotion among younger audiences. Our resources help build critical thinking skills early, ensuring that children and young people are not only consumers of content but active and informed participants in the information ecosystem.

At the heart of this work sits Other Side of the Story (OSOTS)⁶⁰, our media literacy initiative designed specifically for 11 to 16-year-olds, particularly those from more disengaged or harder-to-reach backgrounds. OSOTS responds directly to the content young people are already encountering, such as stories trending in their feeds or rising in search and unpacks the forces behind them. It explains whether stories are real or misleading, how algorithms and echo chambers drive visibility and crucially, how audiences can apply practical tools to verify information themselves.

Through weekly articles, videos and interactive formats such as AI or Real⁶¹ and Fake News of the Month⁶², OSOTS integrates media literacy into everyday digital behaviour. It now reaches around 77,000 weekly users,⁶³ with over 60% year-on-year growth.



OSOTS also delivers school workshops, particularly in lower socio-economic areas where vulnerability to misinformation is higher [research]. These sessions combine theory with hands-on practice, helping students understand concepts such as bias and

⁵⁹ [Understanding misinformation: an exploration of UK adults' behaviour and attitudes](#), Ofcom, 27 November 2024.

⁶⁰ [Other Side of the Story](#), BBC Bitesize.

⁶¹ [The monthly AI or Real quiz: March 2026 – Other Side of the Story](#), BBC Bitesize.

⁶² [Fake news – Other Side of the Story](#), BBC Bitesize.

⁶³ Piano Analytics.

misinformation while applying them in real scenarios. The first series of workshops focused on getting to grips with key media literacy terminology with the help of activities using topical news stories, while the second gave pupils the opportunity to create their own TikTok-style news bulletin.

Evaluation of the 2025/26 OSOTS workshops show strong impact. 96% of students reported greater confidence in recognising fake news, 93% improved understanding of bias and 90% better understanding of misinformation.⁶⁴ This translated into behaviour change, with 91% more aware of the importance of checking sources and 80% more likely to question online content.⁶⁵ The media literacy programme has also scaled through live experiences, including a nationwide AI or Real schools livestream, which reached a peak audience of 37,000 students.⁶⁶

Complementing this, *Solve the Story* offers an interactive classroom experience centred on an AI-driven deepfake scenario. Through a six-part drama⁶⁷ and supporting learning materials, students develop practical skills such as reverse image searching and identifying bot behaviour. The programme reached approximately 95,000 students in 2025/26.⁶⁸ This also helps increase awareness of OSOTS resources within schools and supports young people developing tangible skills they can use to navigate information more critically in their everyday lives.



Collaboration across the BBC has strengthened and amplified this work. We have collaborated with teams such as BBC Verify and BBC News and explored content creating partnerships with BBC Monitoring and Scam Safe to ensure that content is rooted in real-world journalism and reflects the most pressing challenges facing audiences today, ranging from online scams to global misinformation. These collaborations bring together expertise from across the organisation, reinforcing the BBC's role as a trusted guide in a rapidly evolving media landscape.

⁶⁴ Analysis of BBC data.

⁶⁵ Analysis of BBC data.

⁶⁶ Piano Analytics.

⁶⁷ *Solve the Story – Other Side of the Story*, BBC Bitesize. *Solve the Story* average weekly visitors were 8,226, with 3,517 of them in school time. When school time, visits are multiplied by 27 for a classroom estimate (our established audience practice) this equates to a cumulative 94,950 school children.

⁶⁸ Piano Analytics.

Public Purpose 2 – Learning for people of all ages

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.

Overview

- The BBC achieved all Operating Licence conditions for Public Purpose 2.
- The BBC met all commitments regarding Public Purpose 2 as set out in the BBC's 2025/26 Annual Plan apart from piloting our BBC Bitesize adaptive learning function which has been rescheduled until later in 2026.

The BBC remains committed to informing and educating individuals of all ages with entertaining content.

Through our comprehensive formal learning offer, BBC Bitesize has become the UK's most trusted educational brand for children, teachers and parents reaching millions weekly. According to Ofcom, in 2025/26, almost half (46%) of children aged 4 to 16 in the UK said they had used BBC Bitesize for their schoolwork or homework. Of those who used BBC Bitesize, close to 9 out of 10 (86%) agreed that the resource was helpful.⁶⁹

We continuously develop this offer to ensure we provide relevant, high-quality content for our young audiences. In 2025, we improved the content available on the Bitesize website, making it simpler for students and teachers to find relevant content.

Beyond formal learning, the BBC plays a wider educational role in supporting children's development. Our content helps to promote wellbeing, cultural identity and creativity, encouraging reading, storytelling and participation in the arts. This broader contribution to learning complements curriculum-based services and reflects the BBC's role in supporting the holistic development of children across the UK.

Across 2025/26 we made Bitesize content more accessible via different platforms, including launching a Bitesize YouTube channel and *Planet Planners*, our first Bitesize game on Roblox. In addition, we launched CBeebies Parenting and continued our media literacy work, educational campaigns and outreach.

⁶⁹ [Children Public Service Media Tracker](#), Ofcom, 3 June 2026, Q.24 Table 218 & Q.25 Table 220. The responses in the tracker are from the parents of children aged 3 to 7 and the children themselves aged 8 to 16.

We also continue to provide content to help our audiences learn new things from and understand the world around them, which our audiences continue to engage with.

Across our platforms, audiences can find content to help them build their knowledge daily. On our BBC TV channels and radio stations, we broadcast a range of genres including documentaries, factual entertainment, history, religion and natural history (more information on this content and its discoverability can be found in Public Purpose 3) and on the BBC News website the articles span a large range of topics.

Of all UK adult responses, 71% rate BBC TV programmes they have watched as helping them learn something new, while 57% of responses said the same for non-BBC TV programmes.⁷⁰ Similarly on radio, 70% of UK adult responses rate BBC Radio programmes they have listened to as helping them learn something new, while 58% of responses said the same for non-BBC radio programmes.⁷¹

As part of our endeavour to inform and educate audiences across the UK, we continue to deliver output supporting audiences as they learn languages from Northern Ireland, Scotland, Wales and English regions and develop their fluency. We delivered a range of programming in languages represented across the UK, including Irish language, Ulster-Scots, Welsh and Scottish Gaelic.

This work could not have been possible without the collaboration with our partners across a range of sectors. These partnerships are vital for the BBC to achieve all of our Mission and Public Purposes. Of the partners we collaborated with in 2025/26, 53% helped us achieve the public purpose of supporting learning for all persons regardless of their age. Partnership in this way helps the BBC and our partners deliver ambitious content and achieve more than any one organisation could alone.

Below is a detailed outline of our compliance and delivery of our 2025/26 Annual Plan commitments.

Formal learning

The BBC provides formal learning to children of all ages throughout the UK by offering engaging content primarily through Bitesize. We also run educational campaigns and outreach to ensure children benefit from our outstanding children's programming and provide support to primary and secondary school teachers through BBC Bitesize for Teachers.

In addition, recognising declining brand awareness among millennial parents, in June 2025 we launched our CBeebies Parenting offering for parents of children from birth to

⁷⁰ Pulse by Ipsos UK, 16+, 2025/26.

⁷¹ Pulse by Ipsos UK, 16+, 2025/26.

school age. Incorporating Tiny Happy People, this digital resource includes up to date expert advice, support and content on all things parenting, including a CBeebies Parenting Helpline podcast on BBC Sounds, as well as an online community.

CBeebies Parenting

During 2025/26 we continued with our Asda supermarket partnership, where over a quarter of a million pieces of CBeebies Parenting resources were distributed across Asda networks. We engaged 1,500 attendees through seven in-person events at Asda stores in Huyton, Wythenshawe, Altrincham, Swinton, Eastlands (East Manchester) and Pudsey. A pilot event also took place with new partner the English Football League (EFL) in Blackpool.

Additionally, in 2025/26 we broadcast a new pre-school magazine show *Playtime Towers*, inspiring imaginative play, and a new addition to our *CBeebies Bedtime* hour, *BeddyByes*, to support parents' in their not always easy bedtime routine. See the children's programming section of Public Purpose 3 for more information.

CBeebies Parenting content was commissioned to support the new series of *CBeebies Musical Storyland* for delivery in 2026/27, together with other content to support the 2025/26 CBeebies programmes *What's In Your Plant Pot*, *I Can Grow It*, *Monster Makes*, *I Spy You Spy* and *Hey Duggee*.

We also launched a new digital preschool offering, *CBeebies House: Time to Play*, on iPlayer and the CBeebies YouTube channel featuring CBeebies House presenters. Designed to support early years development through imaginative play, discovery and interactive learning, this extension to the CBeebies House brand is a celebration of creativity and curiosity.

BBC Bitesize

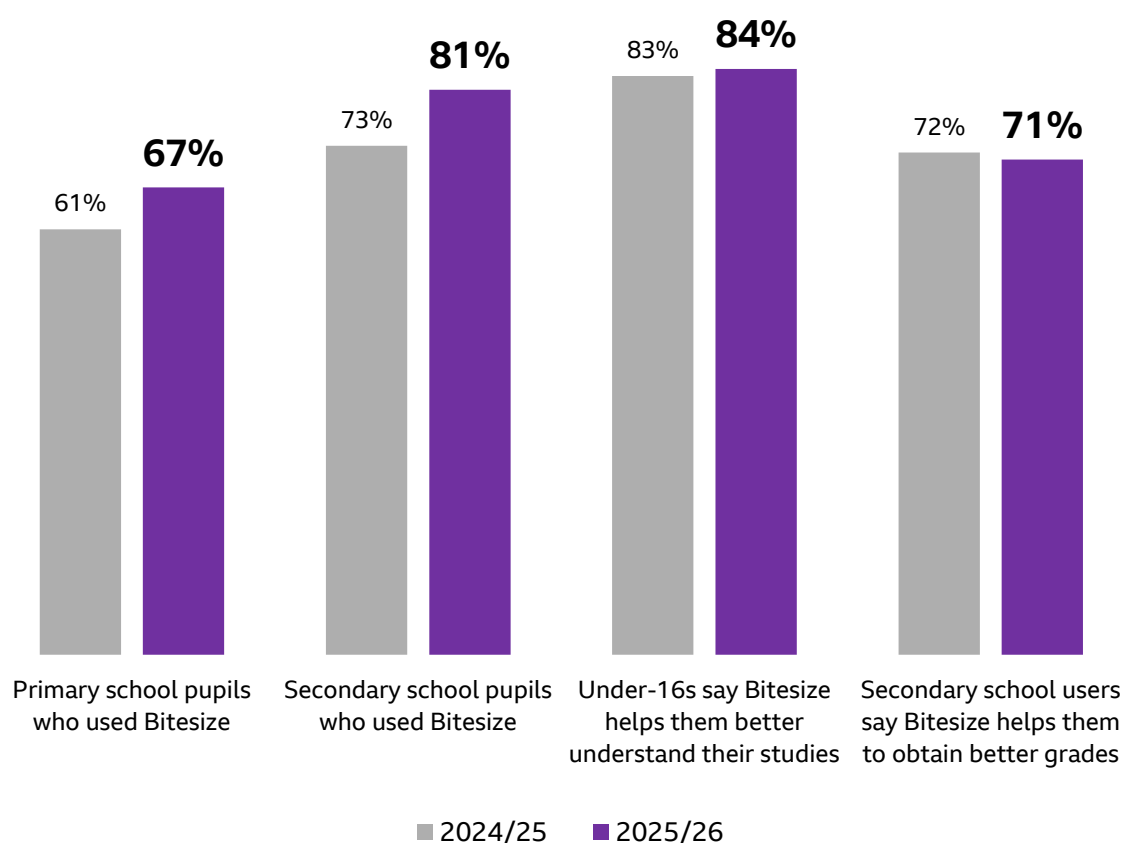
Throughout 2025/26, the BBC supported children and teenagers across the UK in formal learning through BBC Bitesize. We delivered new resources, enhanced our interactive content offer, collaborated with CBBC programmes and improved the discoverability and accessibility of our content across platforms where children and young people spend their time.

Overall, Bitesize was used by 67% of primary school pupils and 81% of secondary school pupils.⁷² Of respondents under 16 using Bitesize, 84% say it helps them understand their studies better and 71% of secondary school users report that it helps them achieve better grades.⁷³

⁷² DJS.

⁷³ DJS.

Figure 5: BBC Bitesize performance across 2025/26



Source: DJS

Of parents, 58% believe the BBC effectively supports children's and teenagers' learning (13% say ineffective).

There is also regular engagement with the BBC Bitesize website, with an average of 1.7 million unique UK browsers accessing BBC Education content weekly in 2025/26.⁷⁴

In 2025/26 our Bitesize curriculum content included new resources for Primary English with a focus on punctuation and grammar. We also commissioned interactive stories to improve reading fluency, one of which features *Shaun the Sheep* and involved a very productive collaboration with Aardmann. In addition, we improved Primary History with a focus on two strands. For the first, 'How to be a historian', we commissioned a suite of films to show children how to explore and interrogate their local environment - statues, memorials, building, archives and blue plaques. In the second, we boosted our coverage of world history to improve representation of other cultures and experiences.

For BBC Bitesize Secondary we focused on improving our offer of rich, interactive content for learners with the second phase of our brand-new programming of study for GCSE Maths, covering geometry and measure, probability and statistics with visual,

⁷⁴ Piano Analytics. Note that these figures represent Bitesize for students and teachers combined. This has been renamed 'BBC Education content' instead of just Bitesize. A like-for-like comparison gives 1.8 million for 2024/25.

video-rich guides. We also published entirely new content for GCSE Religious Studies and GCSE German. Our Religious Studies content continues our support for topical studies across six faiths, with nuanced examination of religious attitudes to matters of life and death.

CBBC continued the *Bitesize Learning Zone* during term-time mornings, broadcasting 82 hours of formal education content, 62 of which were broadcast on CBBC and an additional 20 hours were available on BBC iPlayer.

Delivered in tandem with the TV series which launched in May 2025, Bitesize collaborated on five episodes of the new CBBC series *Horrible Science*, linking them directly to the key stage 2 science curriculum as well as a curriculum quiz to follow each episode.⁷⁵

In January 2026 Bitesize Primary's suite of learner guides on *Horrible Science* won the award for the best Free Digital Content, App or Open Educational Resource at the British Educational Training and Technology Awards.

Though our adaptive learning pilot has been delayed until later in 2026, we continued to enhance our Bitesize offering, including providing a new video player feature and beginning upgrade work on the Bitesize app.

By exam season in 2025 we had over 525 exam-board specific GCSE video playlists live, spanning a range of subjects. Subsequently all newly published video content appears in playlists, including over 90 GCSE videos across the sciences and English Literature, which was delivered by March 2026 to support more personalised learning in the future. These playlists allow users to access support materials more easily and intuitively and have increased video playback and time spent in line with our understanding of user behaviour. Since 2024/25, playlist playbacks have increased by 28% year-on-year.⁷⁶

Bitesize Primary has used the new video playlist feature to create aggregations of content, making it easier for us to surface the breadth of our offer to students, parents and teachers.

In addition, we made Secondary-age Bitesize content accessible via different platforms which teens use such as YouTube, WhatsApp and TikTok. The Bitesize team worked with BBC News during GCSE revision season to co-host TikTok Lives the night before some key GCSE exams to offer students advice and support. They also ran a TikTok Live with the BBC News team on GCSE results day and there was practical advice for students receiving their results, including a quiz.

⁷⁵ [How the BBC is fusing entertainment and education closer together than ever before](#), BBC Media Centre, 16 April 2025. See example [Horrible Science: The Moon](#), BBC Bitesize.

⁷⁶ Analysis of BBC data.

In response to research showing that young people are increasingly turning to YouTube for their learning and revision needs, in April 2025 our Bitesize YouTube channel went live.⁷⁷ Aimed at GCSE students the channel delivers high-quality content to support young people through their GCSE journey and signpost more learning resources on the Bitesize website.⁷⁸ Over 2025/26, the Bitesize YouTube Channel has delivered 170,000 views and 1,800 watch hours. Our top performing videos included *GCSE Geography – River Fieldwork* and *GCSE English Paper 1 – How to Write the Best Creative Story*.

In August 2025 we launched a new interactive game on the popular Roblox platform, taking our successful approach to learning-centred games onto the platform for the first time.⁷⁹ *Planet Planners* is mapped to the relevant geography, science and social science standards across curricula for 11 to 14 year-olds in England, Wales, Scotland and Northern Ireland, cross-curricular links to literacy, numeracy and computing, and to US K-12 education standards.

The game is a decision-making exercise, where players learn about human and physical geography by balancing the needs of population, economy and environment. A new way to reach the audience with learning content, *Planet Planners* will enhance students' understanding of human and physical Geography, and so far, it has gained 1.6 million visits.⁸⁰

Bitesize is not just online, out on the road in 2025/26 the Bitesize Careers Tour team visited 143 secondary schools, inspiring 118,718 students on their nationwide tour. They partnered with Gatsby on their Technicians: We Make the Difference campaign and engaged with a number of household brands, including panellists from Jet2, Asda, Haribo, Adidas, British Airways, Porsche, and many more.

BBC Bitesize educational campaigns

In 2025/26 we ran three successful educational campaigns – Bitesize Guide to School Life, 500 Words and Bitesize Guide to AI.

Bitesize Guide to School Life, renamed from Surviving Secondary School, aims to aid children in making the often-difficult transition from primary school, a time in which children can undergo a general downturn in their mental health. It offers practical tips and videos on everything from managing pressure to navigating friendships and school routines.

⁷⁷ [BBC Bitesize – GCSE Revision Support YouTube channel](#).

⁷⁸ [How the BBC is fusing entertainment and education closer together than ever before](#), BBC Media Centre, 16 April 2025.

⁷⁹ [BBC Children's and Education launch Planet Planners on Roblox](#), BBC Media Centre, 7 August 2025.

⁸⁰ Creator Dashboard, Roblox.

Bitesize Guide to School Life has over 80 pieces of content available to help students in school and has achieved over 110,000 unique views from young people,⁸¹ with over 1.2 million views on socials.⁸² This also caters for parents, with stories and tips for how to get kids school-ready after the summer holidays in the Dear Parents' Toolkit.⁸³ One piece of content, *What Is Peer Pressure?*,⁸⁴ was also a finalist for a Sandford St Martin's Young Audience Award.

Returning for its third year, in September 2025 we launched our hugely popular story-writing competition for 5- to 11-year-olds, 500 Words. With 46,500 submissions, the most generated so far, the 500 Words 2025/26 grand final took place at Windsor Castle in February 2026, hosted by The Queen. We also provide learning resources to help children craft their stories.⁸⁵

Bitesize Guide to AI launched in early October 2025 with a set of films and articles on AI essentials, giving 14- to 19-year-olds the skills and knowledge to become comfortable using AI tools, to enable them to thrive in an AI world.⁸⁶

With over a third of UK teens (36%) concerned that AI will leave them jobless in the future and 37% believing AI will also reduce the available jobs to them,⁸⁷ we added new AI-themed content to the Bitesize Careers site.

In addition, Bitesize partnered with the Science Museum to host a Guide to AI Careers event in March 2026, coinciding with National Careers Week. The event featuring UK organisations such as Microsoft, ASOS, Imperial College London and the University of St Andrews, and showcased how they use AI tools in their work.⁸⁸ The day involved a series of workshops and demonstrations covering tech, fashion, medical research, conservation, teaching, law, make-up and mental health, and were designed to give secondary students hands-on experience of AI tools and an understanding of the digital skills needed to thrive in an AI world.

⁸¹ ATI/Piano Analytics.

⁸² Total of views for Bitesize Guide to School life content, TikTok and Instagram.

⁸³ [Dear Parents' Toolkit... How do I get my child into a routine for school?](#), BBC Bitesize.

⁸⁴ [What is peer pressure?](#), BBC Bitesize.

⁸⁵ [Kickstart storytelling with our inspiring learning resources for ages 5-11](#), BBC Bitesize.

⁸⁶ [BBC Bitesize Guide to AI](#), BBC Bitesize.

⁸⁷ [Top 10 jobs teenagers want in 2026](#), BBC Bitesize. Based on the results of the Bitesize Career survey 2026. The survey was conducted by Survation and involved surveying over 4,500 13- to 16-year-olds from across the UK about a range of things relating to employment.

⁸⁸ [BBC Bitesize offers solution to teens' AI career fears](#), BBC Media Centre, 2 March 2026.

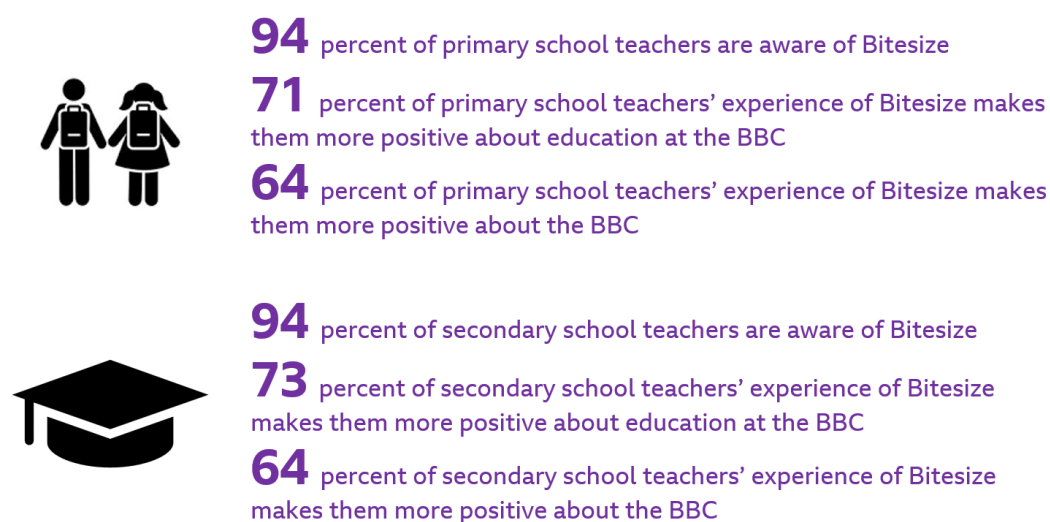
BBC Bitesize for Teachers

We also continue to serve teachers across the UK through our Bitesize for Teachers offering.

Almost all teachers at both primary and secondary school level are aware of the Bitesize platform. Overall, 94% of both primary school and secondary school teachers are aware of Bitesize.⁸⁹

Of the respondents, 71% of primary school teachers and 73% of secondary school teachers say their experience of Bitesize makes them feel more positive about education at the BBC.⁹⁰ In addition, 64% of primary school teachers and 66% of secondary school teachers say their experience of using Bitesize makes them feel more positive about the BBC as a whole.⁹¹

Figure 6: Teacher awareness and perceptions by percentage for 2025/26



Source: DJS.

We continued to support teachers with high-quality, engaging and interactive content using BBC brands and talent, suitable for classroom learning and topics that are difficult to teach.

Teachers had access to our *Live Lessons* programmes aligned with the key events in the primary school calendar – Anti-Bullying Week, Safer Internet Day, World Book Day and Science Week. Other *Live Lessons* were aligned with BBC content around Scam Safe week, *Walking with Dinosaurs* and Children in Need.

⁸⁹ DJS.

⁹⁰ DJS.

⁹¹ DJS.

For Scam Safe Week CBBC aired a *Live Lesson* which focused on three key scam-safety skills: tracking money, protecting personal information and spotting suspicious offers. There were reinforced by a catchy scam safe song to help children remember the tips.

New resources for teachers of children with Special Educational Needs and Disabilities (SEND) were published on the website as were bespoke listening lessons for Key Stage 3 students which further strengthened accessibility and inclusion.

Throughout the summer term the team also presented and promoted Bitesize to over 200 teachers at conferences including the Schools' History Project in Leeds and the STEM network.

Case study – Socioeconomic impact of BBC Children's and Education

Millions of children turn to the BBC daily to understand the world, learn something new or feel inspired and entertained. Through our news and educational services, and our range of television programming, the BBC helps to build informed citizens, confident learners and creative, curious young people.

In March 2026, the BBC published a report on the socioeconomic impact of its investment in Children's and Education content.⁹² The report considers the BBC's unique and irreplaceable role in informing, educating and entertaining children across the UK. The report finds that the BBC's services deliver strong and measurable social and economic impacts, particularly in relation to children's education.

The report highlights how the BBC supports children's learning through resources aligned to the school curriculum, primarily BBC Bitesize. Research shows that Bitesize reaches millions of children every week and is the UK's most trusted educational brand for children, teachers and parents. Around half of secondary school children use Bitesize on a weekly basis at home and, during term time, around one in six children use Bitesize at least twice a week.

Bitesize also delivers significant long-term societal and economic benefits. BBC analysis suggests that Bitesize contributes to improved exam performance for thousands of children each year, generating over £80 million in long-term economic benefits. Additional research indicates that children who engage with the BBC are more likely to experience improved social mobility.

The report highlights services outside the core curriculum that also generate measurable long-term benefits for children. Research suggests that those who used Bitesize Careers have, on average, an 11% higher income than those who did not and there is further potential for impact in the future.

⁹² [Socioeconomic impact of BBC Children's and Education](#), 3 March 2026.

Original research commissioned as part of this report asked parents about their view of the services that the BBC provides to children. Feedback from parents across the BBC's education output and television output for children is extremely positive. Among parents who use the BBC's educational content, 99% believe it has a positive impact on their child. Additionally, 81% of all parents surveyed agree that the BBC supports their child's learning and 77% agree that it encourages curiosity.

In an increasingly fragmented and commercialised digital environment, the BBC provides safe, free and age-appropriate content that is accessible to all children. This ensures equitable access to high-quality educational resources and helps mitigate the risks associated with misinformation and unequal digital experiences.

Informal learning

The BBC is committed to expanding informal learning for children and adults across the UK through various methods and content beyond conventional formal learning tools.

Informal learning for young audiences

Many of our children's TV programmes support children's informal learning and development. Throughout 2025/26 these included:

- *Andy's Dino Island*, introducing natural history through prehistoric species;
- *Deadly 60*, a fun and nail-biting introduction to natural history;
- *Monster Makes* and *Go Get Arty*, encouraging creativity, making and recycling;
- *Odd Squad UK*, building numeracy skills;
- *Alphablocks* and *Numberblocks*, building literacy and numeracy skills;
- *Colourblocks*, exploring the concepts and uses of colour;
- *I Spy, You Spy*, inspired by the traditional observation game for children and parents to enjoy together;
- *Horrible Histories* and *Horrible Science*, exploring history and science; and
- *Operation Ouch*, introducing children to medical science.

The BBC Orchestras and Singers delivered an extensive programme of *BBC Ten Pieces* concerts, reaching thousands of schoolchildren across the UK. This was supported by both in-person and online teacher training, benefiting hundreds of educators. A new work by Aileen Sweeney, co-commissioned with partners including Music for Youth, Associated Board for the Royal Schools of Music and the Royal Albert Hall, was performed by nearly 2,000 young people at the Royal Albert Hall.

The BBC Young Composer competition attracted 416 applications. Six winners and nine highly commended composers were selected, with winners now developing new works with mentors and the BBC Concert Orchestra, to premiere at the BBC Young Composer Prom. The competition demonstrated strong diversity: 34% of entrants were from Black, Asian and minority ethnic backgrounds, 36% identified as female or non-binary and 54%

were based outside London and the Southeast. Participant satisfaction was high across all aspects of the programme.

We have a range of dedicated content that helps young people understand modern media for example through our Other Side of the Story initiative for more detail see the Media Literacy deep dive and Public Purpose 3 for further information.

Informal learning for all audiences

We continue to deliver high-quality homegrown programming across BBC TV, BBC iPlayer, BBC Radio and BBC Sounds so as well as being entertained, adult audiences can be educated and informed through our content.

On BBC TV and BBC iPlayer

Our programmes across BBC TV channels and iPlayer continue to bring people together with content which informs, educates and entertains all at the same time for all age groups. This includes current affairs, documentaries, arts, factual entertainment (e.g. cooking and craft), history, music, religion, science and natural history programming. In 2025/26 our programming included:

- *Jane Austen: Rise of a Genius* (72 Films), exploring how a young lady from a small village in 18th century England became one of the UK's greatest novelists;
- *Forensics: The Real CSI* (Blast! Films South), following teams as they use forensic science to bring criminals to justice;
- *Empire with David Olusoga* (Voltage TV Productions), where the historian tells the story of the British Empire;
- *Amol Rajan Goes to the Ganges* (Wildstar Films) with the presenter going on a pilgrimage to Kumbh Mela and exploring how faith can heal grief;
- *Kingdom* (BBC Studios Productions) with Sir David Attenborough narrating a documentary of life for animals in Zambia; and
- *Walking with Dinosaurs* (BBC Studios Productions) delving into the lives of dinosaurs;

These programmes represent a small proportion of the programming that supports informal learning for all adults. We provide further details of our delivery in this area in the genre sections of TV and iPlayer under Public Purposes 3 and 4.

Informal learning content is easily accessible and discoverable through iPlayer on the website or app. Audiences can discover content on iPlayer using the various rails including the 'Recommended For You' rail. Audiences can find content in specific genres on genre rails on the iPlayer homepage or through the categories tab on iPlayer which includes content for sight and hearing-impaired users and content from the nations and extensive BBC archive.

On BBC Radio and BBC Sounds

Our radio networks offer a diverse range of informative and entertaining content, ensuring audiences are well-informed and educated through high-quality and distinctive programming. Nearly all content broadcast on our networks is also available on BBC Sounds, along with a variety of BBC-commissioned podcasts (except for some local programming). In 2025/26 we also delivered a range of informative and entertaining programming across our audio services, supplemented by events and campaigns to encourage learning and skill sharing. Our programming included:

- Documentaries such as *Radio 1's Life Hacks*; *Future Figures* (Radio 1Xtra); *Clive Myrie's Kings of Jazz* (Radio 2); *Dietrich Fischer-Dieskau: Behind the Words* (Radio 3); *Politically, Postwar* (Radio 4); and *Gangster Presents...* (Radio 5).
- Religious programmes including *Pause for Thought* (Radio 2) and *Prayer for the Day* (Radio 4).

We provide further details of our delivery in this area in the respective sections of Radio and Sounds and the outreach and campaigns sections under Public Purposes 3 and 4.

Radio 5 Live continued to broadcast Martin Lewis' podcast series, answering listeners' questions on how to save money and budget, and tackling special topics. The podcast is now published twice weekly after the launch of an additional question time edition on Mondays.

To improve discoverability on Sounds we introduced and improved speech playlists (previously Back-to-Back sounds), particularly around history and comedy through curation improvement, making greater use of our archive content and recent commissions.

Indigenous languages learning

Our language programming supports learning for our audiences in the nations and regions. We endeavour to broadcast high-quality content showcasing the regional and national languages throughout the UK.

This content is important to our audiences who want to be reflected and represented on-air and on-screen. We ensure the content is easily discoverable and widely promoted, including its availability on digital platforms and devices.

Whilst the programming discussed below is content specifically tailored for learning, we also broadcast a range of programmes on our national TV channels and radio stations, BBC iPlayer and BBC Sounds and publish several articles on BBC Online that informally support the learning of these languages. See Public Purpose 4 for further information.

Northern Ireland

We broadcast Irish, Ulster-Scots and Cantonese programming on BBC Radio Ulster and Radio Foyle; around 264 hours of this programming was Irish and Ulster-Scots output, 23% higher than the quota.

Blas delivered a mix of conversations, interviews and community news in Irish. It was complemented by *Blas Ceoil*'s weekly showcase for traditional and folk music and *Caschlár* on BBC Radio Foyle. *Kintra* reflected Ulster-Scots stories and events from across the region and we maintained our community information updates in Cantonese as part of *Wah Yan Jee Sing*.

Scotland

BBC ALBA continued to broadcast learning show *SpeakGaelic* (MG ALBA / BBC Scotland / Sabhal Mòr Ostaig) and children's programme *An Sgoil* (BBC Gaelic). In addition, we increased the volume of football such as SWMNT and Serie A to reach wider Scottish audiences.

Due to a focus on higher-impact genres, increased live sport, and disruption in children's content from supplier changes, BBC ALBA delivered fewer than planned Gaelic-language learning first-run hours missing the commitment by 28% (9 hours). We did, however, exceed our total and first-run hours of Gaelic programming exceeded our commitments (more information in Public Purpose 4).

Wales

Along with the regular podcasts aimed at supporting Welsh learners at different levels in their language journey, Radio Cymru again partnered with the National Centre for Welsh Learning on Celebrating Learning Welsh Week. Their Director of Teaching and Learning described the week of content as a success, with her highlight being 170 Welsh learners joining a virtual Q&A with Radio Cymru presenters.

We also continued to develop the Welsh music-led Radio Cymru 2 offer aimed at younger and less fluent Welsh speakers.

Cornwall

BBC Sounds commissioned, *Learn Cornish*, a new podcast teaching Cornish language to listeners. This podcast is produced by BBC Radio Cornwall and launched in May 2026.

Case study – AI innovation in indigenous language programming

Across the nations, the BBC is exploring how artificial intelligence can support the creation of language learning content.

A key example is the ÈIST (Ecosystem for Interactive Speech Technologies) project, led by the University of Edinburgh in collaboration with partners including BBC ALBA.⁹³ The project is developing advanced speech to text technology for Scottish Gaelic, combining cutting-edge machine learning with community-generated data. Its aim is to create practical tools such as automated subtitling and conversational technologies for use in broadcasting, education and wider digital applications.

This work addresses a critical challenge – Gaelic has limited datasets for training AI systems, making it harder to develop effective AI tools. Improving speech recognition is important not only for preserving and growing the language, but also for increasing accessibility for Gaelic speakers.



The original goal was to generate Gaelic subtitles for BBC ALBA and Radio nan Gàidheal. The BBC has played a central role in this work contributing valuable archive material, including manually transcribed recordings from the long-running programme *Prògram Choinnich*, which helped train the system. The resulting model was tested on BBC ALBA content across multiple genres and achieved around 90% accuracy for news and current affairs programmes and chat shows.

Beyond Gaelic, teams at BBC Wales worked with the National Centre for Learning Welsh and the BBC's Responsible AI team to explore how AI tools could support Welsh-language learners. Using 50 existing Welsh-learner news articles as examples of style and tone, the team used Microsoft Copilot to help rewrite an existing news article, creating an easy-to-read version of the story about Fishguard heroine Jemima Niclas, accompanied with a vocabulary list.⁹⁴ From start to publication, the article took approximately 45 minutes and BBC Wales are considering wider scale application.

These projects show how the BBC working in partnership can harness and drive AI innovation to create scalable solutions that improve accessibility, support language learning and promote linguistic diversity. This approach can grow in future, helping more audiences engage with content in their own languages while strengthening the BBC's public service role.

⁹³ [Gaelic in the Digital Age: Inside the ÈIST Project](#), Gaelic Algorithmic Research Group, 4 June 2025.

⁹⁴ [Cofio Jemima Niclas, arwres Abergwaun](#), BBC Cymru Fyw, 26 February 2026.

Partnerships

The BBC partners with hundreds of organisations of varying sizes from across the UK, ranging from cultural institutions, universities and industry bodies, to charities, festivals, community groups, other media organisations and global tech companies.

BBC partnerships maximise the impact and value for our audiences, the BBC and our partners. By partnering, we achieve more than each organisation could alone to support the creation of ambitious content and deliver value to audiences.

Our partnerships with the UK regional news industry, and ex-UK organisations such as the Nobel Prize Outreach have worked to strengthen our collective understanding of world events and the countering of mis and disinformation. In our Research and Development partnerships, we also partner with organisations that nurture the next generation of creative technology, developing and adopting creative innovation, and delivering the high-quality, homegrown content that audiences value and demand.

We continue to collaborate closely with screen agencies and regional bodies to support production and talent development. Our partnerships also play a core role in bringing people together for the UK's biggest national events such as Eurovision, Glastonbury, the New Year's Eve Fireworks and Hogmanay, Wimbledon, international football competitions across all four nations, RHS Chelsea Flower Show and Comic Relief. Each of these areas contribute to our economic footprint, maximising the impact we can have by working together, so the value achieved is greater than each individual organisation can contribute separately.

Across 2025/26, the BBC worked with 356 partners, 187 of whom supported our delivery of Public Purpose 2. Of these, 42 partners collaborated specifically with BBC Education content and services. For example, our partnership with the Gatsby Educational Foundation on the Bitesize Careers Tour, which combines Gatsby's expertise in careers guidance and its Technicians: We Make the Difference campaign with the BBC's reach, trusted brand and content capability.

Together, we are able to engage thousands of young people across the UK with high-quality, impartial careers information in a way that no one organisation could achieve alone, particularly in highlighting vocational pathways and technician roles at scale. The BBC's scale and reach and the strength of our brand is important to partners, but, as well as co-funding partnership projects, we can offer valuable expertise, insight and access to facilities and equipment. Above all, it is when the BBC and its partners come together around shared ambitions that the most successful partnerships are made.

We have a number of partnerships that support the development of on- and off-air talent. We expand on our talent development partnerships in the Talent Development section in Public Purpose 4. There is more information on partnerships in the Annual Report and Accounts and the Commissioning Report.

Deep dive – Names Will Be Made

Names Will Be Made was the BBC's cross-platform campaign designed to elevate women's sport during the 2025 Summer of Sport. It brought together sport, entertainment and storytelling across TV, radio, digital and social. In addition to promoting an exceptional summer of coverage of world-class women's sporting events, the campaign had two specific aims. First to make female athletes more visible, culturally relevant and widely recognised across the UK. Second, to engage new and younger audiences beyond traditional sports fans, strengthen perceptions of the BBC as a champion of women's sport and encourage women and girls across the UK to take part in sport, often for the first time.

The campaign capitalised on a landmark summer of major events including the UEFA Women's Euro 2025, the Women's Rugby World Cup, Wimbledon, and the World Athletics Championships, building on heightened public interest in women's sport.

The campaign adopted a pan-BBC multi-platform strategy, integrating content across live sport coverage (TV, iPlayer, radio, digital), non-sport programming (e.g. *The One Show*, *EastEnders*, *CBeebies*, radio output – in total 35 BBC programme bands carried related content as well as collections on BBC Sounds and iPlayer), social media and influencers targeting younger audiences, and partnerships with governing bodies, athletes and charities. Crucially, it extended beyond sport into everyday content, ensuring women athletes' stories appeared in formats audiences already consume.

Over the course of campaign, 35.4 million people watched BBC TV coverage of the Women's Summer of Sport, 32.5 million were reached via live sport coverage, and 18.3 million were reached through non-sport Names Will Be Made content (including 2.8 million incremental viewers who did not watch live sport).⁹⁵

Campaign marketing reached 91% of UK adults (16+), including 85% of 16- to 34-year-olds.⁹⁶ Digital and social performance underpinned this reach, with 671 million BBC Sport social video views (January to August 2025) and major tournament engagement (e.g. UEFA Women's Euro 2025 delivering hundreds of millions of views).⁹⁷

The campaign also contributed to a broader surge in interest in women's sport, with 24 million UK adults now identifying as women's sport fans; women's Rugby Union fandom grew 66% during the World Cup; and awareness of summer events reached 73% of UK adults.⁹⁸

⁹⁵ BARB. 15-minute reach.

⁹⁶ BBC Media Planning.

⁹⁷ BBC Media Planning.

⁹⁸ YouGov PLC. Online survey with 2,076 and 2,208 adults. The figures were weighted and are representative of all UK adults (aged 18+). Results have used current population statistics provided by the ONS to extrapolate data up to scale.

In addition, it reinforced the BBC's role: 49% associate the BBC with women's sport coverage, and 53% agree the BBC champions women's sport, with coverage increasing positivity toward the BBC and influenced viewing behaviours.⁹⁹

Women's sport viewing hours reached record audiences of 357 million in 2025 (January to September) and major events delivered some of the most-watched TV moments of the year.¹⁰⁰ In line with this trend, partners highlighted the campaign's role in increasing participation and inspiration among women and girls; driving long-term visibility for sports such as rugby and netball; and embedding women's sport across national conversation, not just live events.

The Names Will Be Made campaign accelerated the move of women's sport into mainstream culture: athletes and storylines featured across flagship programmes and genres; social media and athlete-led content drove strong engagement among younger audiences; and content emphasised identity, diversity and role models, helping broaden appeal.

The campaign's key success factors were:

- **Cross-BBC integration** – seamless presence across sport and non-sport content
- **Event-led momentum** – leveraging major tournaments to drive mass engagement
- **Digital-first amplification** – social and streaming extended reach to younger audiences
- **Partnership model** – collaborators co-created and amplified content and gave real world opportunities for audiences to get involved
- **Focus on storytelling** – human stories made athletes relatable and memorable

Names Will Be Made demonstrates the power of a coordinated, multi-platform approach to transform visibility into cultural impact. By combining scale, storytelling and strategic partnerships, the BBC not only delivered record reach but also helped reposition women's sport as a central part of UK sporting life.

The challenge going forward is to sustain this momentum beyond major events, converting moment-driven audiences into consistent, year-round engagement.

⁹⁹ YouGov PLC.

¹⁰⁰ BARB, Live+VOSDAL.

Public Purpose 3 – Creative, high quality, distinctive output and services

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 standard 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.

Overview

- The BBC achieved all the Operating Licence conditions for Public Purpose 3.
- The BBC met all commitments regarding Public Purpose 3 as set out in the BBC's 2025/26 Annual Plan except:
 - TV hours of arts and music acquisitions;
 - first-run hours CBBC drama;
 - series of CBBC entertainment;
 - iPlayer comedy hours; and
 - iPlayer hours of history acquisitions.

In keeping with the Agreement's description, the BBC bases its distinctiveness on (a) the mix of different genres and output; (b) the quality of output; (c) the amount of original output produced in the UK; (d) the level of risk-taking, innovation, challenge and creative ambition; and (e) the range of audiences it serves.

BBC TV & iPlayer

In this section we address each of the themes that the BBC bases its distinctiveness on for the BBC's television output and then go into detail for each genre which we made commitments on in the 2025/26 Annual Plan.

Quality of output

We have received recognition and praise across the 2025/26 season for having high-quality, distinctive content.

For 2026, the BBC won 40% of the British Academy of Film and Television Arts (BAFTA) Television Awards and over half of the Royal Television Society (RTS) Television Awards.¹⁰¹ At the BAFTA Television Awards, we won the award for Best Soap with *EastEnders* (BBC Studios Productions), Best Specialist Factual with *Simon Schama: The Road to Auschwitz* (Oxford Film and TV), Best Reality or Constructed Factual with *The Celebrity Traitors* (Studio Lambert), Best Sitcom with *Amandaland* (Merman Television),

¹⁰¹ This excludes categories where one nominee is named and won.

Best Leading Actress by Narges Rashidi in *Prisoner 951* (Dancing Ledge Productions), Best Male Actor in a Comedy by Steve Coogan in *How Are You? It's Alan (Partridge)* (Baby Cow Productions), Best Live Event Coverage with *VE Day 80: A Celebration to Remember* (BBC Studios Productions), Best Sports Coverage with *UEFA Women's Euro 2025* (Sunset + Vine Scotland), Best Daytime with *Scam Interceptors* (BBC Studios Scotland) and Best Scripted Children's with *Crongton* (New Pictures).

At the RTS Television Awards, the BBC won Best Entertainment and Reality with *The Celebrity Traitors* (Studio Lambert), Best Drama Series with *Blue Lights* (Two Cities Television/Gallagher Films), Best Scripted Comedy with *Things You Should Have Done* (Roughcut TV), Best Arts with *The Last Musician of Auschwitz* (Two Rivers Media in association with Access), Best Children's Programme with *Crongton* (New Pictures), Best Female Comedy Performance by Philippa Dunne in *Amandaland* (Merman Television), Best Male Comedy Performance by Steve Coogan in *How Are You? It's Alan (Partridge)* (Baby Cow Productions), Best Daytime Programme with *BBC Breakfast – Our Girls: The Southport Families*, Best Female Leading Actor by Narges Rashidi in *Prisoner 951* (Dancing Ledge Productions), Best Male Leading Actor by Bobby Schofield in *Unforgivable* (LA Productions), Best Live Event with *Holocaust Memorial Day 2025* (BBC Studios Events), Best Presenter with Hamza Yassin in *Hamza's Hidden Wild Isles* (Silverback Films), Best Soap and Continuing Drama with *EastEnders* (BBC Studios Productions), Best Sports Presenter, Commentator or Pundit with Gabby Logan presenting the *Women's Rugby World Cup 2025* (Whisper Cymru), Best Supporting Female Actor by Anna Friel in *Unforgiveable* (LA Productions) and Best Comedy Writer by Kat Sadler in *Such Brave Girls* (Various Artists Limited).

We also won three awards at the International Emmy awards. *Ludwig* (Big Talk Studios and That Mitchell & Webb Company) won Best Comedy. *Hell Jumper* (Expectation TV) telling the story of young people risking their lives to rescue Ukrainian families won Best Documentary. *Lost Boys & Faries* (Duck Soup Films), a scripted commission from Wales, won Best TV Movie or Mini-series

Risk-taking, innovation, challenge and creative ambition

The BBC has always aimed to produce content that is risk-taking, innovative, challenging and creatively ambitious. This makes our content distinguishable and intriguing for audiences. Of UK adults 84% would rate programmes they have watched as being original on the BBC.¹⁰² 69% who watched BBC (including TV or iPlayer) in the past six months rated the BBC well for providing 'providing high quality and creative programmes', with only 9% of viewers rating this criterion badly.¹⁰³

¹⁰² Pulse by Ipsos UK, 16+, 2025/26. Owing to measurement changes, 2025/26 figures are not comparable with pre-2025/26 figures.

¹⁰³ [Adults Public Service Media Tracker](#), Ofcom, 3 June 2026, Question NC1H.

Throughout 2025/26, we have extended and republished a range of existing titles to support new programming and provide a more rounded offering across subgenres.

- *Common* (LA Productions Limited), *The Lakes* (Company Pictures) and *Priest* (BBC Films) with *Unforgivable* (LA Productions Ltd);
- Le Carre collection (BBC-produced *Perfect Spy*, *Smiley's People* and *Tinker Tailor Soldier Spy*; and *Little Drummer Girl* and season 1 of *Night Manager* (both produced by The Ink Factory) with *Night Manager* season 2 (The Ink Factory);
- Austin works with *The Other Bennet Sister* (Bad Wolf Limited);
- *Mum with Babies* (Snowed-In Productions Limited);
- *Happy Valley* (seasons 1 and 2 produced by Red Production Company Limited and season 3 produced by Lookout Point Limited), *Last Tango* (seasons 1 to 4 produced by Red Production Company Limited and season 5 produced by Lookout Point Limited), *Gentleman Jack* (Lookout Point Limited) with *Riot Women* (Drama Republic Limited); and
- *Detectorists* (Channel X North Limited) with *Small Prophets* (Hot Olives Productions Limited).

BBC iPlayer has a range of tools to ensure we can introduce new audiences to them and allow those who are interested to dive deeper. In addition to genre categories, channel brands, search and rails, we also use include static promotions such as Wild About Nature, Scam Safe Week, Black History Month and Victory over Japan (VJ) Day.

We also use content similarity recommenders. When users find something they are interested in watching or have enjoyed, we use fully automated recommendations to promote similar content. Based on a combination of metadata and audience behaviour, these allow users to explore the breadth and depth of our catalogue. Our 'algotorial' spaces (hero banner and new & trending) are used to promote a range of specialist programming we think will have wide appeal or are particularly topical.

BBC iPlayer's aim is to make the vast breadth of BBC TV content accessible and relevant to everyone in the UK. Supporting new UK talent and championing creative innovation are key factors in this. Across the division, we are working with diverse-led indies and industry partners, increasing diversity and inclusion off-air through the production teams and crews we work with, and within our own commissioning teams. We have just launched Create x Connect in partnership with YouTube, a programme designed to help industry professionals adapt, upskill and thrive in a digital first media landscape.

BBC iPlayer reaches and engages audiences by pairing strong editorial curation with innovative delivery. Creator Lab, launched with TikTok in 2024, bringing new voices into the BBC ecosystem through pitching workshops, social training and pathways to BBC social commissions and TV appearances. In January 2026 Creator Lab opened an opportunity for creators to be part of the RHS Chelsea Flower Show – an opportunity for

creators to bring gardening to life for young audiences. Alongside this, ongoing innovation in short-form, video podcasts and personalised discovery on BBC iPlayer ensures we continue to evolve how we serve audiences with content that feels relevant, accessible and engaging across all platforms.

Case study – BBC Research & Development

BBC Research & Development is a multi-disciplinary team which has been crucial to shaping the media and tech industry for over 93 years. Its global influence has been key to the development of technology like colour television, digital radio, Ultra-High-definition pictures and breakthroughs in TV graphics. It has influenced internet streaming, media provenance and a whole host of technology and standards linked to the production and delivery of media content.

Article 65 of the BBC's Framework Agreement requires that the BBC supports and actively engages with national and international forums where our participation will make technologies more widely available and accessible.¹⁰⁴

With multiple awards including several Emmy awards and defined by the Royal Charter and public service values, BBC Research & Development ensures that the technology is developed in a way which prioritises benefits for audiences and society, now and in an increasingly complex technological future.

Recent technological success from BBC Research & Development include: the Time Addressable Media Stores (TAMS)¹⁰⁵ which offers new and efficient content workflows and the Coalition for Content Provenance and Authenticity (C2PA)¹⁰⁶ which aims to verify content and fight disinformation. Both successes we made possible through strong partnerships with other research and development organisations.

In 2025, BBC Research & Development was given a very special Emmy by the Television Academy in Hollywood, the Philo T. Farnsworth Corporate Achievement Award.¹⁰⁷ This prestigious Engineering, Science and Technology Emmy Award honours an agency, company or institution whose contributions over time have significantly impacted television technology and engineering. This was the 11th Emmy awarded to BBC Research & Development since 1996.

¹⁰⁴ [An Agreement between Her Majesty's Secretary of State for Culture, Media and Sport and the British Broadcasting Corporation](#), December 2026, pp. 41-42.

¹⁰⁵ [TAMS in 2025: A simple tool for advanced workflows](#), BBC Research & Development, 12 September 2025.

¹⁰⁶ [Content Credentials: The new camera that verifies video at the point of capture](#), BBC Research & Development, 11 September 2025.

¹⁰⁷ [BBC R&D honoured with prestigious Emmy Award for industry-defining innovation](#), BBC Research & Development, 11 September 2025.

In the Television Academy’s press release, they noted, “*Behind the scenes and screens, BBC R&D remains an important industry force that shapes how television can help us connect with stories and each other, today and in the future.*”¹⁰⁸

Original programming produced in the UK

In line with our essential role in backing the best homegrown storytelling, during 2025/26, we broadcast 8,591 hours of first-run UK programmes across our non-news network TV channels.¹⁰⁹ This is 16% higher than our commitment of 7,425 new first-run hours of UK content. We also achieved our commitments for first-run programmes across all our channels.

Figure 7: Hours of first-run UK programmes on BBC non-news network TV channels in 2025/26

Channel	First-run hours commitments	Achieved hours	Difference by percentage
 ONE	4,200	4,847	+15%
 TWO	2,600	2,915	+12%
 THREE	170	231	+36%
 FOUR	125	227	+82%
 CBBC	230	262	+14%
 CBeebies	100	131	+31%

Source: Analysis of BBC data

The balance between new and returning programmes is an important part of the BBC’s distinctiveness. We continuously review the performance of our portfolio of programmes and refresh and decommission to best serve our audiences. Commissioning new programmes supports new ideas, risk taking and creative opportunities, while returning series return precisely because they have proved themselves popular with our audiences. We also frequently renew and refresh returning series with new ideas. In 2025/26, around 175 (36%) of our titles were new.¹¹⁰

This is slightly higher than last year (32% in 2024/26) but on average around a third of our titles are new which reflects several factors. First, several of our long-running returning series have high numbers of episodes and hours per year, such as *EastEnders*

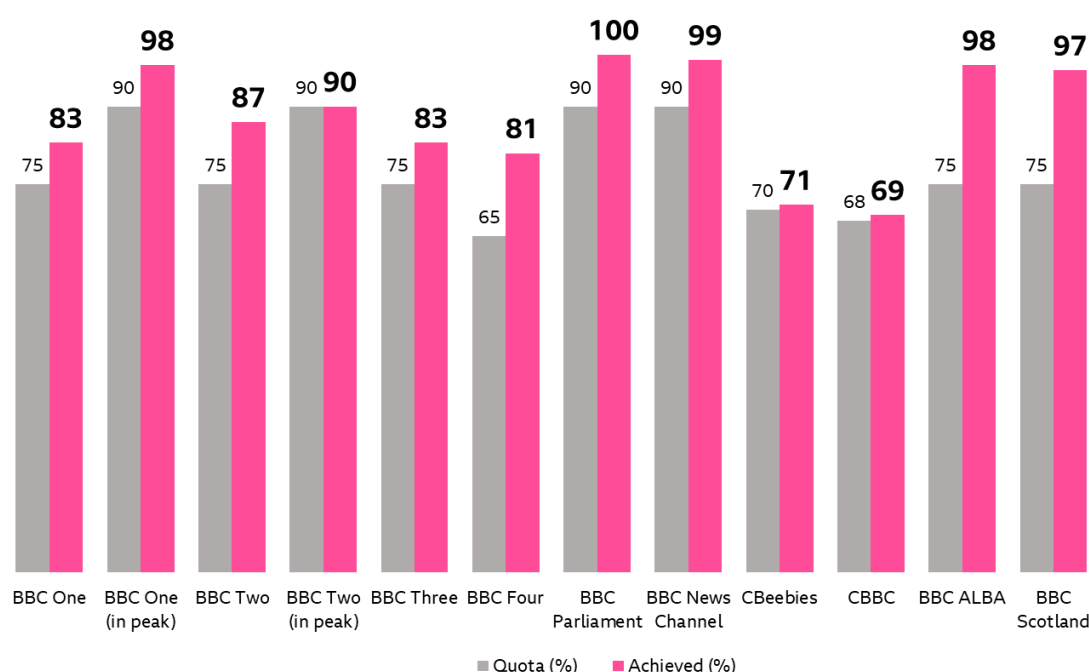
¹⁰⁸ [Engineering, Science & Technology Emmy Winners Announced](#), Television Academy, 2 September 2025.

¹⁰⁹ Our non-news network TV channels are BBC One, BBC Two, BBC Three, BBC Four, CBBC and CBeebies.

¹¹⁰ Analysis of BBC data excluding news titles such as *News at One*, *Breakfast*, etc. and sports programming.

(BBC Studios Productions), *Question Time* (Mentorn Scotland), *Countryfile* (BBC Studios Productions) and *Antiques Roadshow* (STV Studios Limited). Second, to deliver high-impact content that provides value for audiences, we commission fewer single dramas and documentaries. Third, the BBC is still facing significant budgetary pressure and high inflation in the cost of programmes continues to reduced our ability to commission as many programmes as we previously have. This means we have to make tough choices, sometimes decommissioning shows to make headroom for new titles.

Figure 8: Proportion of BBC TV broadcasting hours that are BBC original productions



Source: Analysis of BBC data

Some of our best performing programmes with audiences from lower socio-economic groups are returning series. As such returning series are an important part of how we serve audiences from lower socio-economic backgrounds. More information on this can be found in the overview of Public Purpose 4.

Range of audiences

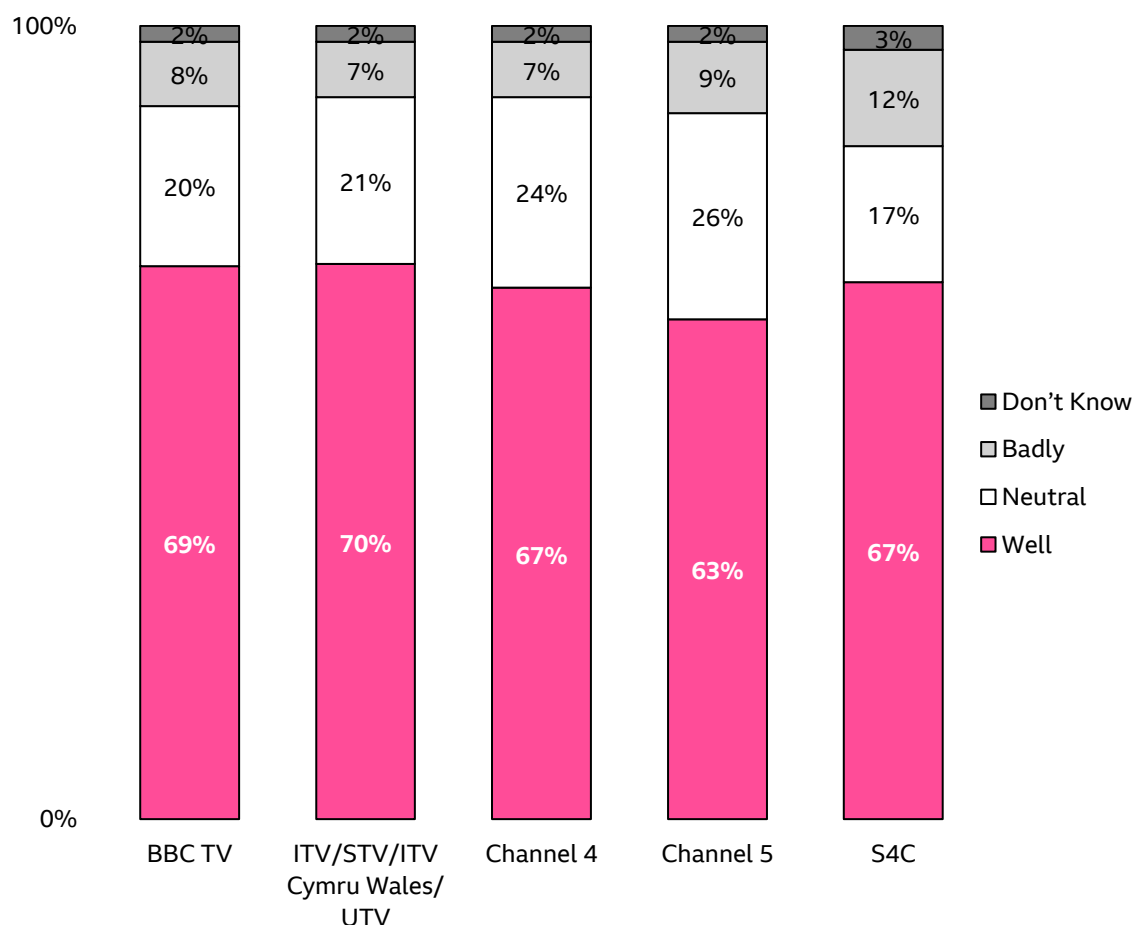
One of the BBC's essential roles is to bring people together by connecting everyone to unmissable content. Of all adults, 81% use the BBC on average per week, and 63% of 16-34s.¹¹¹ On average, a UK adult spends 6 hours watching BBC TV and iPlayer weekly.¹¹² Younger audiences primarily use iPlayer to access BBC TV content, accounting for 63% of 16- to 34-year-olds BBC TV consumption.¹¹³

¹¹¹ Compass by Ipsos UK. 16+.

¹¹² BARB As Viewed. All Devices. 16+. Reach based on 15+ mins.

¹¹³ BARB As Viewed. All devices

Figure 9: How well or badly Public Service Broadcasters provide a wide range of different types of programmes and content – ratings among users of each service



Source: Ofcom Public Service Media Tracker 2025. Notes: Questions NC1G, NC2G, NC3G, NC4G and NC5G. Thinking about each broadcaster TV catch-up, on-demand or streaming service individually on a scale of 1 to 10, where 1 means extremely badly and 10 means extremely well, how well or badly does it provide...? (1 – 4 – badly, 5 – 6 – neutral, 7 – 10 well). 'a wide range of different types of programmes and content?'. Base: All who watched: BBC TV channels or iPlayer (4,293), ITV/STV/ITV Cymru Wales/UTV channels or ITVX/ITVX Premium or STV Player or STV Player VIP (3,890), Channel 4 channels or Channel 4 streaming service (3,247), or Channel 5 or Channel 5 streaming service (2,720), S4C TV channel or S4C Clic (266) in the last 6 months.

As seen in Figure 9 above, audience research from Ofcom also found that 69% of those who have watched BBC TV or iPlayer in the last six months believe it provides 'a wide range of different types of programmes and content' (scoring at least 7 out of 10).¹¹⁴

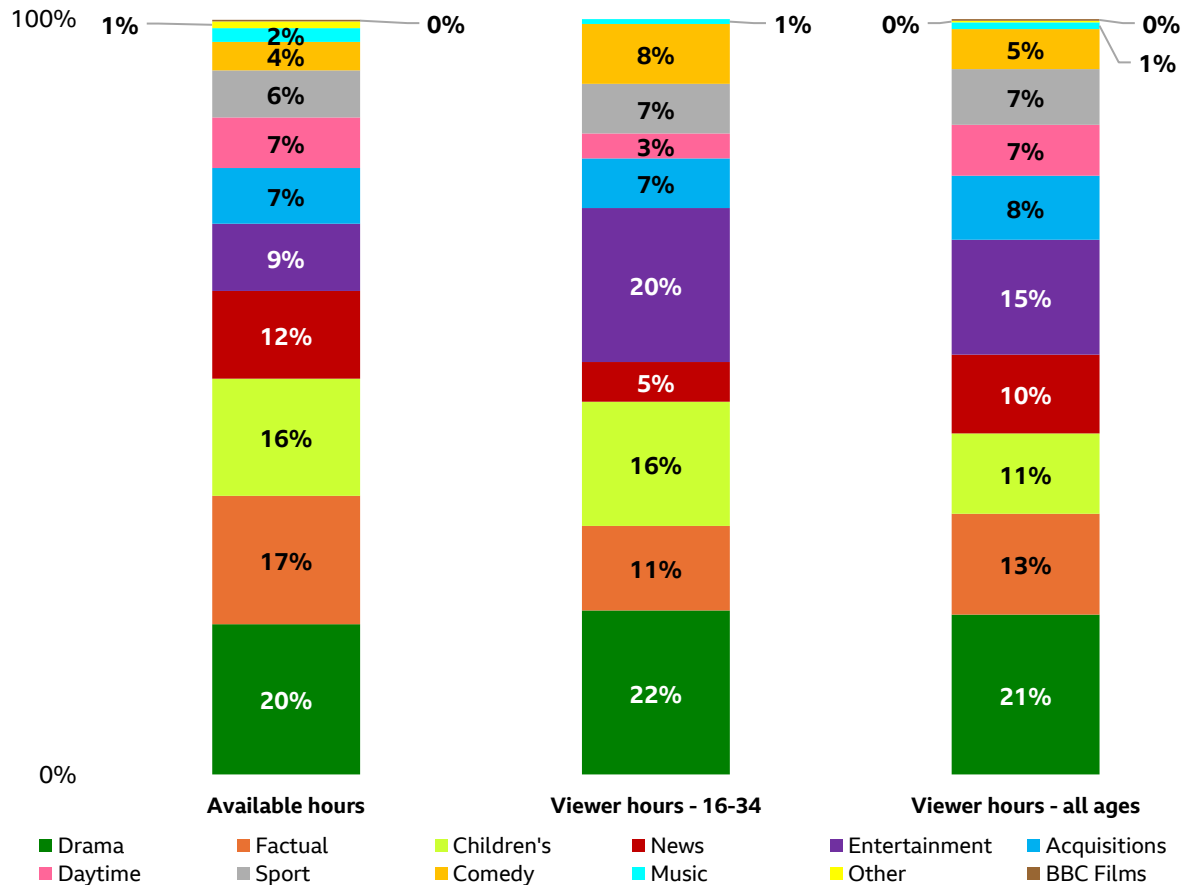
Delivering a broad range of genres

We continue to invest in developing BBC iPlayer to improve the user experience and ensure content is discoverable. Figure 10 below clearly shows that audiences of all ages are discovering and viewing BBC programmes on BBC iPlayer across all genres. While some genres make up a greater share of viewing, than they do of available hours, this is

¹¹⁴ [Adults Public Service Media Tracker](#), Ofcom, 3 June 2026, Questions NC1G, NC2G, NC3G, NC4G and NC5G.

to be expected. The genres that drive greater volumes of viewing of each hour of content available, include drama, entertainment and factual.

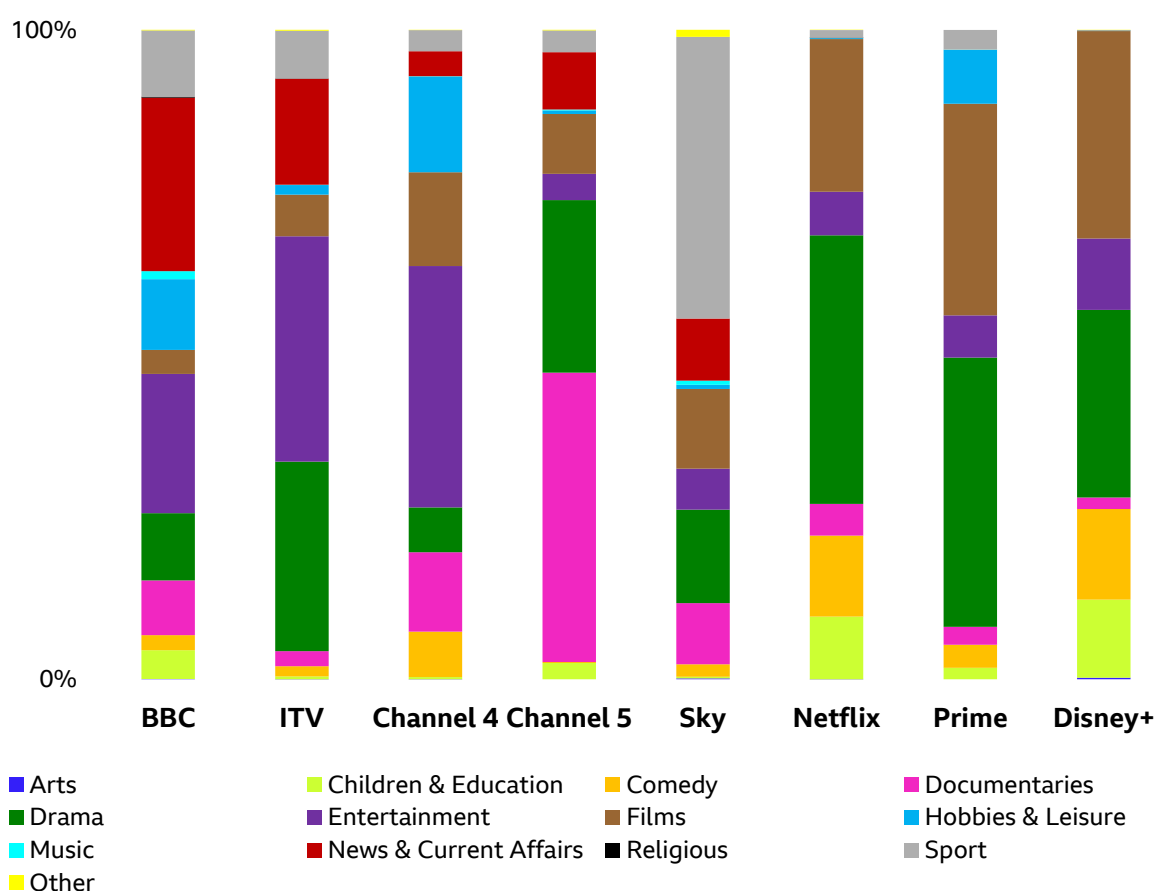
Figure 10: Percentage of hours by genre profile on BBC iPlayer for 2025/26 for all ages and 16 to 34s



Source: BARB 4-Screens. Based on commissioning genres

Based on the BARB TV viewing data, audiences consumed more content across the range of BBC programmes than any other broadcaster or subscription video on-demand provider. Across 2025/26, BBC TV services offered the largest number of genres alongside ITV and Netflix when compared to other services in the UK, and the consumption of BBC programming is more evenly distributed among the genre categories than any other service (see Figure 11 below).

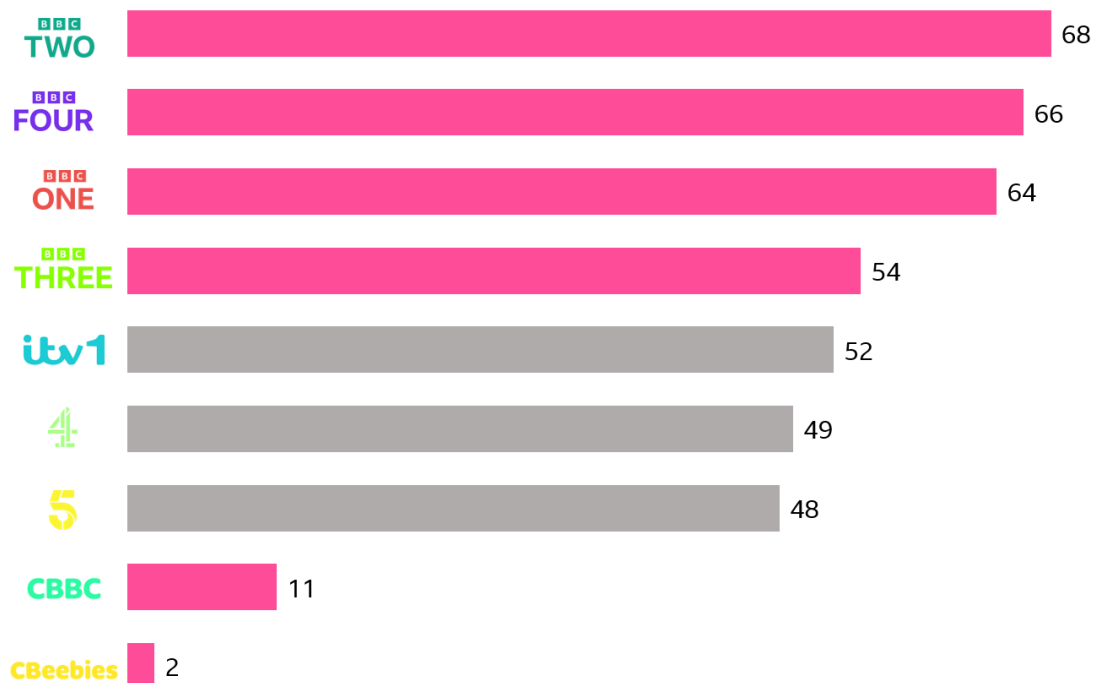
Figure 11: Proportion of viewing hours across genres (April 2025 to March 2026)



Source: BBC 4 screens for viewer hours and BBC web-analytics for available hours

We committed to broadcasting a broader range of genres in peak time on BBC One, BBC Two and BBC Three than such programming on comparable channels. We achieved this commitment in the last three years and broadcast more BARB sub-genres than other UK PSB channels in peak hours on BBC Two (see Figure 12 below).

Figure 12: Total number of sub-genres per channel in peak viewing time in 2025/26



Source: Analysis of BBC data

The Framework Agreement identifies a range of genres as providing “a particular contribution to the Mission and Public Purposes” which “are underprovided or in decline across public services broadcasting.” These genres include children’s programming, comedy, music, arts, religion and other specialist factual content. Ofcom refer to these collectively as “at risk” genres. Ofcom considers providing this content key to the BBC ensuring its content is distinctive and that this content can help the BBC reach audiences who may not be exposed to this content otherwise.

The BBC continues to be a major provider of these genres, consistently delivering more programming for comedy, arts and music, and religion than other providers.

Case study – The BBC’s Religion Event

Each year, the BBC’s Religion Event brings together about 100 presenters, faith leaders, independent producers and specialist press to review the BBC’s content and its place in the public conversation. It enables the BBC to reaffirm the genre’s public service value by creating an opportunity for contributors to connect, exchange ideas and engage with the BBC’s religion team.

We host a panel discussion with panellists including BBC staff, independent producers and on-screen contributors who contributed to the year’s output. In 2026 contributors included Caroline Matthews, Managing Director of CTVC (producers of *Pilgrimage*); senior BBC editors Tim Pemberton and Daisy Scalchi; and *Pilgrimage* participant and

former *Strictly Come Dancing* finalist Tasha Ghouri. The discussion explored pilgrimage and the media's role in bringing diverse faith and belief perspectives together.

Feedback is consistently very positive, mostly highlighting the breadth of the BBC's Religion and Ethics output and the value of building new sector connections. A notable outcome following the event in 2025 was a conversation between two producers which led to the creation of *Eid Live* (Firecracker Films) and *Celebrity Eid* (Firecracker Films).

These programmes were broadcast as part of Bradford City of Culture and formed the centrepiece of a BBC-wide moment marking Eid. We broadcast supporting content appeared across multiple programmes *The One Show*, *Sunday Morning Live* and *Woman's Hour*, and platforms such as BBC Radio Leeds, BBC Food and Asian Network among others.

A key challenge was reaching audiences who infrequently engage with BBC platforms. To address this, the production and press teams worked closely with Muslim print and online publications, Muslim networks such as the Muslim Council of Britain, local mosques and broader Muslim associations. Embrace, our internal staff-led network for our colleagues from Black, Asian and Minority Ethnic (BAME) backgrounds helped identify and connect with relevant contacts.

The programmes performed strongly with an underserved audience, achieving a 60% BAME audience share, with exceptionally positive feedback including one licence fee payer stating, for the first time, they felt truly represented by mainstream media and the Secretary General of the Muslim Council of Britain also expressing appreciation.

Overall, *Eid Live* and *Celebrity Eid* exemplified the power of collectively focused programming to bring audiences together, reflect communities across the UK and mark moments of deep cultural and religious significance.

Arts and music

Figure 13: Arts and music programming in 2025/26 on BBC TV and iPlayer



289 first-run hours on TV & BBC iPlayer
275 hour-commitment



1,519 total hours with **124** acquired hours on TV
1,500 total & 150 acquired hour-commitments



2,075 total hours with **206** acquired hours on BBC iPlayer
1,800 total & 200 acquired hour-commitments

Source: Analysis of BBC Data

In 2025/26, we met all our commitments as seen in Figure 13 except for hours of acquired arts and music programming on TV (26 hours fewer than predicted).

Our Arts & Music programming centred around premium arts and music programming such as *Jane Austen: Rise of a Genius* (72 Films), *Turner: The Secret Sketchbooks* (Passion Pictures) and *Civilisations: Rise and Fall* (BBC Studios Productions). The interview-led *In My Own Words* (from various producers) returned covering life stories from across the arts including Sir Tom Jones, journalist and author, Frederick Forsyth, visual artist Yinka Shonibare and contemporary artist Cornelia Parker. Other favourites *Fake or Fortune* (BBC Studios Productions), *Hidden Treasures of the National Trust* (Blast Films) and *Rob and Rylan's Passage to India* (Rex TV) returned to our screens.

Our Music programming included *Glastonbury* (BBC Studios Productions), *The Proms* (Livewire Pictures Limited) and *Big Night of Musicals by the National Lottery* (TBI Media). New series *Eurovision Classical Concerts* (various producers) created in collaboration with public service partners across the European Broadcasting Union, brought audiences performances from the BBC Philharmonic Orchestra, WDR Symphony Orchestra, Finnish Radio Symphony Orchestra and the Gulbenkian Orchestra.

BBC Four showcased programming of world-class performance from theatre, dance and classical music including *BBC Cardiff Singer of the World Gala* (BBC Studios Productions) from the Millenium Centre in Cardiff, *Dance Passion Bradford* (Northern Town Ltd.) *Inside Classical* (BBC Studios Productions). Acquisitions showcasing one-off performances filmed across the UK included *The Sixteen's Choral Pilgrimage* captured on their UK tour and *Kiss Me Kate* from The Barbican.

Children's programming

The BBC remains committed to providing high-quality, entertaining children's content. Ofcom's Public Service Media Tracker 2025 shows that 64% of children agree that the BBC (including for example BBC One, CBBC, CBeebies and iPlayer) provides high-quality programmes that they enjoy.¹¹⁵ It also finds that around 60% of children agree that the BBC (including for example BBC One, CBBC, CBeebies and iPlayer) provides a wide range of programmes they enjoy.¹¹⁶

Figure 14: Children's programming in 2025/26 on BBC TV and iPlayer



Source: Analysis of BBC Data

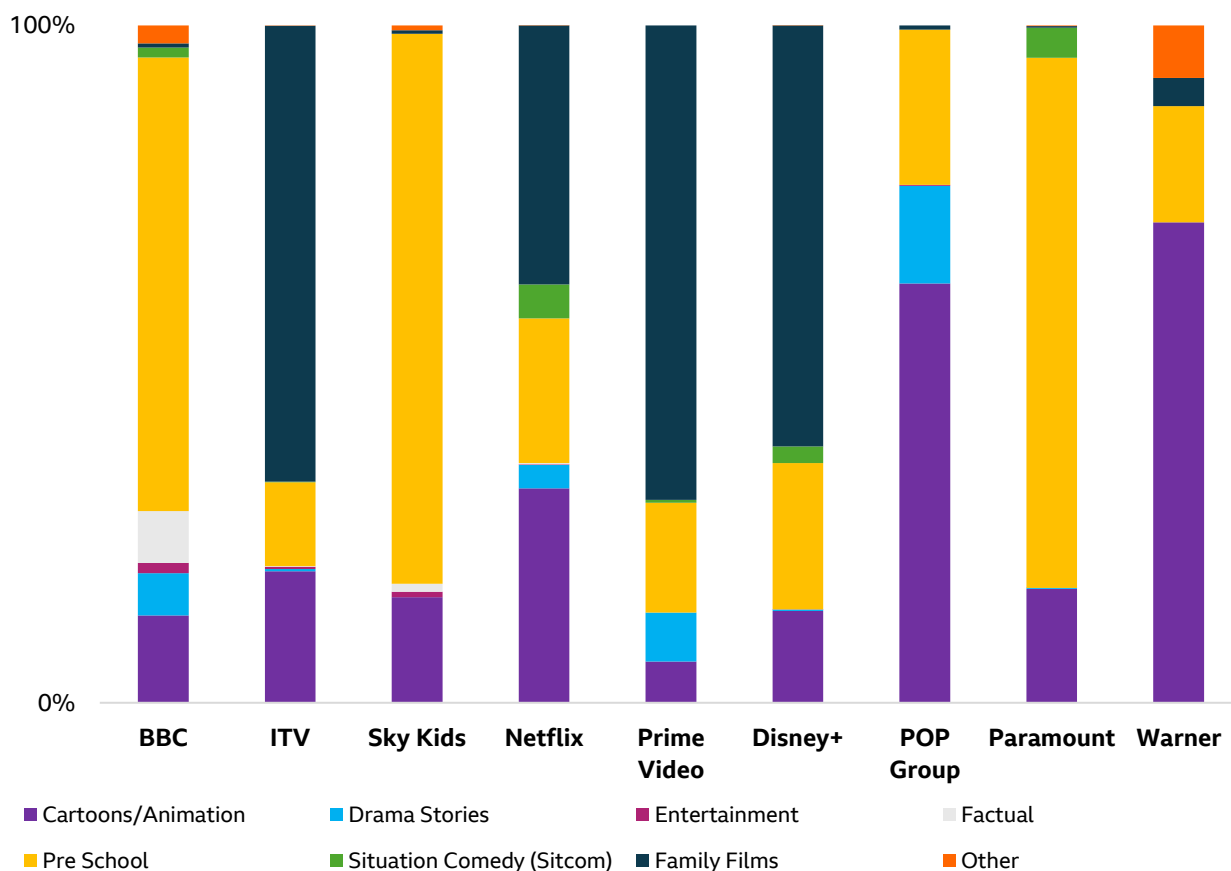
In 2025/26, we met all our overall children's commitments. Of the 8,801 hours of children's programming broadcast on TV, 69% were BBC commissions with 2,776 hours being acquisitions. The proportion on iPlayer was higher with 71% of hours being BBC commissions and 1,892 hours of acquisitions. Our acquired content was higher than predicted due to better-than-expected availability of high-quality acquired content at competitive prices. This created an opportunity to improve our acquisitions offer while maintaining value for money, helping to maintain our broad appeal to all audiences.

The BBC's wide range of genres for Children is also shown in Figure 15. The chart shows that audiences continue to watch a broader range of children's programming when compared to other broadcasters and subscription video on-demand services.

¹¹⁵ [Children Public Service Media Tracker](#), Ofcom, 3 June 2026, Q.C8a Table 140. The responses in the tracker are from the parents of children aged 3 to 7 and the children themselves aged 8 to 16.

¹¹⁶ [Children Public Service Media Tracker](#), Ofcom, 3 June 2026, Q.C8a Table 137. The responses in the tracker are from the parents of children aged 3 to 7 and the children themselves aged 8 to 16.

Figure 15: Proportion of viewing hours across subgenres of children's programming (April 2025 to March 2026)



Source: BBC Analysis of BARB – TechEdge – As Viewed (Programme), individuals 4+. Output includes children's channels only for broadcast channels, children's genre output and family films only for subscription video on demand services

The BBC met its commitment to provide a wide range of British programming for children, including drama, entertainment, comedy and factual for all ages. CBBC and CBeebies continued to deliver a broader range of content types than other linear channels serving the same audience.

Aside from CBBC and CBeebies, there are currently no other linear broadcast channels for children in the UK. The nearest equivalent is Channel 5's morning schedule block Milkshake, which serves only preschool viewers. There are two online channels available to access via connected TVs – Cartoon Classics (channel 214 on Freeview) and Ketchup TV (channel 210 on Freeview). Cartoon Classics only provides animation and Ketchup TV only provides preschool programmes, the majority being animation.

Across the eight children's channels available via pay TV, they have a wider scheduling range in totality, mainly due to Sky Kids, but not equivalent to BBC children's range at any individual channel level (these channels are Sky Kids, Disney Junior, Nickelodeon, Nicktoons, Nick Jnr, Cartoon Network, Boomerang and Cartoonito).

In 2025/26, the BBC met its Operating Licence obligations and commitments for CBBC and CBeebies, except in two instances.

Figure 16: CBeebies programming in 2025/26 on BBC TV and iPlayer



131 first-run hours on TV & BBC iPlayer
100 hour-commitment



4,480 total hours on TV
4,500 total hour-commitment



2,363 total hours on BBC iPlayer
2,000 total hour-commitment

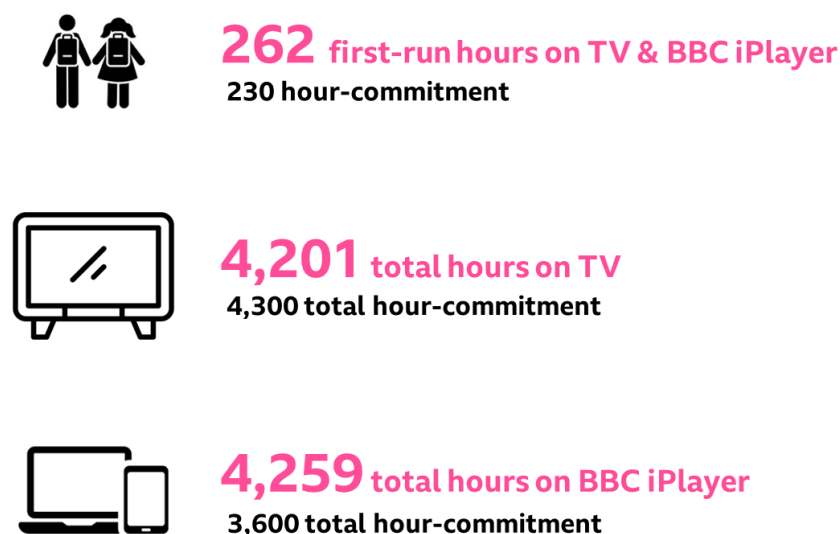


43 first-run originated titles
24 title-commitment

Source: Analysis of BBC Data

Our CBeebies programming included new titles such *Beddybys* (Jam Media Northern Ireland), *Football Fantastics* (Strike), *Playtime Towers* (BBC Studios Productions), *I Spy, You Spy* (Tiny House Productions), *Monster Makes* (Terrific Television), *Rafi The Wishing Wizard* (BBC Studios Productions) and *Waffle's After School Club* (Darrall Macqueen); as well as returning favourites such as *Hey Duggee* (Studio AKA), *Andy's Dinosaur Island Adventures* (Natural History Unit) and *Vida the Vet* (Spin Master).

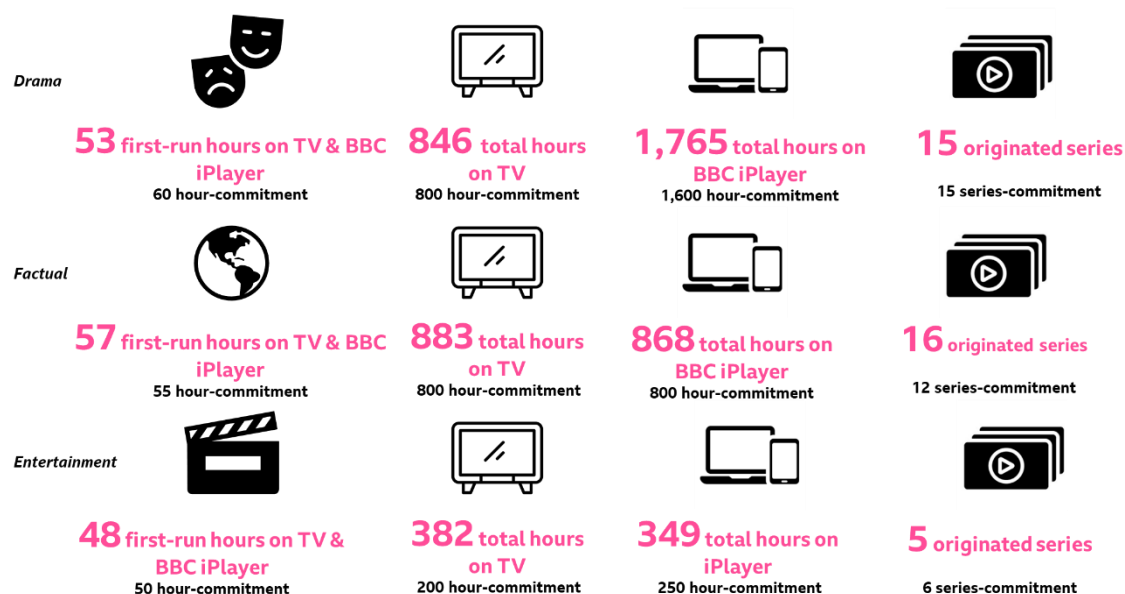
Figure 17: CBBC programming in 2025/26 on BBC TV and iPlayer



Source: Analysis of BBC data

Our CBBC content covers a range of genres including drama, factual and entertainment programming on TV and BBC iPlayer.

Figure 18: CBBC drama, factual and entertainment programming on BBC TV and iPlayer in 2025/26



Source: Analysis of BBC data

We broadcast 846 hours of Drama on TV and 1,765 hours were available on iPlayer. Of which 53 hours of this programming were first-run (12% lower than our commitment as two of our drama series were delivered late in the financial year, so some episodes were broadcast in 2026/27). Our drama content comprised of 15 originated series including new series *Gifted* (Black Camel) and *Lady Grace Mysteries* (Cottonwood Media) and

returning favourites *Malory Towers* (King Bert / Wildbrain), *The Dumping Ground* (BBC Studios Kids & Family), *Jamie Johnson FC* (Short Form Film) and *Famous Five* (Moonage Pictures). As with last year, we increased our iPlayer offer as more children are watching our content online and reduced the drama repeats on the CBBC channel, as CBBC linear schedules focus on wind-down younger comedy and animation.

CBBC broadcast 883 hours of Factual content on TV and 868 hours were available on iPlayer. Of this programming, 57 hours were first-run with 16 originated series including new commissions *Go Get Arty!* (Ranga Bee Productions) and *Horrible Science* (Lion Television). We also delivered new seasons of *Blue Peter* (BBC Studios Kids & Family), *Deadly 60* (Natural History Unit), *Horrible Histories* (Lion Television), *My Life* (various independent producers) and *Operation Ouch!* (141 Productions (OUCH)) and daily Newsround bulletins (as referenced in Public Purpose 1).

CBBC broadcast 382 hours of Entertainment content on TV and 349 hours were available on iPlayer. Of this programming, 48 hours were first-run with 5 originated series (this is one title less than our commitment as the sixth title commissioned was classified as Factual Entertainment and is therefore categorised as Factual programming.)(including new commission *Stage Stars* (Drummer Television). *Saturday Mash Up* (BBC Studios Scotland), *Game On Grandparents* (Electric Robin) and *Bros in Control* (BBC Studios Scotland) also returned to screens.

Comedy

Figure 19: Comedy programming on BBC TV and iPlayer in 2025/26



Source: Analysis of BBC data

In 2025/26, we met all our comedy commitments except for the total hours on BBC iPlayer which was 12% lower than the commitment.

We continued to invest in UK comedy backing the best homegrown storytelling by supporting the next generation of writers and performers. Audiences watched our new first-run commissions such as *Death Valley* (BBC Studios Productions), *Can You Keep a Secret?* (Big Talk Studios / Mayhay Studios / CBS Studios) and *How Are You? It's Alan Partridge* (Baby Cow Productions).

We also entertained audiences with returning favourites included *Not Going Out* (Avalon), *Here We Go* (BBC Studios Productions), *The Power of Parker* (Boffola Pictures), *Black Ops* (BBC Studios Productions), *Mrs Brown's Boys* (BBC Studios Scotland) and *Amandaland* (Merman) Christmas special. Our diversity in comedy and intention to reflect audiences across the UK was showcased in titles like *Such Brave Girls* (Various Artists Limited), *Juice* (Various Artists Limited), *Dinosaur* (Two Brothers Pictures), *Mammoth* (BBC Studios Productions) and *Things You Should Have Done* (Roughcut Television).

We acquired distinctive comedy acquisitions such as new series *St. Denis Medical* and *Austin* and new seasons of *Ghosts US* and *What We Do in the Shadows*.

Documentaries and other specialist factual

Figure 20: Documentary and other specialist factual programming on BBC TV and iPlayer in 2025/26



250 first-run hours on TV & BBC iPlayer
240 hour-commitment



1,958 total hours with **182** acquired hours on TV
1,800 total & 150 acquired hour-commitments



3,206 total hours with **376** acquired hours on BBC iPlayer
2,500 total & 200 acquired hour-commitments

Source: Analysis of BBC data

We surpassed all the commitments we set in 2025/26 for documentary and specialist factual programming. These documentaries also contributed to the informal learning of audiences.

The BBC delivered thought provoking and high-quality documentaries and other specialist factual programming across television and iPlayer. We delivered new documentaries such as *Stacey & Joe* (Optomen Television), *Change Your Mind, Change Your Life* (Twenty Twenty Productions), *Once Upon a Time in Space* (KEO Films), *Backlash: The Murder of George Floyd* (Rogan Productions) and *Louis Theroux: The Settlers* (Mindhouse Productions). Audiences were delighted to see the return of specialist factual favourites such as *Murder 24/7* (Expectation Entertainment), *Sort Your Life Out* (Optomen Television), *Forensics: The Real CSI* (Blast! Films South), *This Farming Life* (BBC Studios Productions), *Murder Trial* (Firecrest Films), *Saving Lives in Cardiff* (Label 1 Television West), and *Saving Lives at Sea* (Blast! Films South).

We acquired high-quality documentary and other specialist factual programming including *In the Arena: Serena Williams* and *Mystery of the Desert Kites*.

Drama

Figure 21: Drama programming on BBC TV and iPlayer in 2025/26



302 first-run hours on TV & BBC iPlayer
300 hour-commitment



1,391 total hours with **309** acquired hours on TV
1,000 total & 200 acquired hour-commitments



8,286 total hours with **1,146** acquired hours on BBC iPlayer
8,000 total & 1,000 acquired hour-commitments

Source: Analysis of BBC data

In 2025/26, we successfully achieved all our commitments with significant overperformance on our TV channels (total hours delivered was 39% higher than the commitment) and our achieved acquired hours on TV and iPlayer were 55% and 15% above our commitments respectively.

We continued to prioritise distinctive, high-quality drama working with the very best new and established on- and off-screen talent. We invested in new titles including *The Bombing of Pan Am 103* (World Productions), *This City is Ours* (Left Bank Pictures), *Lord of the Flies* (Eleven), *What It Feels Like for a Girl* (Hera Pictures), *The War Between the Land and the Sea* (Bad Wolf / BBC Studios Productions) which won the Sustainability Award at the RTS Cymru Wales Awards 2026, *Reunion* (Warp Films), *Just Act Normal* (The Forge Entertainment), *The Guest* (Quay Street Productions), *The Other Bennet Sister* (Bad Wolf), *Riot Women* (Drama Republic) and *Wild Cherry* (Firebird Pictures).

Audiences could also watch returning series of their favourite dramas *Death in Paradise* (Red Planet Pictures), *Blue Lights* (Two Cities Television), *The Night Manager* (The Ink Factory), *The Gold* (Tannadice Productions), *Doctor Who* (Bad Wolf / BBC Studios Productions), *Beyond Paradise* (Red Planet Pictures), *Call the Midwife* (Neal Street Productions), *Silent Witness* (BBC Studios Productions) and *Shetland* (Silverprint Pictures).

We also acquired premium, award-winning drama programming including new distinctive acquisitions such as *King & Conqueror*, *Nine Bodies in a Mexican Morgue*, *Lynley*, *The Narrow Road to the Deep North* and *The Walsh Sisters*, as well as returning series *Marie Antoinette*, *The Newsreader*, *Scrublands* and *Industry*.

Entertainment and factual entertainment

Figure 22: Entertainment and factual entertainment programming on BBC TV and iPlayer in 2025/26



910 first-run hours on TV & BBC iPlayer
800 hour-commitment



4,082 total hours with **194** acquired hours on TV
4,000 total & 100 acquired hour-commitments



6,426 total hours with **704** acquired hours on BBC iPlayer
5,500 total & 550 acquired hour-commitments

Source: Analysis of BBC data

We surpassed all the entertainment and factual entertainment commitments we set ourselves in 2025/26.

Audiences of all ages were drawn to and excited about our entertainment and factual entertainment content which included new series such as *Alison Hammond's Big Weekend* (BBC Studios Productions), *Celebrity Traitors* (Studio Lambert) – with an average audience of almost 15 million, it was the most watched programme in the UK in 2025/26¹¹⁷ – and *Destination X* (Twofour).

We brought several audience favourites back to screens including *Race Across the World* (Studio Lambert) in the traditional and celebrity formats, *The Traitors* (Studio Lambert), *Strictly Come Dancing* (BBC Studios Productions), *The Apprentice* (FremantleMedia / Naked Productions), *RuPaul's Drag Race UK* (World of Wonder), *Gladiators* (Hungry Bear Media), *The Wheel* (Hungry McBear), the second series of *I Kissed a Boy* (Twofour) and *MasterChef* (Shine TV).

Audiences could enjoy in our exciting entertainment and factual acquisitions including the overseas versions of our much-loved original commission brands such as *Traitors*, *RuPaul's Drag Race* and *Shark Tank* the American version of BBC's *Dragons' Den*.

¹¹⁷ BARB As Viewed.

History

Figure 23: History programming on BBC TV and iPlayer in 2025/26



39 first-run hours on TV & BBC iPlayer
40 hour-commitment



383 total hours with **32** acquired hours on TV
400 total & 10 acquired hour-commitments



737 total hours with **33** acquired hours on BBC iPlayer
700 total & 40 acquired hour-commitments

Source: Analysis of BBC data

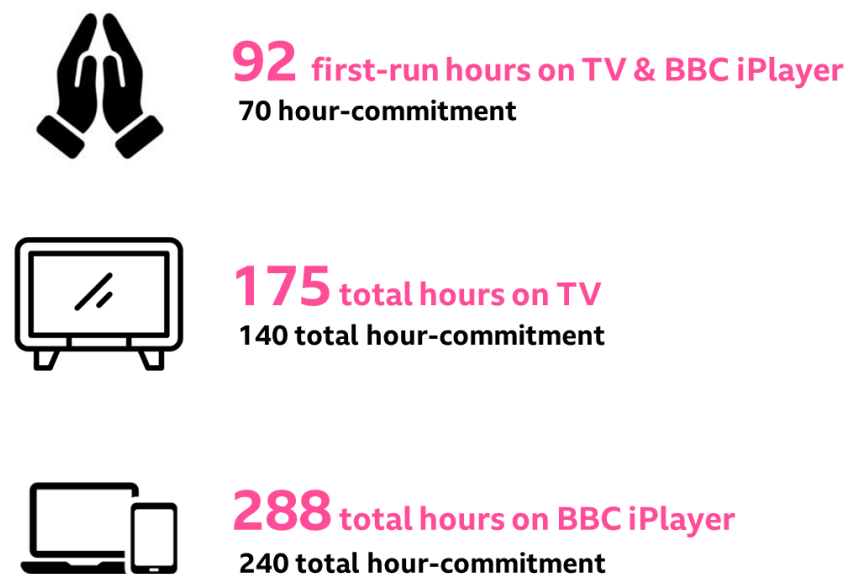
In 2025/26, we met all our commitments for history programming on TV and BBC iPlayer except the hours of history acquisitions on BBC iPlayer (missing the commitment by 7 hours).

We delivered brand new historical series across a range of subjects including *Empire with David Olusoga* (Voltage TV Productions), *David Dimbleby: Monarchy* (The Garden Productions), *Bradford Fire* (Acme TV) and the ground breaking *The Titanic Sinks Tonight* (Stellify Media Northern Ireland) which took advantage of cutting-edge virtual production techniques at the newly launched Studio Ulster in Belfast. Audiences could also watch returning history favourites including *Who Do You Think You Are?* (Wall to Wall South) and *Digging for Britain* (Rare TV).

We showcased brilliant history acquired content including *Rebuilding Notre Dame: The Final Chapter*.

Religion

Figure 24: Religious programming on BBC TV and iPlayer in 2025/26



Source: Analysis of BBC data

In 2025/26, we outperformed our commitments for religious broadcasting 25% and 20% more total hours on BBC TV channels and BBC iPlayer. We also delivered 31% more first-run hours of religious content than our commitment.

Our religious programming covered a wide range of religions. We introduced new shows including commissions such as *Amol Goes to the Ganges* (Wildstar Films) with presenter Amol Rajan travelling to India to attend the Kumbh Mela, the world largest religious festival, to see if faith can help with grief.

Audiences could also watch long-running strands such as *Songs of Praise* (CTVC Manchester), *Sunday Morning Live* (Tern Television Productions Belfast), *Pilgrimage* (CTVC) which this year saw a group of celebrities from different faiths reflect on their religion and life through the Alps to Einsiedeln Abbey.

Science and natural history

Figure 25: Science and natural history programming on BBC TV and iPlayer in 2025/26



Source: Analysis of BBC data

In 2025/26, we outperformed our commitments for science and natural history broadcasting 12% more first-run hours. We also delivered 90% and 54% more hours than our commitments for acquisitions on BBC TV channels and BBC iPlayer.

Our natural history programmes enticed audiences with programmes such as *Parenthood* (Silverback Films) and *Kingdom* (BBC Studios Productions). Hamza Yassin's amazing storytelling in *Hamza's Hidden Wild Isles* (Silverback Films) led him to winning the RTS Presenter of the Year. We also broadcast returning favourites such as *Winterwatch* (BBC Studios Productions) and *Big Cats 24/7* (BBC Studios Productions).

For 2025/26, we delivered exceptional science programmes with new commissions such as *Walking with Dinosaurs* (BBC Studios Productions) and *AI Confidential* (Curious Films) and return of favourites *Inside the Factory* (Voltage TV Productions Bristol), *Secret Genius of Modern Life* (BBC Studios Productions) and *Surgeons* (Dragonfly Film and Television Productions).

Audiences could also watch our amazing science and natural history acquisitions including *What are UFOs?* and *The Lost Neanderthals*.

Sport

Figure 26: Sport programming on BBC TV and iPlayer in 2025/26



1,823 total hours on TV
1,350 total hour-commitment



1,793 total hours on iPlayer
1,450 total hour-commitment



48 sports live streamed on BBC iPlayer and BBC Sport website
30 to 40 different sport-commitment

Source: Analysis of BBC data

The BBC provided extensive Sports coverage in 2025/26 surpassing the commitments we made.

Our live streaming on 48 sports covered some of the biggest sporting events of the 2025/26 sporting calendar including the Winter Olympic Games from Milano Cortina, World Snooker Championship, Men's FA Cup, Men's Scottish FA Cup, UEFA Women's Euro 2025 from Switzerland, the Challenge Cup Final, the Wimbledon Championships, Men's and Women's Six Nations Championship and the Women's Rugby World Cup 2025 held in England.

BBC Radio & Sounds

In 2025/26, listeners tuned in to radio stations to listen to our distinct music and speech radio programming that we provided on BBC network radio in line with the definition in the Framework Agreement.

Our listeners tell us that BBC Radio and podcasts set a high standard for quality (76%), distinctiveness (73%) and originality (73%).¹¹⁸ Of UK adult responses, 78% rate BBC radio programmes they have listened to as content they wouldn't hear anywhere else, 65% of responses said the same for non-BBC radio programmes.¹¹⁹

Our quality of output was unparalleled. At the British Podcast Awards, in total, the BBC secured 23 awards, including 12 Golds – underlining the consistently high standard, originality and impact of our journalism and storytelling across the audio portfolio.

Our stations were nominated in 20 of the 21 categories at the Audio and Radio Industry Awards (ARIAS) and received an incredible 37 awards across various genres, including 15 Gold, 11 Silver and 11 Bronze awards. These featured content across the BBC's audio portfolio including our nations and regions stations and BBC Sounds.

Distinguished DJ and radio presenter, Trevor Nelson, who recently celebrated 30 years at the BBC, was honoured with the Judges' Special Recognition Award for his cultural impact on the UK music scene. We also won Gold in Best Speech Entertainment with *Fame Under Fire* (BBC Sounds), Best Music Breakfast show with *Radio 1 Breakfast with Greg James* (BBC Audio) and Best Music Entertainment with Radio 2's *Romesh Ranganathan* (TBI Media).

At the ARIAS we took Gold, Silver and Bronze in the Best New Presenter Categories with Beth Ditto (who presents for BBC Radio 6 Music and BBC Sounds), Georgie Styles (from Smoke Trail and Whistledown Productions for BBC Radio and BBC Sounds Audio Lab).

We were innovative and creatively ambitious with our audio content in 2025/26, taking measured risks. *The 2005 Ashes: Settling The Score* celebrated the 20th anniversary of the event and showed such ingenuity as Radio 5 Live collaborating with the BBC Philharmonic Orchestra, to create a podcast expertly telling the story of the greatest cricketing series through a specially curated playlist.

In celebration of 200 years of the modern railway, Radio 3 broadcast *Train Tracks*, an all-day special following Petroc Trelawny on a live journey from Inverness to London exploring the influence of train travel on composers over the last two centuries. The

¹¹⁸ Ipsos UK, 16+.

¹¹⁹ Pulse by Ipsos UK, 16+, 2025/26.

event won Bronze and Gold ARIAS for best technical innovation and best event coverage.

In a significant milestone in the history of BBC Radio, in September we extended our audio offer by launching three brand-new stations on DAB+ – Radio 1 Dance, Radio 1 Anthems and Radio 3 Unwind to engage younger and lower sociodemographic audiences. These have been well received by audiences; more information on this can be found in the case study below.

The BBC's radio services and audio output continue to offer an unrivalled range of speech and music content for all UK audiences, meaning that we remain the UK's number one radio brand. Our music services continued to offer something for all music fans, broadcasting more specialist music and live sessions than any other comparable stations. The range, quality and quantity of content from our speech stations is unmatched within the UK and renowned globally.

Our listeners actively sought out our content. We ended 2025/26 with BBC Sounds experiencing its strongest quarter on record, delivering 718 million plays across radio, podcasts and music mixes between January and March.¹²⁰ 53% of UK adults tune in to BBC Radio on average per week, with UK adults spending close to 7.5 hours listening on average per person per week to BBC radio stations.¹²¹ Radio 1 remained the biggest station for 15- to 34-year-olds with 18.6% average weekly reach and Radio 2 remains the biggest station for DE audiences with 16.8% average weekly reach.¹²²

At the heart of this is our commitment to bringing audiences a broad range of genres and specialist programming. We showcase the very best in musical talent, storytelling and live experiences, every day. In 2025/26, we delivered a rich and high-quality slate of performances across platforms, which we detail in the Music, Speech and BBC Sounds sections below, clearly showing the importance BBC Radio and Sounds continue to play for listeners across the UK.

¹²⁰ BBC ATI.

¹²¹ RAJAR Q1 2026 (12 months, adults 15+, measured across all BBC Radio).

¹²² RAJAR Q1 2026 (12 months, adults 15+).

Case study – New DAB stations

September 2025 marked a major milestone for BBC Radio with the launch of three new music stations on DAB+ – BBC Radio 1 Dance, BBC Radio 1 Anthems and BBC Radio 3 Unwind.

The stations help the BBC be more relevant to modern day mood-based listening, diversify our audio offer and help meet the challenges of a rapidly changing audio landscape with 76% of the population now listening digitally.¹²³ While streaming dominates under-35s' music consumption, radio still reaches 13.7 million people in this demographic on average per week¹²⁴ and remains a key source of music discovery.¹²⁵

BBC Radio 1 Dance, targeting younger listeners, offers a wide range of dance sub-genres, with daytime playlists combining new releases alongside classic dance anthems. A series of label partnerships with Defected, HE.SHE.THEY and DnB Allstars brought listeners exclusive mixes. We also utilise the BBC archive to give new life to some of the best episodes of Radio 1's Essential Mix.

Radio 1 Anthems, also targeting younger listeners, developed collaboratively with the Student Radio Association, brings listeners the biggest hits from the 2000s and 2010s, as well as themed strands such as *Radio 1's Workout Anthems* and *Chillout Anthems*. Its music spans pop, rock, rap, R&B, dance and indie, with audience favourites alongside tracks unlikely to get significant commercial airplay. We estimate around 39% of the music over the first six full months of the new service came from UK artists.

Radio 3 Unwind aims to broaden the UK's classical audience, targeting slightly younger listeners (from 35 to 54) than traditional services. The station's offer is designed to support and enhance mental wellbeing through music with programmes including *Classical Unwind* and *The Sleeping Forecast*. It also features recordings from BBC orchestras and choirs, showcasing established and emerging British composers including under-represented artists.

All three stations have been successful with audiences. In their first RAJAR figures, the BBC's new digital extensions attracted substantial weekly audiences – Radio 1 Dance reached 437,000 listeners, Radio 1 Anthems 417,000 and Radio 3 Unwind 388,000.¹²⁶ These services complemented their parent stations, being additive to Radio 1 and Radio 3, the Radio 1 brand now reaching 7.4 million adults on average per week and Radio 3 brand now reaching 2.2 million.¹²⁷

These strong early results demonstrate clear audience appetite, and we are excited to build on this momentum as the stations continue to grow and evolve.

¹²³ RAJAR. Q1 2026, 6 months, adults 15+.

¹²⁴ RAJAR. Q1 2026, 12 months, 15 to 34 reach, all radio.

¹²⁵ MIDAS Spring 2026.

¹²⁶ RAJAR.

¹²⁷ RAJAR. 6 months, adults 15+.

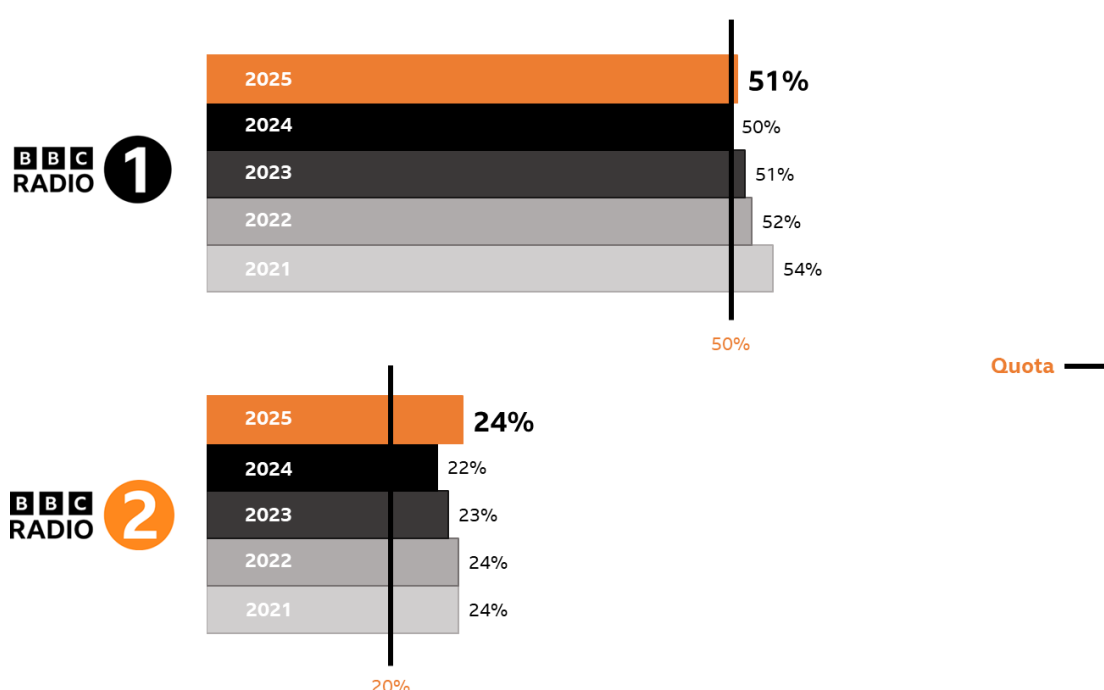
Music

The BBC delivers a broad and high-quality range of music across its national and local radio networks, spanning genres from pop, hip-hop and R&B to Desi, dance and electronica, alongside world-leading classical, world, and jazz and blues programming.

New music & UK acts

The BBC continues to support new artists on Radio 1 and Radio 2, delivering significant amounts of both new music¹²⁸ and music from UK artists¹²⁹ in 2025/26 (see Figures 27 and 28 below). New music levels have declined slightly over the last few years as music industry delivery patterns and the Chart continues to evolve. We have taken steps to ensure we continue to meet these quotas.

Figure 27: New music in daytime on BBC Radio 1 and Radio 2 by percentage in 2025/26

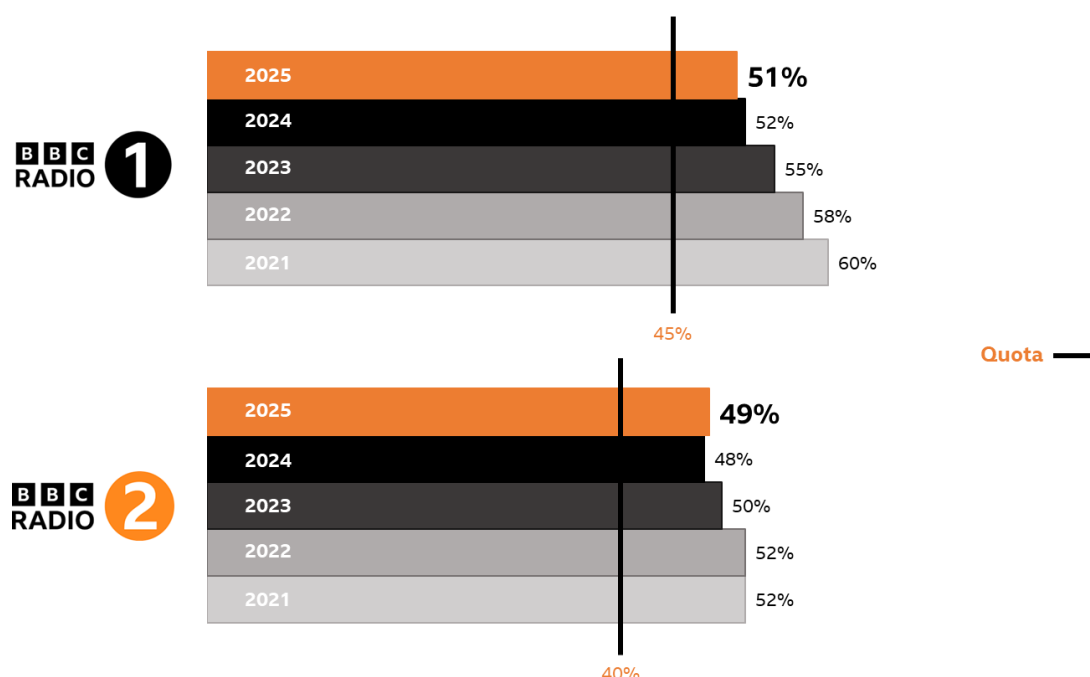


Source: BBC analysis of Radiomonitor data

¹²⁸ Under the Ofcom definition, a track is considered “New Music” for a period of either: (a) 12 months from first release (whether by physical, radio, download or streaming means), or (b) 6 weeks from the date it first enters the Top 20 of the UK Official Singles Chart. The definition depends on which criterion applies sooner.

¹²⁹ An artist is classified as from the UK if they were either born in the UK or are now British citizens. Groups are from the UK if 50% or more of the group meet these conditions. In the case of collaborations, if a song is billed as from “X and Y” it will be considered as UK if at least one of the artists is from the UK; however, if a track is billed as “X featuring Y”, it will be classified according to the nationality of artist ‘X’.

Figure 28: UK music in daytime from UK acts on BBC Radio 1 and Radio 2 by percentage in 2025/26



Source: BBC analysis of Radiomonitor data

Analysis of the Radio 1 playlist across 2025 demonstrates the strength and quality of our support for new talent, with 55% of playlist additions featuring new or emerging artists, including 32% from new or emerging UK acts (34% in 2024; 35% in 2023). Overall, UK artists accounted for 54% of additions (57% in 2024 and 2023), underlining a sustained commitment to championing homegrown music.

Radio 2 similarly delivered a strong pipeline of high-quality UK music, with 63% of additions from UK artists. New or emerging artists accounted for 40% of additions, including 23% from new or emerging UK acts.

In real terms, this equated to substantial support for new UK talent, with 111 tracks from new and emerging UK artists added on Radio 1 and 69 on Radio 2. This outperforms commercial counterparts, comparing with 21 (17%) of Capital's additions and 8 (10%) of Absolute Radio's being from new and emerging UK artists, with both services also featuring smaller overall playlists.

Figure 29: BBC Radio 1 and Radio 2 playlist analysis in 2025



Source: Analysis of BBC data

Analysis of the Top 100 most played songs on Radio 1 and Radio 2 compared with key commercial stations continues to show limited overlap, reinforcing the distinctiveness and curation of the BBC's music offer. Average levels of crossover in 2025/26 remain consistent with previous years.

For Radio 1, the highest crossover was with Capital and Kiss, with an average of 23 shared tracks in each station's monthly Top 100s across the year (22 and 23 respectively in 2024/25). Overlap with other stations remained notably lower, with an average of 8 shared tracks with Virgin and 6 with Radio X.

Radio 2 demonstrated a similarly distinctive position, benchmarked against Boom, Greatest Hits, Heart, Magic, Smooth and Virgin. Monthly averages of shared tracks were 7, 5, 10, 9, 4 and 10 respectively – broadly in line with the last two financial years.

Periods of higher crossover were largely seasonal, with the most significant overlap in December driven by the enduring popularity of key Christmas songs.

Data below from Radiomonitor shows the total number of plays, the number of unique tracks identified and the average rotation (total plays divided by unique tracks) across Radio 1, Radio 2 and the commercial benchmarks in 2025 (see Figures 30 and 31). Overall, the data shows the BBC's offer provides a wider and more diverse range of music, with each track played less frequently on average than on comparable commercial stations – supporting greater variety, discovery, and depth for audiences.

Figure 30: Number of unique tracks and plays and average rotations of tracks for all hours across 2025

 Station	Unique tracks	Total plays	Plays of most played tracked	Average rotation
BBC Radio Average	14,219	101,673	312	8
BBC Radio 1	12,005	123,275	387	10
Commercial benchmark for BBC Radio 1 (10 stations)	2,141	127,647	1,324	83
BBC Radio 2	15,449	91,876	215	6
Commercial benchmark for BBC Radio 2 (11 stations)	2,648	111,417	603	108

Source: BBC analysis of Radiomonitor data. Notes: BBC Radio Average comprises BBC Radio 1, 1Xtra, 2 and 6 Music; the commercial benchmark for BBC Radio 1 comprises Absolute, Capital, Capital Dance, Capital Xtra, Capital Xtra Reloaded, Hits Manchester, Kiss, Kisstory, Kiss Dance and Radio X; the commercial benchmark for BBC Radio 2 comprises Absolute, Absolute 80s, Boom, Gold UK, Greatest Hits London, Heart, Heart 00s, Heart 90s, Magic, Smooth and Virgin

Figure 31: Number of unique tracks and plays and average rotations of tracks between 6am to 7pm across 2025

 Station	Unique tracks	Total plays	Plays of most played tracked	Average rotation
BBC Radio Average	7,771	58,903	263	10
BBC Radio 1	4,901	72,530	349	15
Commercial benchmark for BBC Radio 1 (10 stations)	1,050	67,620	770	76
BBC Radio 2	8,505	46,695	158	6
Commercial benchmark for BBC Radio 2 (11 stations)	2,174	57,679	339	64

Source: BBC analysis of Radiomonitor data. Notes: BBC Radio Average comprises BBC Radio 1, 1Xtra, 2 and 6 Music; the commercial benchmark for BBC Radio 1 comprises Absolute, Capital, Capital Dance, Capital Xtra, Capital Xtra Reloaded, Hits Manchester, Kiss, Kisstory, Kiss Dance and Radio X; the commercial benchmark for BBC Radio 2 comprises Absolute, Absolute 80s, Boom, Gold UK, Greatest Hits London, Heart, Heart 00s, Heart 90s, Magic, Smooth and Virgin

We also conducted a detailed sample analysis using Radiomonitor track listings for the week commencing 24 October 2025. This showed that Radio 1 delivered a broader and more distinctive range of music than five comparable commercial stations, across both daytime and peak listening periods.

During daytime hours, 62% of all songs played on Radio 1 were unique to the station – meaning they were not played by any of the comparator stations over the same period during this sample week. This distinctiveness was even more pronounced for new music, with 78% of new tracks played by Radio 1 not featured elsewhere, underlining its leading role in championing fresh and diverse content for audiences.

Figure 32: New and all tracks comparison across BBC Radio 1 and commercial radio stations in daytime and peak across 2025

	Station	Unique songs by percentage	Number of unique songs	Number of total songs
A. New tracks	BBC Radio 1	78% (78%)	94 (84)	120 (108)
	Absolute	7% (20%)	1 (2)	14 (10)
	Capital	29% (27%)	5 (4)	17 (15)
	Hits	11% (0%)	1 (0)	9 (8)
	Kiss	35% (33%)	7 (6)	20 (18)
	Radio X	19% (31%)	3 (5)	16 (16)
B. All tracks	BBC Radio 1	62% (68%)	311 (226)	498 (332)
	Absolute	55% (68%)	276 (194)	505 (285)
	Capital	26% (38%)	59 (74)	230 (195)
	Hits	50% (52%)	161 (115)	321 (222)
	Kiss	47% (53%)	160 (120)	339 (225)
	Radio X	49% (62%)	223 (157)	452 (253)

Source: BBC analysis of Radiomonitor data; Notes: Peak hours in orange

On Radio 2, the analysis similarly highlights a strong degree of range and originality. During daytime, 50% of all songs played were unique to the station, while this rose to 81% for new music.

Figure 33: New and all tracks comparison across BBC Radio 2 and commercial radio stations in daytime and peak across 2025

	Station	Unique songs by percentage	Number of unique songs	Number of total songs
A. New tracks	BBC Radio 2	81% (84%)	34 (27)	42 (32)
	Absolute	71% (80%)	10 (8)	14 (10)
	Boom	92% (100%)	12 (10)	13 (10)
	Greatest Hits	0% (0%)	0 (0)	0 (0)
	Heart	67% (67%)	2 (2)	3 (3)
	Magic	25% (0%)	1 (0)	4 (3)
	Smooth	0% (0%)	0 (0)	0 (0)
B. All tracks	BBC Radio 2	50% (61%)	288 (230)	575 (378)
	Absolute	65% (71%)	327 (203)	505 (285)
	Boom	84% (89%)	794 (465)	945 (521)
	Greatest Hits	40% (52%)	272 (205)	680 (392)
	Heart	51% (59%)	140 (136)	273 (230)
	Magic	22% (30%)	83 (83)	379 (277)
	Smooth	25% (39%)	112 (132)	443 (337)

Source: BBC analysis of Radiomonitor data. Notes: Peak hours in orange

Radio 1Xtra's daytime playlist balances established contemporary Black artists with new and emerging UK talent, supported by a dedicated weekly BBC Introducing spotlight. In 2025, 37% of daytime music output was new. UK artists played a central role, accounting for 37% of all daytime music and 43% of new daytime tracks (based on a sample week commencing 24 October).

DJ Target showcases the best new music from both new and established artists from 7pm to 9pm on Monday to Thursday, with 1Xtra's weekly *BBC Introducing Show* hosted by Theo Johnson ensuring a dedicated platform for under-the-radar UK artists, helping them to reach wider audiences. There are also weekly specialist shows focused on R&B, rap, reggae, dancehall and AfroSounds. Live music included *Live Lounges*, sessions recorded in Jamaica and freestyles in *Sir Spyro* and *Kenny Allstar*.

On 6 Music, analysis of our October 2025 sample shows the network's strong commitment to breadth and high-quality curation, with over 1,000 different tracks broadcast across the sample week in October. Of these, 42% of daytime output was new music, while UK artists accounted for 47%.

Radio 3 remains the UK's only station dedicated to daily live classical music, offering a distinctive and diverse range of programming that is unmatched elsewhere. Live music continues to sit at the heart of Radio 3's output, with performances by the BBC's own orchestras and choirs, leading British ensembles and soloists, and some of the biggest stars from overseas from festivals and venues across the UK.

In January 2026, Radio 3's *American Roadtrip* broadcast four special programmes across the US marking the 250th anniversary of the signing of the Declaration of Independence.

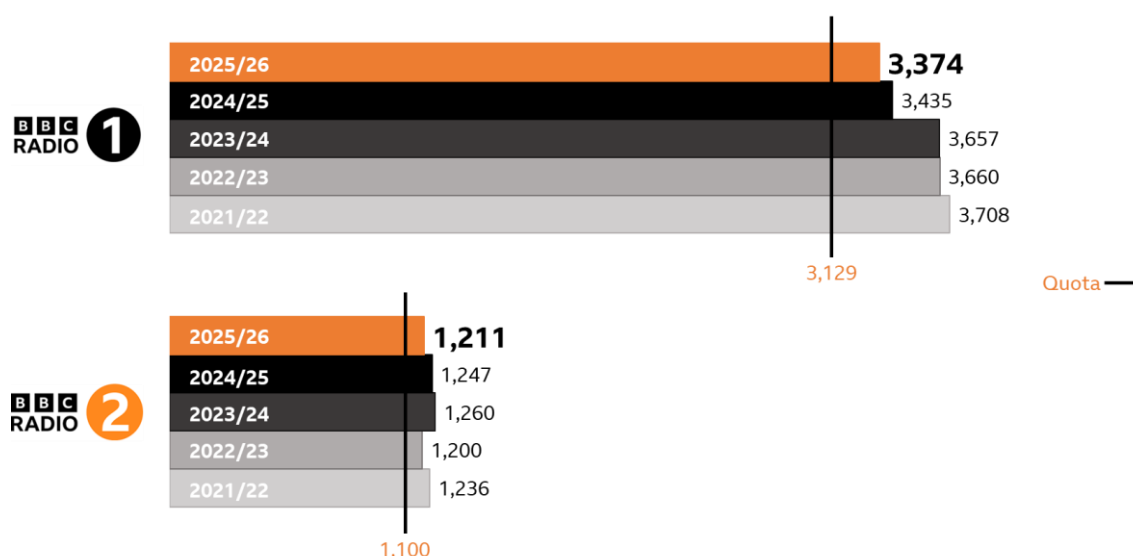
BBC Asian Network continues to showcase a broad range of music from established and emerging British Asian artists across the UK. *Asian Network Celebrates* highlights major Asian artists from the UK and globally, while the station's dedicated *BBC Introducing* programme focuses on new and emerging UK talent. The schedule is further strengthened by *The Official Asian Music Chart* and a dedicated *British Asian Music Chart*, supporting both mainstream success and grassroots discovery.

Specialist music

Radio 1 and Radio 2 are required by the Operating Licence to deliver a significant volume of specialist music programming yearly. Ofcom defines specialist music as content that serves specific audiences and showcases particular genres or more cutting-edge sounds.

Across Radio 1 and Radio 2, this includes genres such as dance and electronica, experimental and new pop, hip hop, R&B, rock and indie, jazz, blues, folk and country. In 2025/26, we delivered 4,585 hours of specialist music across these stations, demonstrating both the scale and quality of our commitment to distinctive, genre-focused programming that supports audience discovery. Specialist music hours were 8% over the minimum level in 2025/26 (see Figure 34 below), although changes to overnight schedules over the past two years have resulted in a fall in total hours of specialist programming.

Figure 34: Hours of specialist music programming on BBC Radio 1 and Radio 2 since 2021/22



Source: Analysis of BBC data

On Radio 1, we delivered an average of 65 hours of specialist music each week, totalling 3,374 hours across 2025/26. Of these, 2,849 hours were original broadcasts, demonstrating a strong commitment to fresh, high-quality programming, spanning a wide range of distinctive and genre-defining programming. Highlights included *Radio 1's New Music Show*, *Future Artists*, *Future Pop*, *Future Dance*, *Radio 1's Residency*, *Pete Tong* and *Radio 1's Essential Mix*, alongside dedicated weekly shows for indie, rock and drum & bass. *Radio 1's New Music Show* with Jack Saunders won Silver at the 2026 ARIAS for best music.

We also collaborated with youth stations across Europe to broadcast *Europe's Biggest Dance Show*, *Europe's Biggest Soundsystem* and *Europe's Biggest Gig*, which brought together audiences across the continent through a shared love of music; and there were 510 hours of specialist music repeats, including the weekly *Classic Essential Mix* and replays of 1Xtra's *R&B Show*.

On Radio 2, we delivered 1,211 hours of specialist music, exceeding the 1,100-hour quota by 111 hours. Most of this output is anchored in core weekly specialist shows, complemented by additional commissioned content that further strengthens the range and distinctiveness of the schedule, such as Romesh Ranganathan's *For The Love of Hip Hop* and musical and show tunes in *Elaine Paige on Sunday*. There were also 74 hours of ad hoc specials, including Clive Myrie's *Kings of Jazz*, *Top Brass* and Trevor Nelson's *Soul Christmas*. Radio 2 won Gold for best music at the 2026 ARIAS with *21st Century Folk*.

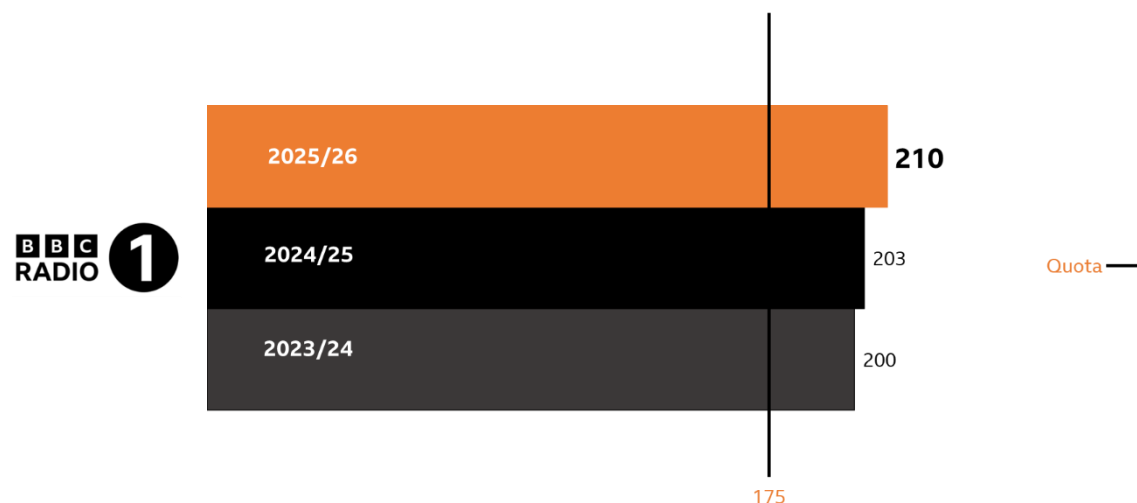
These programmes sit alongside mainstream pop content to create a rich and distinctive daily listening experience, available both live and on demand via BBC Sounds, supporting discovery and broadening audiences' musical horizons.

Live and specially recorded music

We are committed to delivering high-quality live music across our radio networks, with live and specially recorded performances featured on Radio 1, Radio 1Xtra, Radio 2, Radio 3, 6 Music and BBC Asian Network. This includes hosting and broadcasting major music events such as Glastonbury and Reading and Leeds Festivals.

Each year, we evolve and innovate our live music offer, providing audiences with a rich spectrum of experiences from intimate recorded sessions that showcase artists up close to standout performances at major festivals and flagship events. This breadth ensures audiences can access distinctive, world-class live music in formats that suit different tastes and occasions.

Figure 35: Number of new live or recorded sessions on Radio 1 since 2023/24



Source: Analysis of BBC data

In 2025/26, we broadcast a wide range of new performances from high-quality live music experiences exceeding the quota of 175 by 20%. Daytime output included 30 new *Live Lounge* sessions hosted by Rickie, Melvin and Charlie, complemented by carefully curated archive performances on non-session days. There were also eight special *Piano Lounge* sessions featured on *Radio 1's Chillect Show* on Sunday evenings.

Maida Vale remained a cornerstone of our live music offer, with 83 sessions recorded across the year. Of these, 30 were broadcast on *Radio 1's New Music Show*, 27 on *Future Artists*, 11 on *Future Pop*, and 10 on *Radio 1's Rock Show*, showcasing a diverse pipeline of emerging and established talent.

Our large-scale live events further demonstrated the breadth and quality of our offer. Radio 1's Big Weekend, held in Liverpool in May 2025, delivered three days of standout performances, including sets from Ed Sheeran, Jade, Sam Fender and Jorja Smith. We also returned to 528 Ibiza in August, and brought audiences highlights from the BBC

Introducing stages at both Glastonbury and Reading & Leeds – extending our support for new and emerging artists onto the biggest platforms.

Figure 36: Live or new specially recorded music on BBC Radio 2 in 2025/26



Source: Analysis of BBC data

Across 2025/26, we delivered 76 hours of live or newly recorded music on Radio 2 (excluding repeats), demonstrating the strength and quality of our live music offer.

This included a wide range of performances from major events such as *Radio 2 in the Park*, Glastonbury and Eurovision, unique *Radio 2's Piano Room* sessions and *Radio 2 In Concert* performances from Pulp and Madness. We also delivered two *Music Night* specials – *Radio 2 Loves Brass* and a programme marking the 80th anniversary of Victory in Europe (VE) Day.

Figure 37: Live or new specially recorded music on BBC Radio 3 in 2025/26



Source: Analysis of BBC data

Radio 3 met its Operating Licence requirement to deliver at least 45% of live or specially recorded output, reaching approximately 52% in 2025/26.¹³⁰ We also exceeded last year's commitments for live or specially recorded performances and newly commissioned musical works (see Figure 37).

Radio 3 delivered an extensive and high-quality programme of concerts, festivals and performances from across the UK and internationally. This included coverage of leading festivals such as the Edinburgh International Festival, Aldeburgh, Hay, York Early Music, Lammermuir, East Neuk, Belfast International Arts and Chipping Campden, alongside

¹³⁰ In 2024/25 we reported that 48% of Radio 3's musical output was live or specially recorded music, however the figure was 49.7%. Not all our music reporting was completed when the 2024/25 DOMAPP was drafted, so not all the hours were reported.

performances by BBC New Generation Artists at the Ryedale, Cheltenham and Norfolk and Norwich festivals, and the Barber Institute in Birmingham.

For 6 Music, live music is central to its identity, with more than 170 sessions broadcast across the schedule in 2025/26. The station once again brought UK audiences closer to major live events with programming including All-Day Glastonbury and coverage of the 6 Music Festival from venues across Greater Manchester.

Asian Network Certified returned for a live event in London in November 2025, with highlights broadcast on BBC Asian Network and BBC Sounds. The event featured live DJ sets from popular BBC Asian Network DJs, mixing the best in Bhangra, Bollywood, Hip-Hop, RnB and Dance.

Speech

The BBC commissions speech content for broadcast across our network radio stations and BBC Sounds, concentrating on commissioning the very best speech content that can work for radio and on-demand audiences.

Beyond music, the BBC provides diverse speech programming in genres such as factual content, news, drama, comedy, sport, religion and learning. Much of this content is discoverable on our dedicated speech stations BBC Radio 4 and BBC 5 Live. BBC Radio 3 and BBC 6 Music programming also consists of factual speech radio, while BBC Asian Network delivers speech programming tailored to British Asian audiences.

Arts

Figure 38: Arts programming on BBC Radio in 2025/26



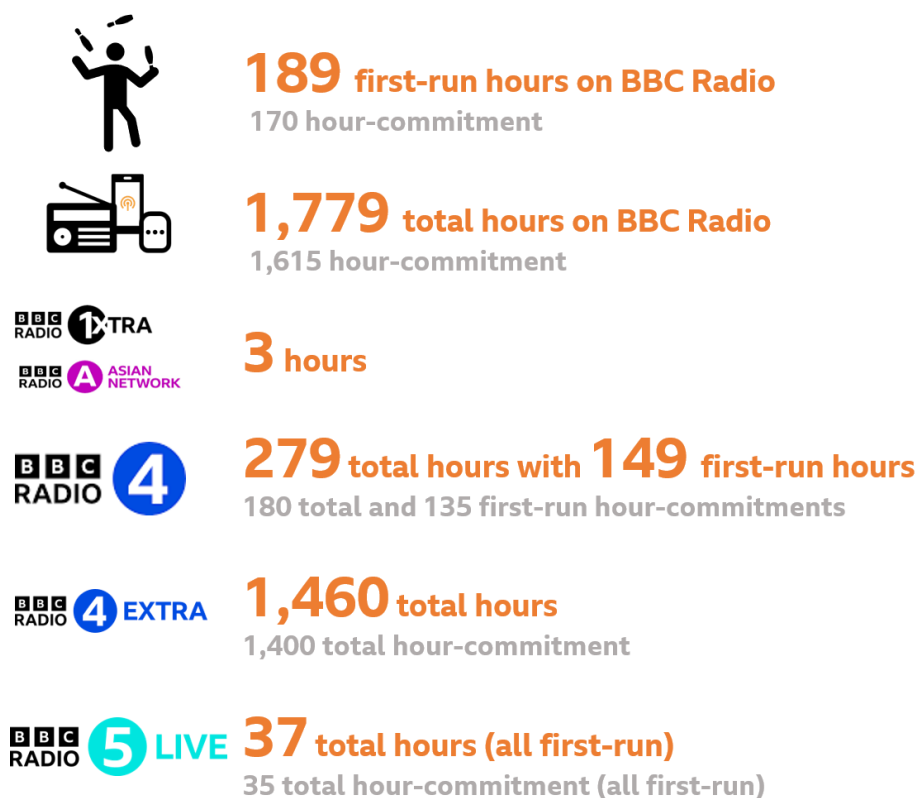
Source: Analysis of BBC data

Arts programming forms a central part of Radio 2's Sunday schedule, with Dame Elaine Paige hosting a weekly celebration of musical theatre that showcases the best of the West End, Broadway and Hollywood from 1pm to 3pm. There is also reflection of

contemporary fiction through *The Radio 2 Book Club with Sara Cox* on BBC Sounds, featuring in-depth author interviews and contributions from listeners across the UK.

Comedy

Figure 39: Comedy programming on BBC Radio in 2025/26



Source: Analysis of BBC data

Across 2025/26, BBC Radio and Sounds (excluding Radio 4 Extra) broadcast 1,776 total hours of comedy programming, 186 hours of which were first-run original programming.

Radio 1Xtra and BBC Asian Network also broadcast 3 hours of the best and most promising names in UK stand-up. Eddie Kadi hosted Radio 1Xtra's Comedy Gala at Hackney Empire bringing together the best of Black British comedy and Asian Network Comedy night returned to the BBC Radio Theatre.

On Radio 4, our programming balances long-standing audience favourites with a strong pipeline of new commissions, championing fresh and diverse comedic voices alongside established talent. Highlights include *Call Jonathan Pie*, which returned for a second series following the success of its debut and widely acclaimed election specials. *Time of the Week* returns with a sharp satirical take on current affairs programming, led by Sian Clifford and a predominantly female writing team and *Icklewick FM* continues to demonstrate the breadth and creativity of Radio 4's sitcom offering, with its distinctive

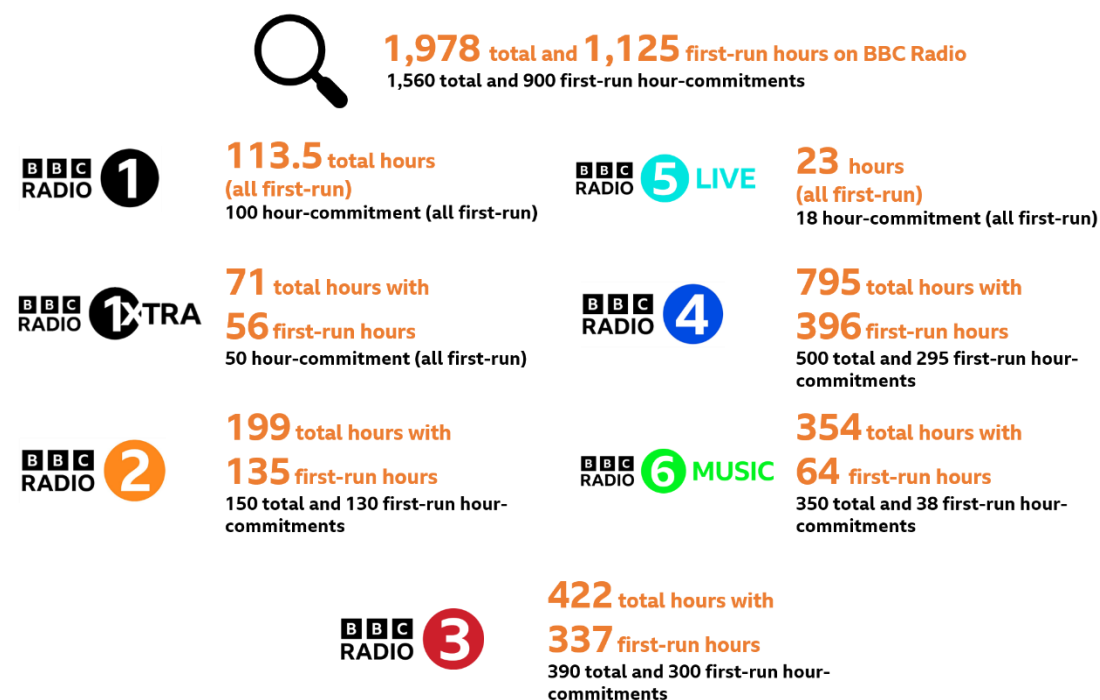
setting and eccentric characters. Radio 4's *It's a Fair Cop* and *The Skewer* won Gold and Silver for best comedy at the ARIAS.

Radio 4 Extra broadcast 1,460 hours of comedy, including themed archive collections celebrating iconic figures and creators. Highlights included a centenary tribute to Kenneth Williams, featuring classic programmes and rare archive material, and a *Comedy Club* weekend dedicated to Bill Dare, showcasing his influential work across BBC comedy.

On Radio 5 Live, we broadcast 37 hours of first-run comedy with award-winning *Elis James and John Robins*, where the duo delivers consistently high-quality, engaging content. The programme won best comedy podcast at the 2025 British Podcast Awards.

Documentaries and informative speech

Figure 40: Documentaries and informative speech programming on BBC Radio in 2025/26



Source: Analysis of BBC data

We delivered 1,978 hours of high-quality documentary and informative speech content across a broad range of genres, of which 1,125 hours were first-run. All content was also made available on demand via BBC Sounds, ensuring audiences can access this rich and informative programming at a time that suits them.

On BBC Radio 1, we broadcast 114 first-run hours of informative speech content and documentaries over 59 episodes. This includes 57 episodes of *Radio 1's Life Hacks*, a flagship weekly advice programme focused on lifestyle, health and social issues, providing practical guidance and support tailored to younger listeners. We also

broadcast programmes and features offering in-depth exploration of artists, labels and genres such as Benji B's *Album Mode* and *Start to Finish* in *Radio 1's Rock Show*, where artists guide audiences through their latest albums track by track.

On Radio 1Xtra, we broadcast 71 hours of documentaries and informative speech content with 56 hours of first-run original content. These included *1Xtra Talks*, which provides in-depth, high-quality exploration of issues affecting young audiences and Black communities. In 2025/26, topics included sickle cell awareness, Christianity and gospel music, the experiences of Black children within the education system and the enduring cultural impact of Fela Kuti. We also broadcast *J Dilla: The UK Story*, *1Xtra's Carnival Collection: Beyond the Music* and a Seani B tribute to the Windrush generation.

On BBC Radio 2, we delivered 199 hours of documentary and informative speech programming, of which 135 hours were first-run. First-run content included a range of high-quality, distinctive programmes such as *21st Century Folk Celebrates Railway 200*, *Zoe Ball Meets Elaine Paige*, *Eras: Queen* and *Eras: Phil Collins*, and *Clive Myrie's Kings of Jazz*. This was complemented by 12 new episodes of the *At the BBC* series, alongside special programming celebrating the lives and contributions of radio presenters Steve Wright and Johnnie Walker.

On BBC Radio 3, we delivered 422 hours of documentary and informative speech programming, of which 337 hours were first-run original content. This included programmes on arts and cultural topics such as *The Joys of Yiddish Tango*, tracing a unique fusion of musical traditions to *Dietrich Fischer-Dieskau: Behind the Words*, marking the centenary of one of the twentieth century's most influential singers. *Music Matters* continued to reflect the breadth of contemporary musical life, with episodes examining neurodivergence in classical performance and drawing parallels between elite sport and musical excellence. The schedule also included major features such as *The President and the Polka* which were part of live and recorded broadcasts from across the United States, marking the 250th anniversary of American independence.

BBC Radio 4 broadcast 795 hours of documentary and informative speech programming, of which approximately 396 hours were new, first-run content. This included a wide range of high-quality, distinctive series, such as *The Invisible Hands*, in which David Dimbleby explores the individuals behind the free market revolution, *The Second Map*, with unheard audio testimonies from those who experienced the attack on Pearl Harbor and the atomic bombings in Japan.

Radio 4 documentaries performed particularly well at the 2026 ARIAS. *File On 4 Investigates: Locked Up* which highlighted a woman's struggle to get out of a mental health facility she should never have been in, won Gold for best factual single episode. *Illuminated: Lost in Lullabies* that explored the lost art of the lullaby won Silver in the same category. The station also won Bronze for best factual series with *The History*

Podcast: The House at Number 48 that takes listeners on a man's journey to uncover the dark past of a family and reclaim a fortune stolen from his family by the Nazis.

On BBC Radio 5 Live, we broadcast over 23 hours of high-quality, compelling documentary storytelling rooted in real-life events and experiences. This included the *Gangster* and *Sport's Strangest Crimes* alongside a new series of *Formula 1: Back at Base*, which offered audiences unique behind-the-scenes insight into the world of elite motorsport.

On BBC Radio 6 Music, we delivered over 350 hours of documentary and informative speech programming, of which 64 hours were first-run content. 6 Music broadcasts a range of documentaries from the BBC archive and new commissions offering audiences a unique insight artists and genres. First-run output included documentary and speech-focused series such as *The First Time With...*, *Grounding*, *Journeys in Sound*, *Amy Lamé's Superfans!*, *Loud and Proud Icons with Tom Robinson*, and *Jamz Supernova's Global Sounds*, each offering in-depth, thoughtfully curated perspectives on music and culture.

Drama

Figure 41: Drama programming on BBC Radio in 2025/26



Source: Analysis of BBC data

The BBC broadcast 1,660 total hours of drama programming across 2025/26 on Radio and BBC Sounds. 279 hours of which were first-run original programming.

Radio 4 broadcast 530 hours of drama, including 279 hours of first-run original content. Highlights included a reimagining of Chekhov's *The Cherry Orchard* set in 1946 Palestine; *The Fever*, starring Cate Blanchett; *Scammer*, exploring cross-border fraud; and *Faith, Hope & Glory*, continuing the story of West Indian migration. Other notable productions

included *Pretender Prince*, starring Jack Lowden, and *Mothercover*, a Welsh spy drama produced in Aberystwyth.

Radio 4 swept the board at the ARIAS for best drama or fiction winning Gold for *Four Gammons and a Unicorn*, a satirical comedy about a left-wing student being accepted by the right, Silver for *Behind the Scenes at the Museum*, a tragi-comic saga about an ostensibly ordinary family and Bronze for *Secret and Lies: Shirley's Party*, which centre around a party where secrets are revealed.

Radio 4 Extra broadcast 1,130 hours of drama. Highlights included *Changing Climates*, a themed collection exploring how science fiction has anticipated environmental change through works by writers such as E.M. Forster, J.G. Ballard and Patricia Cumper. The station also ran popular *All Request* weekends and a Christmas Day schedule shaped by listener selections, alongside further *Hidden Treasures* seasons, restoring and rebroadcasting previously unheard plays by writers including Charles Dickens, James Follett and Alan Plater.

Religion

Figure 42: Religious programming on BBC Radio in 2025/26



Source: Analysis of BBC data

We broadcast a variety of faith and religious content from the UK and around the world. In 2025/26, the BBC broadcast 591 hours of religious programming including 481 first-run hours.¹³¹

Radio 2 broadcast 192 hours of religious programming, of which 189 hours were first-run original programming. This included the weekly *Good Morning Sunday* from Salford, featuring voices from a range of faiths; the daily *Pause for Thought*; coverage supporting the BBC Young Chorister of the Year; and bespoke programming marking major religious events such as Easter and Christmas.

Radio 3 broadcast around 121 hours of religious programming, including 74 hours of first-run original programming. Highlights included *Easter and Christmas Across Europe*, featuring live performances in collaboration with the European Broadcasting Union; weekly *Choral Evensong* and seasonal editions of *Compline* for Lent and Advent. Additional programming included James MacMillan's *Music Matters* series *In the Beginning*, exploring musical interpretations of the biblical creation story.

Radio 4 broadcast 172 hours of religious programming, including 138 hours of first-run content. Highlights included *A Festival of Nine Lessons and Carols*, *Prayer for the Day* featuring voices from a range of faiths and weekly *Sunday Worship* broadcasts from churches across the UK.

Radio 4 Extra broadcast 65 hours of religious programming, including *The Daily Service*, continuing its commitment to accessible, reflective faith content across the schedule.

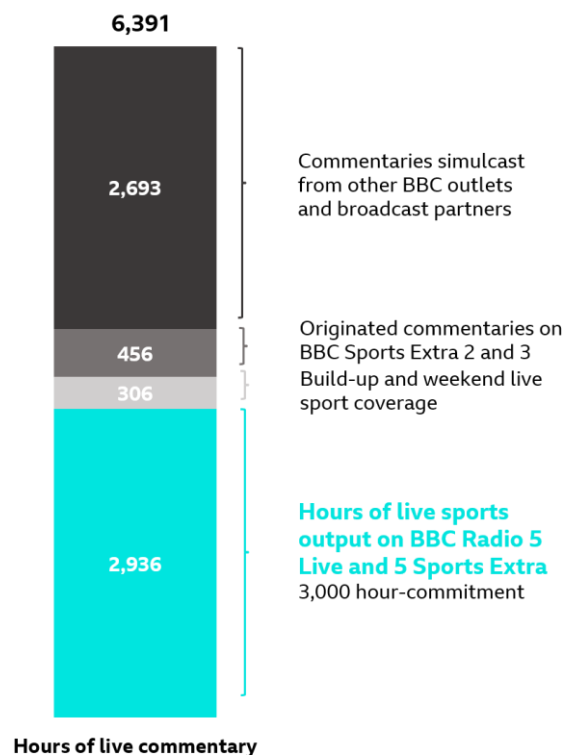
Asian Network broadcast 41 hours of religious programming, including 15 hours of first-run original content. This included programming celebrating key South Asian religious festivals such as Diwali and Ramadan, including *All Day Diwali* and the podcast *Not Even Water*, which explored the experience and significance of Ramadan for all audiences.

¹³¹ We did not make hourly commitments for BBC Asian Network. Excluding the hours of religious content for BBC Asian Network, we still met the commitments broadcasting 550 total and 466 first-run hours.

Sport

The BBC continues to deliver extensive, high-quality sports coverage across Radio 5 Live and 5 Sports Extra. In 2025/26, coverage included a wide range of sports, including Winter Olympic disciplines from the Milano Cortina Olympics in February 2026.

Figure 43: Live sports output on BBC Radio 5 Live stations and streams across 2025/26



Source: Analysis of BBC data

As shown in Figure 43, audiences could listen to 2,936 hours originated live sports commentary across 5 Live and 5 Sports Extra. Including additional build-up and weekend live coverage, this figure increased to 3,242 hours. With the introduction of Radio 5 Sports Extra 2 and Sports Extra 3 streams, total hours of live commentary rose further to 3,698 hours. Including simulcasts from other BBC outlets and broadcast partners – such as ABC in Australia for international cricket – the total volume of live commentary delivered reached 6,391 hours across the year.

Figure 44: Number of sports broadcast with live commentary on BBC Radio 5 Live and 5 Sports Extra

Men's Football	Men's Rugby League
Women's Football	Women's Rugby League
Tennis	NFL
Men's Golf	Athletics
Women's Golf	Swimming
Men's Boxing	Snooker
Women's Boxing	Darts
Horse Racing	Cycling
Formula One	Skeleton
Men's Cricket	Snowboarding
Women's Cricket	Curling
Men's Rugby	Freestyle Skiing
Women's Rugby	Ice Skating



Source: BBC data

We broadcast 26 sports with live commentary on Radio 5 Live and 5 Sports Extra (see Figure 44 above) spanning a wide range of major competitions, including domestic and international football, the Women's Super League, Formula 1, cricket and rugby union and league. It was a landmark year with the Lionesses winning the UEFA's Women's Euro 2025, the Red Roses lifting the Women's Rugby World Cup 2025 and Lando Norris securing his first Formula 1 world title. England men's cricket also saw a thrilling test series against India in summer 2025, followed by a challenging Ashes tour in the winter. We also covered major events across tennis, golf, athletics and boxing, including Rory McIlroy's career Grand Slam, a growing Sinner–Alcaraz rivalry, and high-profile title fights. Our coverage of the Ryder Cup won Gold for the best sports category at the 2026 ARIAS.

We offered more extensive sport coverage with deeper analysis, to help reach younger men and those from lower socio-economic groups who are less well served. Although there has been a trend of young audiences moving away from radio, sport coverage on 5 Live over indexes for adults aged 15 to 34 and males from a DE background when compared to overall sport coverage performance for 5 Live. Radio 5 Live's coverage of the Ashes over November to December saw approximately 78,000 accounts aged 15 to 34 listening. In addition, around 219,000 accounts aged 15 to 34 listening to Premier League Football live.¹³²

We also commissioned a new multi-platform podcast with Wayne Rooney, released across YouTube, iPlayer, BBC Sounds and broadcast on 5 Live. Publishing twice weekly,

¹³² Piano Analytics.

it combines personal reflections on key moments from Rooney's career with interviews, analysis and reaction to the weekend's football.

Another major commission, *Game's Gone: The Steve Bracknall Podcast*, brings the viral football persona to a wider audience, offering a sharp and humorous take on the modern game. Through its fictional team narrative, it resonates strongly with younger, working-class audiences and helps bridge grassroots and elite football.

Our wider sports podcast offer includes in-depth boxing coverage of major global fights, alongside continued investment in Formula 1 with a new series of *F1: Back at Base* exploring rule changes ahead of the 2026 season, and enhanced post-race analysis through visualised podcast content.

Case study – Sumo Wrestling

The BBC aims to cover a wide range of sporting events in its output. In 2025 the Grand Sumo Tournament returned to the UK for the first time since 1991, a unique sporting event for the BBC and our audiences. The BBC secured the rights to show all five days live on BBC iPlayer and the Sport website of this unique sporting event in unique venue of the Royal Albert Hall.

From *The One Show* and *Today* programme to *5 Live Sport*, teams across the organisation helped showcase sumo with its rituals and ceremony and why it mattered. Our live text commentary each evening, packed with social highlights, video and quotes, added depth and personality to the coverage.

The audience impact was bigger than we expected:

- 692,000 stream requests across iPlayer and the BBC Sport site;¹³³
- 65% watched live, showing strong real-time engagement;¹³⁴
- 120,000 viewers on the BBC Red Button Channel;¹³⁵
- 70 million social video views;¹³⁶ and
- A viral TikTok clip of a fighter employing a technique reminiscent of the “Hundred Hand Slap” move from the video game *Street Fighter* hit 21.3 million views.¹³⁷

On TikTok, 75% of the audience who watched our sumo content were under 35, with 40% under 24.¹³⁸ This younger audience engagement was a surprise and a success. We ended up producing far more content than we initially planned. Once we saw the early

¹³³ BBC Audiences AV Analytics.

¹³⁴ BBC Audiences AV Analytics.

¹³⁵ Media Sense.

¹³⁶ Emplifi.

¹³⁷ Emplifi.

¹³⁸ Emplifi.

interest, we tailored our resourcing to capture more moments that would resonate socially. Real-time analytics helped us respond quickly and keep feeding the momentum.

This wasn't just niche interest; it was mainstream curiosity. The event brought in rare iPlayer users and younger audiences, proving that unexpected content can resonate widely.

BBC Sounds

BBC Sounds continues to be a prominent audio destination for online audiences in the UK. Across 2025/26, there were 4.85 million average weekly active accounts using BBC Sounds, up from 4.77 million in 2024/25.¹³⁹ BBC Sounds average weekly streaming time is also up from 17.6 million to 19.1 million in 2025/26.¹⁴⁰

The platform offers award-winning content and continues to receive industry recognition. *The Traitors: Uncloaked* won Best Entertainment Podcast and the Spotlight Award at the British Podcast Awards (approximately 48,000 accounts of those aged 16 to 34 listened to *The Traitors: Uncloaked* on-demand).¹⁴¹ BBC Sounds was also awarded Gold for UK Audio Brand of the Year at the 2026 ARIAS, recognising its excellence, innovation and contribution to the audio sector.

BBC Sounds is evolving its digital music offer to provide a clearer, more streamlined experience centred on core network brands and talent. By organising content around audience mood and need states, the platform is making a broad range of music, from classical to dance, easier to discover. This approach, alongside a strengthened editorial offer and expanded DAB reach, has driven record engagement with three new music streams. See the case study on new DAB stations for more information.

The platform has also expanded its sports offer. BBC Radio 5 Sports Extra 2 and 3 launched as Sounds only curated streams, making it easier for audiences to discover and enjoy the sports they love. Sport remains a key driver of engagement on Sounds, attracting audiences of all ages, including hard to reach and under 35s. These additional streams improve discovery across both major and minority sports, maximise the value of audio commentary rights and maintain accessibility, particularly where other providers place content behind paywalls.

There has also been renewed focus on curated playlists, previously known as Back to Back Sounds. These playlists combine music, speech, or both and are designed around audience need states such as *Make Me Laugh* and *Help Me Relax*, as well as genres including History and Children's. This enables more targeted curation, including

¹³⁹ Piano Analytics.

¹⁴⁰ Piano Analytics.

¹⁴¹ Piano Analytics.

specialist content for younger audiences. Playlists are available across the app on podcast and music pages and are easily accessible via smart speakers.

Content discovery on BBC Sounds is delivered through a combination of editorial curation, algorithmic recommendations and hybrid approaches. Content is also surfaced across the wider BBC digital ecosystem, including iPlayer and BBC News, Sport and Homepage. These improvements reflect stronger curation and better use of both archive material and new commissions, creating richer and more engaging listening experiences.

Social Action Campaigns

The BBC ran various social action campaigns throughout the 2025/26.

In the lead-up to Radio 1's Big Weekend, *Radio 1 Life Hacks* delivered a series of programmes from Liverpool focused on the opportunities and challenges of transitioning into adult life. The content was shaped directly by local young people who identified the issues most relevant to them. In response, the team delivered workshops and panel discussions featuring expert voices, offering practical guidance on themes such as building confidence, navigating life beyond school and exploring alternative career pathways in areas including culture and sport.

In March 2026, Radio 1's Greg James completed an eight-day, 1,000-kilometre tandem bike ride from Weymouth to Edinburgh, raising over £4 million for Comic Relief. The challenge received widespread attention, with HRH the Prince of Wales and Tour de France winner Geraint Thomas joining parts of the journey.

Radio 1Xtra's *Future Figures* celebrated Black Britons and Black-led organisations shaping black history now across culture and society. The 2025 list recognised changemakers in areas including activism, sport, business and the arts with the names unveiled by Richie Brave in a special edition of *1Xtra Talks*. The initiative was supported by features across daytime programming, alongside a special *1Xtra Salutes...* curated by those named on the list.

Ahead of *Radio 2 in the Park*, Jo Whiley broadcast live from Chelmsford in a simulcast with BBC Essex. Joined by Matt Plumb, she presented a BBC Introducing special from the Hot Box venue, spotlighting the local music scene. Performances from emerging artists. The Trusted, Peonie and Josie Beth featured alongside covers of tracks by artists appearing at the festival, strengthening connections between national programming and local talent.

Radio 2's Sara Cox did the *Great Northern Marathon Challenge*, which saw her cover 135 miles on foot – equivalent to five marathons in five days – across four northern counties, travelling from the Scottish Borders to Pudsey, West Yorkshire without alternative

transport. The challenge captured both endurance and community spirit, raising over £10 million for BBC Children in Need.

Radio 3 Unwind marked Mental Health Awareness Week with special editions of *Classical Unwind* and *Classical Wind Down*, highlighting the role of music in supporting wellbeing which presenter Sian Williams also promoted on *Radio 3 Breakfast*. The *Music Matters* series *Harmony and Neurodiversity on Radio 3*, presented by soprano Elizabeth Watts, explored how neurodivergence shapes the experiences and creativity of musicians, through a series of personal and professional conversations.

Radio 4 broadcast a month of programming through series, *A Carnival of Animals* in which Katherine Rundell explored wonderful stories of 20 astonishing but endangered animals.

The BBC Teen Summit, delivered in partnership between Radio 5 Live and BBC Bitesize, took place in Bradford in September 2025, addressing issues including conspiracy theories, technology use in bedrooms, and improving conversations about periods in schools. Informed by a survey of over 2,000 teenagers, the summit examined the pressures of modern adolescence, with a focus on AI-assisted learning, online misinformation and the mental health impacts of digital overload.

The event achieved significant reach beyond Radio 5 Live, featuring across BBC outlets including *Today*, *Woman's Hour*, *Newsbeat*, *BBC Breakfast*, iPlayer, the News Channel, national TV bulletins and local radio. Digital coverage generated 3.32 million views across BBC social platforms, with a further 3.5 million views on the BBC News homepage.

As part of BBC Wellbeing Week 2025, 6 Music delivered *Slow Sunday*, a full day of calming programming designed to help audiences relax and recharge. The return of *Journeys in Sound*, presented by Nemone, further explored the relationship between music and mental health through in-depth artist interviews.

Deep dive – The BBC's commitments to creative growth in the West Midlands and North East

Coinciding with the launch of the Across the UK programme, the BBC signed a Memorandum of Understanding (MOU) in March 2021 with the West Midlands Combined Authority (WMCA) and Create Central – the Creative Industries development agency for the West Midlands creative content sector. As part of the MOU, the BBC committed to increase its commissioning and creative investment to support a broader range of programme-making in the region. This is key to support a broader range of regional storytelling and audience portrayal over the long-term in the West Midlands. It also aims to support job and supplier growth in the region and the wider economic growth of a key UK regional creative cluster.

The BBC has relocated production of several TV and radio programmes to the West Midlands as part of its commitment. This included *Silent Witness* made by BBC Studios and all strands of *MasterChef* produced by Shine TV/Banijay Group. BBC suppliers including Double Act (producers of *SAS: Catching the Criminals*), Spun Gold TV (producers of *Garden Rescue*), Clear Cut have created regional production offices and teams in the West Midlands because of increased BBC commissioning. All of BBC Asian Network's regular programming is now broadcast from Birmingham alongside weekday peak programming for BBC 1Xtra and new shows for BBC 1 Anthems. The BBC also has additional newsgathering staff based in the Birmingham offices including teams working on *BBC Newsbeat* and BBC Verify. We also committed to relocating the BBC's Midlands headquarters to the Tea Factory in Digbeth in 2028.

Recent analysis commissioned by the BBC indicates that the BBC's Across the UK and Tea Factory investments will contribute £282 million in Gross Value Added to the West Midlands by 2031 and create an additional 1,880 full-time jobs in the West Midlands creative sector.

In September 2025, the BBC, WMCA and Create Central extended their MOU to the end of the current Charter period in 2027. As part of the extended agreement, the BBC agreed to nearly double its annual TV commissioning spend from £24 million per year to £40 million. As part of this latest agreement, the Mayor of the West Midlands committed to set up and fund a new West Midlands production fund, working in partnership with Create Central and Production Central to develop crew skills and capacity and attract industry suppliers and production business.

In September 2021, the BBC signed a 5-year the MOU with the North East Screen Industries Partnership (NESIP), formed from twelve Local Authorities and three Combined Authorities with the shared ambition to invest and grow a sustainable creative and screen industries sector in the North East of England.

The BBC has already met its commitment to spend at least £25 million on Network TV commissioning in the North East. We strengthened scripted and unscripted production activity to build skills and increase output which included commissioning multiple returning and new programmes such as *Robson Green's Weekend Escapes*, *Joanna Page's Wild Life*, *The Big Idea Works*, *Smoggie Queens*, and *The Dumping Ground*. The BBC has also relocated a senior commissioner to the North East. As the Head of Daytime and Drama Commissioning, Helen Munson has helped establish a consistent pipeline of work and support the development of local production expertise.

The BBC has increased its development funding and expanded BBC Three's presence in the region by creating new commissioning opportunities in partnership with North East Screen to identify emerging factual talent and ideas with new commissions including *The Truth About Vaping*, *Therapy: Tough Talking*, *Canny Cops* and *Doppelganger*. The BBC also supported smaller regional independent producers by commissioning short-form content and first commissions for *Morning Live* and *The One Show*.

The BBC invested in long-term skills and talent development by supporting writing, production and creative talent through initiatives such as the BBC Writers' Room (including NE Voices and Northern Voices), a shadow writing scheme for *The Dumping Ground* and wider drama and IP development partnerships. A 'Digital Accelerator' scheme has been piloted, which is designed to support local production companies, nurture emerging talent and drive sustainable, digital-first growth across the regional creative economy – with four NE based independent production companies (Adventure Alliance Films (County Durham); Film Nova (Gateshead); Northern Child (Newcastle Upon Tyne); Wander Films (Middlesbrough) selected to participate.

We also backed industry events and talent pathways, including the BBC Comedy Festival and New Comedy Awards, alongside targeted support for small independent companies. The BBC worked with regional partners, higher and further education institutions and North East Screen to develop skills initiatives, such as Step Up, production shadowing, and crew mapping.

The NESIP's contribution to this partnership has been vital in unlocking production growth and attracting investment from other broadcasters and commissioners. Their £11 million investment has generated an 85% increase in production spend in the region totalling £72.5 million with £88.5 million Gross Value Added and over 4 years. This has resulted in 1,419 full-time jobs, 9,265 paid training days on set, 11 regional companies winning commissions and 357 registered supply chain companies. Today, the North East of England is the fastest growing region in the UK for screen industries.

Due to the success of the North East partnership to date, the BBC and regional partners extended its MOU in March 2026, increasing the BBC's rate of investment with a further £15m of commissioning spend by the end of 2027.

Public Purpose 4 – Diverse communities of all the United Kingdom’s nations and regions

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.

Overview

- The BBC achieved all the Operating Licence conditions for Public Purpose 4.
- The BBC met all commitments regarding Public Purpose 4 as set out in the BBC’s 2025/26 Annual Plan except hourly commitments for:
 - BBC One Northern Ireland’s Irish and Ulster-Scots programming;
 - BBC One Scotland’s first-run current affairs content; and
 - BBC ALBA’s first-run programming.

Serving the diverse communities of the UK’s nations and regions

As part of Public Purpose 4, the BBC is required to reflect the diversity of the United Kingdom and in doing so accurately and authentically represent and portray the lives of the people in the United Kingdom today. We do this by bringing people together and backing the best of homegrown storytelling.

Ofcom’s Annual Report on the BBC for 2024/25 noted that 59% of audiences rate the BBC’s highly for providing content that reflects the life and culture of communities throughout the UK.¹⁴² This is the lowest rated Public Purpose with varying ratings in nations. In light of this, Ofcom highlighted that the BBC should focus on delivering a broad range of content created across the UK and portraying the UK’s diversity, to ensure the BBC reaches all audiences and continuing to support the UK’s creative economy.

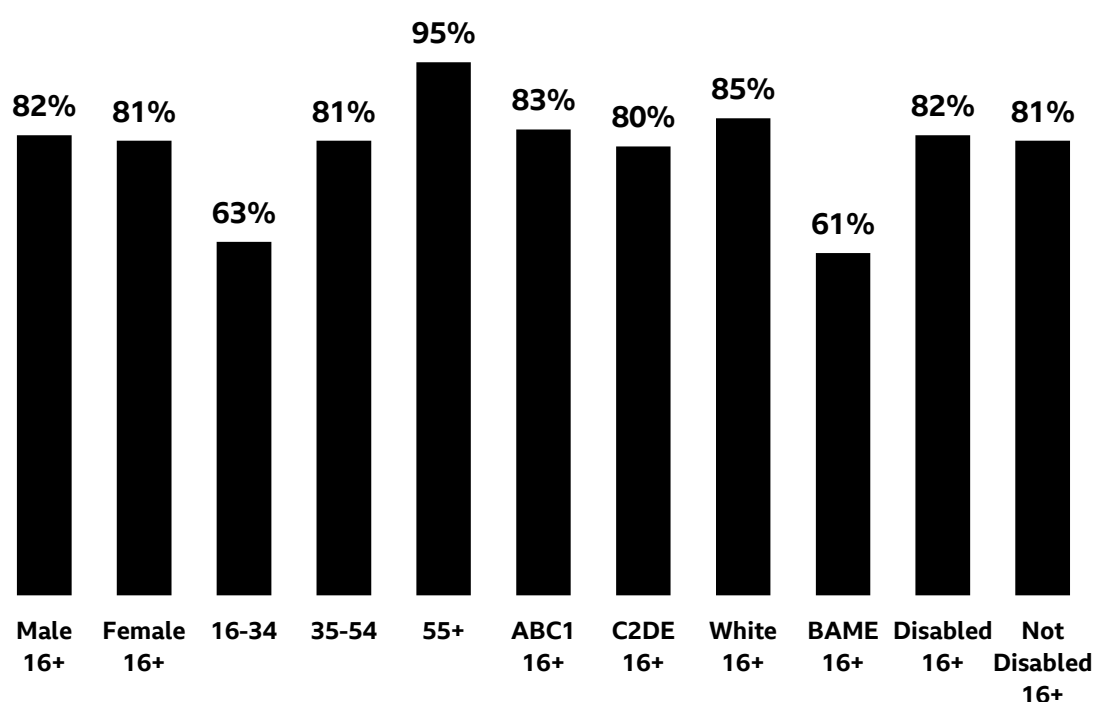
The BBC has delivered a wide variety of content reflecting the nations and regions across 2025/26 surpassing most of our commitments made in the 2025/26 Annual Plan.

¹⁴² [Ofcom Annual Report on the BBC 2024-25: Including our second Periodic Review of the BBC’s performance](#), Ofcom, 28 November 2025.

Some content has done especially well with younger and C2DE audiences including our high-impact content and programmes from genres like sport. Initiatives such as the Made of Here and Names Will Be Made campaign highlight the BBC's efforts to ensure that not only are we providing high-quality programmes, but that these programmes are discoverable and all audiences know they can find programmes reflecting them.

The chart below shows we are serving all audience groups within the UK, reaching 80% or more of all audience groups except audiences aged 16 to 34 and Black, Asian and minority ethnic audiences over 16 years-old.¹⁴³

Figure 45: Pan-BBC reach, percentage of each audience group who use BBC TV/iPlayer, BBC Radio/Sounds or BBC Online on average per week



Source: Compass by Ipsos UK. 16+.

In Ofcom's Public Service Media Tracker, over half of viewers (58%) said that BBC TV channels or BBC iPlayer provide '*programmes and content which reflects the lives of people like me*' well. The tracker also states BBC TV does well at providing '*programmes and content made for UK audiences*' (73%).¹⁴⁴ We have detailed in the nations' sections below how content reflecting the nations and regions have performed with these audiences.

Ofcom also state in their 2025 Annual Report on the BBC that the BBC still has lower levels of usage and satisfaction for DE audiences than for those from higher socio-

¹⁴³ Compass by Ipsos UK. 16+.

¹⁴⁴ [Adults Public Service Media Tracker](#), Ofcom, 3 June 2026, Questions NC1B and NC1C.

economic groups, stating the BBC needed a coherent strategy for delivering content for DE audiences.¹⁴⁵

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. Commissioning high-impact programmes that appeal to the broadest audiences is the best way for the BBC to continue to serve DE audiences.

In 2025/26, the BBC was the biggest broadcaster and streamer for C2DE audiences in the UK, with 166 million weekly viewer hours and weekly reach of 17 million amongst C2DE audiences. BBC programme brands also made up 11 of the top 20 most watched programmes by C2DE audiences in 2025/26. These programmes included *BBC Breakfast*, *News at One*, *News at Six*, *EastEnders*, *Bargain Hunt*, *Morning Live*, the *Winter Olympics*, and *Pointless*.

In January this year, the BBC published a BBC Board-commissioned independent thematic review of portrayal and representation in BBC content, undertaken by former BAFTA Chair, Anne Morrison, and independent media consultant, Chris Banatvala. While noting that there was more that the BBC could and should do, the report observed:

The BBC has positively used the opportunities offered by these types of programmes to cast widely and effectively reflect the diversity of the UK. With significant discretion in selecting contestants or participants, producers successfully ensure a broad representation from across society. The *Repair Shop*, *The Traitors*, *Race Across The World*, *The Great British Menu* and *Gladiators* provide a measured and realistic portrayal of the UK in areas of class, disability and colour.¹⁴⁶

In response to the report the BBC has committed to several actions, including:

- strengthening and reporting on how the BBC measures the ways in which different audiences are portrayed and represented in BBC output, reflecting a broader range of identity and experience that includes socio-economic background and geography;
- systematically reviewing upcoming content plans to ensure underrepresented audience groups are reflected authentically; and

¹⁴⁵ [Ofcom Annual Report on the BBC 2024-25: Including our second Periodic Review of the BBC's performance](#), Ofcom, 28 November 2025.

¹⁴⁶ [Independent Thematic Review of portrayal and representation of the UK in BBC content](#), Anne Morrison and Chris Banatvala, January 2026, p.49.

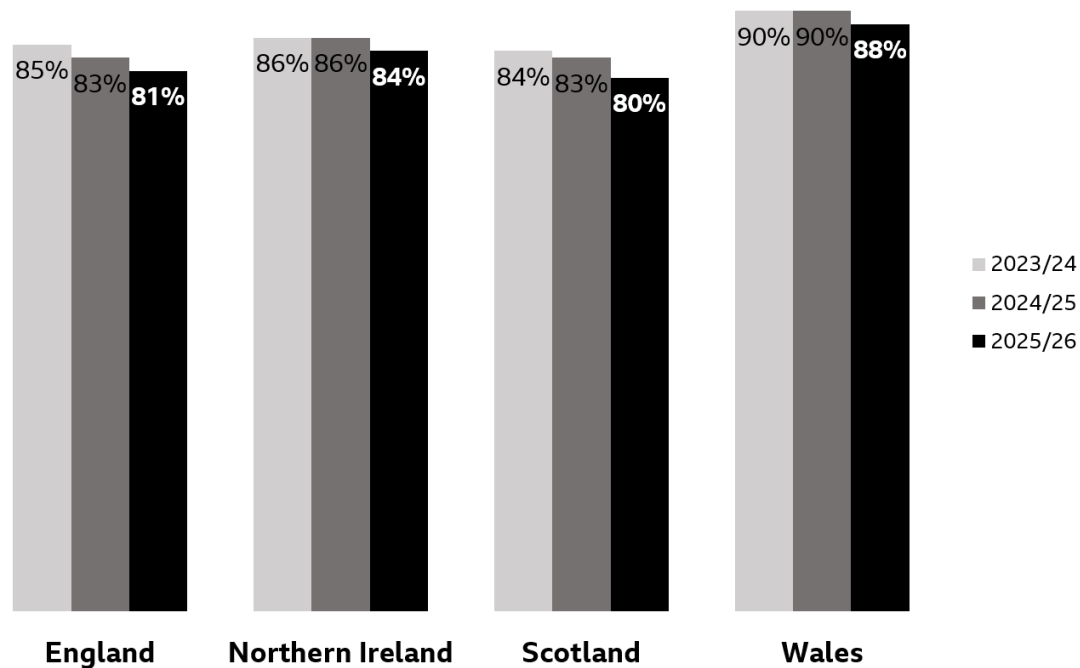
- using existing and new data to ensure social background, age and geographical representation also help inform how TV and Audio presenter roles are developed, including within improved presenter succession plans over the next year.

Further information on how our content has performed with C2DE audiences can be found throughout the report.

Across the UK

The BBC plays an important role in bringing communities together across the UK, which is done through our output and services, contributing to events that allow for communal experiences and investing in the creative economies across the UK.

Figure 46: Pan-BBC reach, percentage of adults in each UK nation who use BBC TV/iPlayer, BBC Radio/Sounds or BBC Online on average per week since 2023/24



Source: Compass by Ipsos UK. 16+

In 2025/26, the percentage of adults from a nation consuming the content made by that nation has slightly decreased for all four nations. In 2025/26, on average per week, 43% of adults in England consumed BBC Local content, 58% of adults in Northern Ireland consumed BBC Northern Ireland content, 54% of adults in Scotland consumed BBC Scotland content and 49% of adults in Wales consumed BBC Wales content.¹⁴⁷

The BBC continues to play a key role in supporting the creative economies across the nations and regions of the UK. In 2025, the BBC made 70% of our hours of programming

¹⁴⁷ BARB. RAJAR. Piano Analytics. Compass by Ipsos UK.

and incurred 59% of our network production spend outside the M25. This is significantly higher than our regulatory quotas of 50%, and in line with our ambitions set out in our Across the UK commitments. We have major production centres across the UK in Belfast, Birmingham, Bristol, Cardiff, Glasgow, London and Salford.¹⁴⁸

We grew the BBC's commitments to investing in the UK's creative economies in 2025/26. The BBC signed a new second Memorandum of Understanding (MOU) with the West Midlands Combined Authority and Create Central in September 2025¹⁴⁹ and in March 2026 we extended the MOU with the North East Screen Industries Partnership.¹⁵⁰ Further information on our investment in these creative industries can be found in the deep dive on creative growth in the West Midlands and North East.

We held events across the UK including Radio 1 Big Weekend in Liverpool, Radio 2 in the Park in Chelmsford and the 6 Music Festival across Greater Manchester. BBC Proms were across the UK from The Fire Station, Sunderland; The Glasshouse, Gateshead; Ulster Hall, Belfast; Bristol Beacon; St George's Bristol; and St George's Hall Bradford.

Our radio stations also broadcast coverage of major events and festivals across the UK. Radio 1 broadcast two live programmes from TRNMST in July, Parklife sets were broadcast as part of Radio 1 and Radio 1 Dance in June and there was a Boomtown special as part of Radio 1's *Drum & Bass Show* in August. We broadcast Country 2 Country specials in mid-March live from London's O2 with live music from Belfast and Glasgow events.

Radio 3 broadcast music from across the UK including the Edinburgh International Festival and West Cork Chamber Festival. Radio 3 Unwind broadcast from the Hay Festival with Sian Williams and *Classical Unwind*, from the Crossed Wires Podcast Festival with Niall Breslin and *Classical Wind Down*, and from the Old Fruitmarket Glasgow with Izzy Judd and the *Music & Meditation Podcast* live.

Radio 4 also broadcasts from Hay Festival, Edinburgh Festival and Crossed Wires Festival. Local Radio covered Bradford City of Culture comprehensively on BBC News Online with dedicated reporting effort to reach audiences through social media.

Radio 6 Music's *New Music Fix Live* broadcast live from Sheffield for four days in November to celebrate its music scene and emerging artists. The shows included interviews with local artists, sessions and DJ sets. 6 Music collaborated closely with BBC Radio Sheffield, including a simulcast programme from Yellow Arch Studios in the city.

¹⁴⁸ Network television spend based on Ofcom definitions by calendar year. Further information can be found in the BBC's [Annual Report and Accounts 2025/26](#) and [Commissioning Report 2025/26](#).

¹⁴⁹ [BBC confirms biggest expansion in West Midlands in over 10 years](#), BBC Media Centre, 11 September 2025.

¹⁵⁰ [BBC expands North East commitment to back the best homegrown storytelling and deliver for all audiences](#), BBC Media Centre, 30 March 2026.

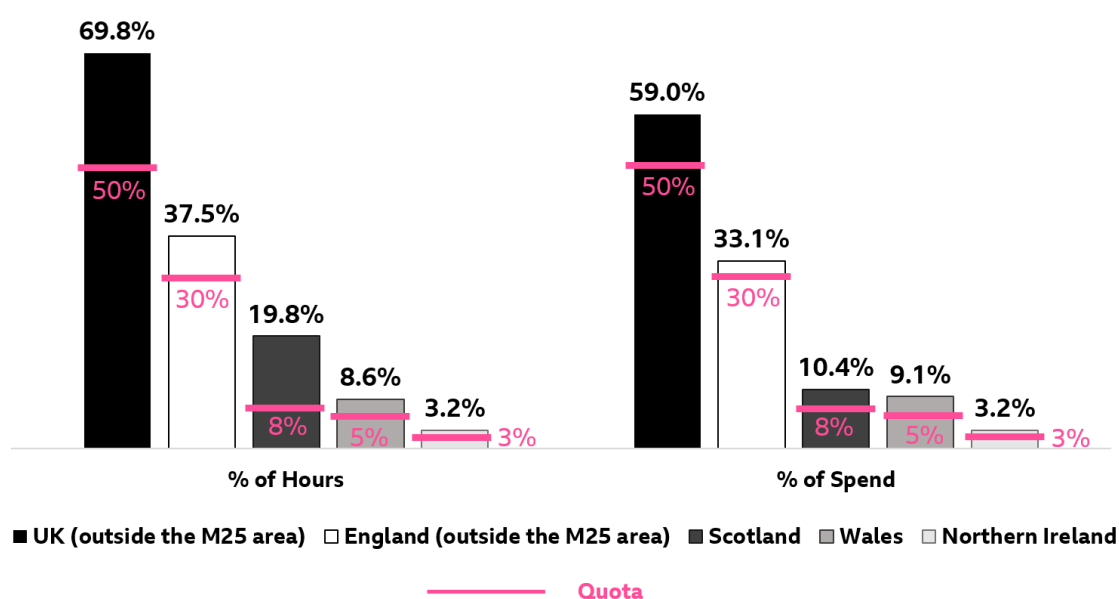
Steve Lamacq and Huw Stephens celebrated Independent Venue Week in January on 6 Music with programming that explored the role independent venues play in nurturing creativity and regional music cultures. The shows included a special co-host with Steve and Huw live from Strings, a 300-capacity venue in Newport on the Isle of Wight. Strings opened in 2017 and is run by musicians for music lovers, becoming a focal point for grassroots music on the island.

Programme making in the nations and regions

Network TV

The BBC continues to meet its spend and hourly requirements to ensure we are making content across the UK and from each nation. Figure 47 below shows our performance against these quota.

Figure 47: Percentage of hours and spend of network TV programmes made across the UK (outside the M25) in 2025



Source: Analysis of BBC data

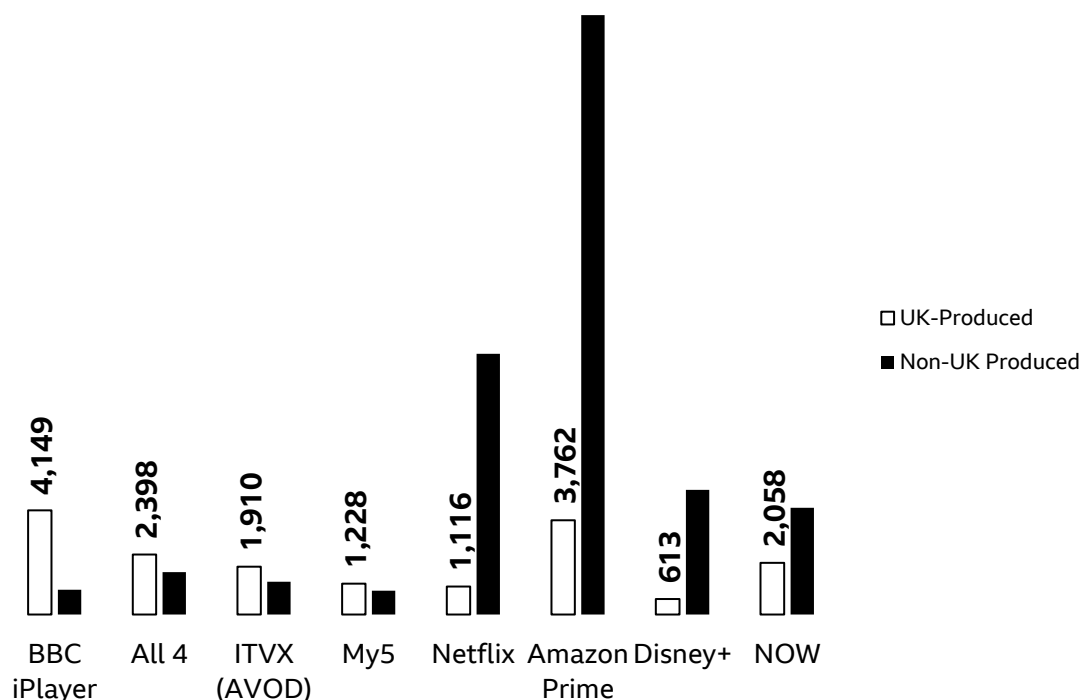
In March 2026, BBC iPlayer also continued to deliver the highest volume of content hours available with production primarily occurring in the UK across all the major BVODs and SVODs. 83% of iPlayer's total content duration hours was programming primarily produced in the UK.¹⁵¹

In March 2026, BBC iPlayer had the most distinct programme titles primarily produced in the UK compared to other broadcasters and subscription broadcasters. Ampere Analysis data shows 81% of distinct titles on iPlayer were primarily produced in the UK, which was greater than any other UK broadcast video on-demand service (BVOD) (ITVX

¹⁵¹ Ampere Analysis.

UK with 59%, All 4 with 59% and My5 with 57%) and any other popular subscription video on-demand service (SVOD) (Netflix with 10%, Amazon Prime with 14%, Disney + with 11% and NOW with 33%). See Figure 48 below.

Figure 48: Number of distinct titles across on-demand platforms by primary production location (March 2026)



Source: Ampere Analysis

Network radio

The BBC also continues to meet its Operating Licence expenditure requirements for network radio. We incurred 45.8% of our network radio expenditure and 43.8% of Radio 3 spend outside the M25 area, both surpassing their Operating Licence quotas by 15.8 percentage points.

We continued to relocate our programmes outside of London in 2025/26. Radio 3 weekday breakfast moved from London to Salford in April 2025.

All of BBC Asian Network's regular programmes are now broadcast from our Birmingham studios. Approximately 97% of all hours and 99% of all original hours on BBC Asian Network in 2025/26 were broadcast from Birmingham with the only exceptions being shows broadcast from London before the relocation in April 2025.

Talent development across the UK

An integral part of the BBC's mission is supporting creative industries. While majority of this is done through commissioning content, we also support talent development.

The BBC's role supporting artists and new talent continues to be unrivalled. We are proud to be the largest commissioner of new music and be a vital platform for homegrown artists at every stage of their careers. We worked with 269 independent audio producers, 36 of which were new to the BBC.

Additionally, new artists were given opportunities to perform on BBC Introducing stages across the UK, including Radio 1's Big Weekend, Glastonbury and Reading & Leeds. The BBC Introducing at Radio 1's Big Weekend in Liverpool included local acts from Liverpool, Preston and Warrington and Radio 2 in the Park had Introducing acts, from Chelmsford, Southend and Colchester. We also included Manchester artists at the 6 Music Festival. More information on BBC Introducing can be found in Public Purpose 3 (see New music & UK acts and Specialist music) and Public Purpose 4 (see BBC Local Radio and BBC Sounds).

We delivered our first regional partnership for BBC Introducing in the North East showcasing amazing new and emerging talent. BBC Introducing held BBC Introducing Live at Generator and had stages and panels at the Stockton Calling event for Tees Music Alliance. We renamed the new music event at The Glass House as 'BBC Introducing From The Glasshouse' and since the partnership launched there has been a significant increase in ticket sales and younger audiences attending the gig series. The partnership has also elevated many artists from the North East. Isabel Maria came up through the Generator's First Notes programme and has gone on to perform live sessions on *BBC Introducing: North East* and a gig at The Glasshouse. In addition, several artists have now performed at major festivals – Finn Forster performed at SXSW, Mcxxne at Reading & Leeds, Courtney Dixon at Glastonbury and George Boomsma at Latitude. Feedback from partners has been exceptionally positive.

Radio 3 began the next iteration of BBC Open Music, delivering seven Insight Days across our UK sites, where 169 people had the opportunity to find out whether the BBC could be the place for them. There were over 3,000 applications from across the UK and we have now recruited 15 new trainees for 2026 (one of whom came to the insight days).¹⁵²

In 2025, BBC Sounds Audio Lab returned for its fourth year as a podcast development programme designed to support the next generation of podcasters and audio creators. Four new creators delivered outstanding debut podcast series.¹⁵³ Hugh Sheehan, a member of the 2024 cohort, produced *Criminally Queer: The Bolton Seven*, a podcast exploring gay rights. This podcast claimed Gold for Best Social Impact at the Audio and Radio Industry Awards (ARIAS). At the British Podcast Awards, Hugh's podcast also won

¹⁵² There were over 3,000 applications from across the UK in 2026. From the cohort of successful applicants 73.3% identify as female; 20% as Deaf, Disabled &/or Neurodivergent; 46.7% are Black, Asian or Minority ethnic and 13.3% from a working-class background.

¹⁵³ [BBC Sounds Audio Lab returns with four new podcasts exploring Hip-hop icons, neurodivergence, identity and motherhood](#), BBC Media Centre, 27 January 2026.

the Best Sex and Relationships Podcast and Mia Thorton, another creator from the 2024 cohort, won the Rising Star Award recognising her work for *Instrumental: Black British Trailblazers*.

Case study – The Made of Here campaign

Launched in September 2025, Made of Here is a creative BBC platform celebrating UK-based storytelling and the local communities that inspire its most iconic programmes.

At its heart is a compelling film which highlights the BBC's unique ability to connect with people across the UK through outstanding homegrown storytelling. The film was shot across the UK, from Shetland to Kimmeridge Bay, with 96 local cast and 120 local crew across all filming locations.

The film has been shown across the BBC, as well as on external platforms, reaching approximately 44 million people across the UK – 81% of all adults – since September. A week of special content on *The One Show* and *Morning Live*, spotlighting the writers behind programmes like *An t-Eilean* and *Beyond Paradise*, accompanied the launch.

Following this, the platform has turned the spotlight onto the UK's towns and cities. In September 2025, over 100 billboards and digital screens across the centre of Liverpool celebrated *This City Is Ours*, *Time* series two and *The Responder*. James Nelson-Joyce, from *This City Is Ours*, was pictured in front of a billboard, whilst the BBC Merseyside office was wrapped in pictures of local presenters and stars of the three dramas.

In October 2025, Made of West Yorkshire celebrated new drama *Riot Women* with a screening in Hebden Bridge, the latest drama from multi-BAFTA award-winning writer Sally Wainwright, who created *Happy Valley*, *Last Tango in Halifax* and *Gentleman Jack*.

In November 2025, the platform focused on Birmingham, with more than 100 billboards and digital screens across the city centre celebrating *Peaky Blinders*, *Man Like Mobeen* and *Sharon and Ozzy Osbourne: Coming Home*. Images of these programmes and local presenters covered BBC Birmingham and an activation in the Bullring engaged audiences directly on what it means to be "Made Of Brum". Their responses contributed to live broadcasts from BBC WM and Midlands Today.

In February 2026, the platform wrote a love letter to Glasgow. Billboards and digital screens across the city celebrated *Still Game*, *Dinosaur* and *Billy Connolly*, whilst a film credit style tribute, celebrated the people, humour and energy that make Glasgow distinctive. Audiences were encouraged to interact with the giant welcome mat installed inside Glasgow Central Station celebrating *Still Game* and the 'Van Around The Corner' from *Dinosaur* appearing outside Kelvingrove Art Gallery and Museum to offer free Made Of Glasgow coffees.

The platform will continue to spotlight stories, places and communities throughout 2026/27. Made Of Here will continue to celebrate the BBC's unique role in bringing stories "made of" the UK to our screens.

Network programming representing the nations and regions

We want all our audiences to see themselves reflected in our network programming regardless of where they live. We aim to continuously improve on our representation and portrayal in our TV, radio and online offer.¹⁵⁴

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

The BBC remains committed to delivering high-impact content that represents and portrays the lives of people in the United Kingdom. These programmes reflect the diverse communities within the nations and regions and appeal to audiences beyond these communities. We worked with 310 producers in TV in 2025, 56 of which were new to the BBC. These programmes are made prominent on BBC iPlayer and either available on network channels throughout the UK or shown in opts in the nations.

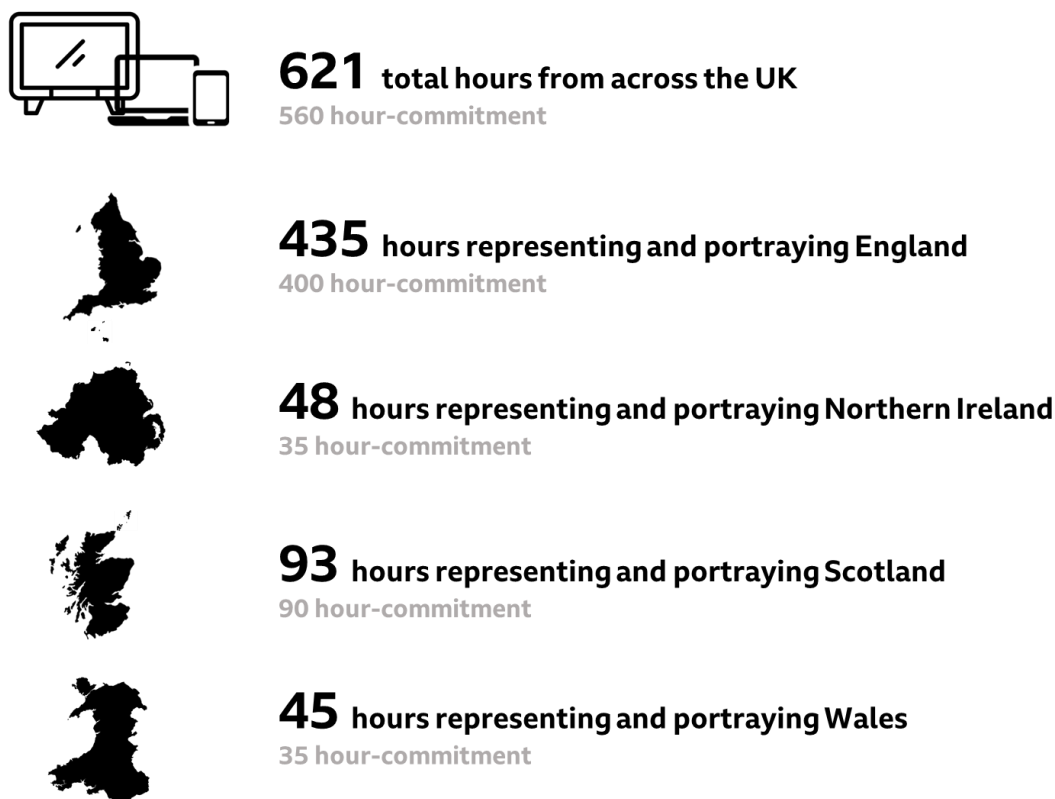
According to Ofcom's Public Service Media Tracker 2025, 68% of viewers of BBC TV (including BBC iPlayer) felt that the BBC provides '*programmes and content which feature people from different backgrounds*' well.¹⁵⁵

In 2025/26, the BBC met all the commitments made for our high-impact content to reflect and portray audiences across the English regions and nations, broadcasting 63 overall hours than our commitment and 40 hours more than last year. Figure 49 below shows the BBC's performance against our high-impact content commitments.

¹⁵⁴ On BBC Parliament we broadcast proceedings from the Senedd, Stormont, Holyrood and Westminster, giving insight into the politics across the nations and regions. More information can be found in the BBC Parliament section in Public Purpose 1.

¹⁵⁵ [Adults Public Service Media Tracker](#), Ofcom, 3 June 2026, Question NC1D.

Figure 49: High-impact content representing and portraying audiences across the Nations in 2025/26



Source: Analysis of BBC data

The BBC worked alongside a series of producers from various parts of England to depict English audiences in our high-impact programming. We broadcast brilliant dramas such as *This City is Ours* (Left Bank Pictures) portraying Liverpool, *Riot Women* (Drama Republic) portraying Hebden Bridge, *Waterloo Road* (Rope Ladder Fiction / Wall to Wall Media) portraying Manchester, *The Dream Lands* (SISTER / Universal International Studios) portraying Margate and *Silent Witness* (BBC Studios Productions) portraying Birmingham. Audiences were entertained with our comedy commissions such as *How Are You? It's Alan* (Partridge) (Baby Cow Productions) portraying Norfolk, *Daddy Issues* (Fudge Park Productions) portraying Stockport and *Man Like Mobeen* (Tiger Aspect / Dice Roll Productions) portraying Coventry. The factual programming showcasing England included *Forensics: The Real CSI* (Blast! Films South) portraying the West Midlands and Cumbria, as *Animal Park Goes Wild* (Endemol Shine UK Ltd) portraying Wiltshire, *Dance Passion* (Northern Town Ltd) portraying Bradford and *Robson Green's Weekend Escapes* (Signpost Productions) portraying different beautiful locations in England.

To represent and portray audiences with content created in Northern Ireland, we broadcast high-quality dramas on network television such as BAFTA-award winning *Blue Lights* (Two Cities Television) and series five of *Hope Street* (Long Story TV), comedies

Leonard and Hungry Paul (Subotica) and *Spinster* (Hat Trick Productions / Gallagher Films) and factual series including *The Titanic Sinks Tonight* and *Farm 999* (both produced by Stellify Media), *Anna Haugh's Big Irish Food Tour* (Below the Radar), *Ride or Die* (DoubleBand Films).

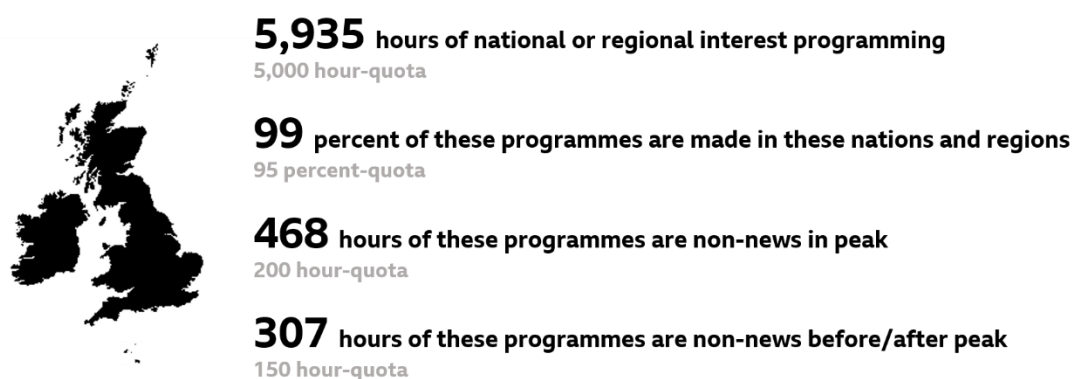
Our programming created in and depicting audiences in Scotland included dramas such as the tenth series of *Shetland* (Silverprint Pictures), *Annika* (Black Camel Pictures) and *The Bombing of Pan Am 103* (World Productions), which won the awards for Director, Sound (Craft) and Original Music Score at the Royal Television Society (RTS) Scotland 2026 Awards. Audiences also watched comedies reflecting Scotland such as the second series of *Dinosaur* (Two Brothers Pictures) and the 2025 Christmas special of *Two Doors Down* (BBC Studios Productions), which won the Comedy Award at the RTS Scotland 2026 Awards. Across 2025/26, we broadcast factual and factual entertainment series reflecting Scottish life including long-running series *Beechgrove* (Tern Television Productions), series three of *Highland Cops* (Firecrest Films), *This Farming Life* (BBC Studios Productions), *Disaster at Sea: The Piper Alpha Story* (BBC Studios Productions) and *Surgeons* (Dragonfly Film and Television Productions).

Our audiences in Wales were represented and portrayed across a range of programmes made in Wales. We broadcast dramas including *Mr Burton* (Severn Screen) and *The Guest* (Quay Street Productions) which won the Drama Award at the RTS Cymru Wales Awards 2025 and included Gabrielle Creevy who won the award for Drama Performance at the same event. We also broadcast comedies – new series *Death Valley* (BBC Studios Productions) and series two of *Mammoth* (BBC Studios Productions). Welsh life was reflected in factual programming including *Bear Grylls – Wild Reckoning* (Tŷ'r Ddraig / The Natural Studios Productions), *BBC Cardiff Singer of the World Gala* (BBC Studios Productions), *Saving Lives in Cardiff* (Label 1 Television West) and *Crimewatch Caught* (BBC Studios Productions).

Programming and services for the nations and regions

The Operating Licence requires the BBC to broadcast a number of programmes of national or regional interest in each calendar year across the national and regional variations (i.e. opts) of BBC One and BBC Two with a high proportion of these programmes made in the nations and quotas for the non-news programming around and in peak time. We met all these quotas. Figure 50 below details these quotas and our performance.

Figure 50: Programming of national and regional interest on BBC One and BBC Two in 2025



Source: Analysis of BBC data

The BBC is also required to broadcast at least 3,900 hours of news of national or regional interest at intervals throughout the day on BBC One, with at least 1,700 hours broadcast during peak viewing time. We broadcast 4,442 hours of this programming throughout the day on BBC One with 1,918 hours in peak.

Additionally, we have Operating Licence conditions and Annual Plan commitments made for 2025/26 for programming for each nation. We detail our performance against these below.

England

An integral part of the BBC's offer to audiences across England comes from the investigative and current affairs content. BBC Local's investigation teams delivered high-profile, impactful journalism across all English regions, bringing locally-rooted stories to national audiences. They've held power to account and investigated wrongdoing and criminality. The stories reported by these investigations teams have included caravan ripoffs¹⁵⁶ (Yorkshire and Lincolnshire), investigations into London locksmiths¹⁵⁷, an NHS trust's treatment of breast cancer patients¹⁵⁸ (North East and Cumbria) and criminals

¹⁵⁶ [Caravan owners felt 'bullied' by holiday parks](#), BBC News, 13 June 2025.

¹⁵⁷ [Secret filming catches locksmith charging 10 times quote](#), BBC News, 30 January 2026.

¹⁵⁸ [Women 'traumatised' by breast cancer treatment at NHS trust](#), BBC News, 28 November 2025.

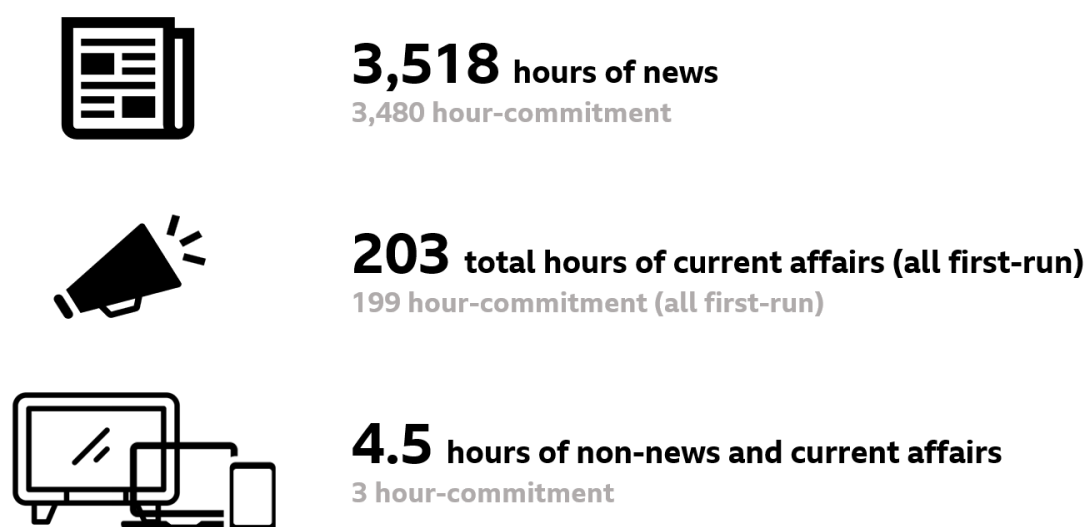
buying haulage firms¹⁵⁹ (Midlands). The stories have been told on across our regional TV news programmes, BBC Local Radio and on our local online news services.

In Yorkshire, BBC local teams partnered with Bradford City of Culture 2025 to get persons in the area involved with activities. We ran two successful initiatives. Bantam of the Opera was run by BBC Radio Leeds by a 50-person choir formed of Bradford City AFC fans, 'the Bantams', who were taught to sing an opera in celebration of City of Culture.¹⁶⁰ New Voices Bradford, UK City of Culture was run by Radio Leeds and hosted by Bradford-born celebrities to find the next 'voice of Bradford'. The winners were given the opportunity to join the BBC team and help with reporting about the year of culture.¹⁶¹

BBC Local TV on BBC One, BBC Two and BBC iPlayer

In 2025/26, we delivered 3,725 hours of programming representing, portraying and serving audiences in England. All of these were first-run and easily discoverable on BBC iPlayer for audiences.

Figure 51: BBC Local TV programming on BBC One and BBC Two in 2025/26



Source: Analysis of BBC data

We met all our news and current affairs commitments for 2025/26 (see Figure 51 above). Our news and current affairs programming was mostly delivered through our regional news programming. Our long-form investigation teams produced eleven films (8 hours in total) as part of the *Politics England* brand. The films covered a broad range of

¹⁵⁹ [Gangs buy haulage firms to steal lorryloads of goods](#), BBC News, 17 November 2025.

¹⁶⁰ [UK City of Culture – Bantam of the Opera](#), BBC.

¹⁶¹ [New Voices Bradford, UK City of Culture](#), BBC.

subjects of interest to audiences such as the inside story of a gold heist, the standards and oversight of safety in nurseries, a cyber-attack on a local council, standards in elderly care homes, an undercover investigation into dubious tactics by holiday park owners and the importation of harmful dogs from abroad.

We also delivered a few hours of non-news and current affairs programming (see Figure 51 above) due to our decision to increase network representation and portrayal of English regions and focus programming on local current affairs. We broadcast episodes of *Our Lives* and coverage of the BBC Children in Need campaign.

BBC Local Radio and BBC Sounds

Figure 52: Original, locally-made programming on BBC Local Radio in 2025/26



Source: Analysis of BBC data

Our 39 BBC Local Radio stations reflect, represent and serve listeners across England with radio output focused on local news provision and conversation which is clearly signposted on BBC Sounds for audiences to discover.¹⁶² Each station met its quota for original, locally-made programming, on average exceeding the quota by 439 hours per station (see Figure 52 above).¹⁶³

This superb programming has not only informed and entertained audiences but has also won prestigious awards. The BBC's Local radio stations performed exceptionally well at the ARIAS. Joe Sim's and Sophie Law's breakfast shows from BBC Radio Bristol and BBC Radio Oxford won the Gold and Bronze awards respectively for best speech breakfast show. Justin Dealey from BBC Three Counties Radio won the Bronze award for hosting the best music entertainment. Chelsey Ward won the Bronze award for Radio Times Moment of the Year after sharing her experiences of racist abuse in Yorkshire on Radio Sheffield. BBC Radio Manchester was awarded Bronze for best social impact for the station's health campaign led by veteran BBC presenter Mike Sweeney. BBC Radio Merseyside won the Silver award for best sports with *Total Sport Merseyside* and the Gold award for the prestigious John Myers Local Radio Station of the Year.

¹⁶² If there is a major local event, we divert from the schedule to give listeners the breaking news in their region. In 2025/26, examples included the Liverpool parade incident or the aftermath of the coach crash in the West Country.

¹⁶³ This figure excludes the smaller stations for BB Radio Guernsey, Jersey and Somerset which have lower quotas as seen in Figure 52.

Local sports remain a staple of our Local Radio offer. BBC Local Radio stations provide local audiences with live audio coverage of their local teams in sporting events like the County Championship cricket, English Football League (EFL), Rugby Premiership and Rugby Super Leagues. We encourage the local communities we serve through phone-in sessions with sports fans and broadcast extension sport coverage in the evenings and at weekend.

Our sport coverage covers the giants and minnows of football, and this year it has covered everything from BBC Radio WM's coverage of Aston Villa's journey into Europe; BBC Radio CWR following Coventry – the Sky Blues being promoted into the Premiership for the first time in twenty five years; and BBC Radio York following York City winning the National League title and getting promoted to League Two. We have also run specials around the Premier League transfer window deadline with this programming being streamed on BBC iPlayer and BBC Sport.

We entered the third year of the Make a Difference initiative. In March 2025 in England and expanded the initiative across the UK with a rollout in Northern Ireland, Scotland and Wales. More information can be found in the Make a Difference case study.

BBC Local Radio has a track record in being the front door for the BBC. *BBC Upload* and *BBC Introducing* are two examples. *BBC Introducing* gives a platform for unsigned musical artists. Local Radio produces 21 *BBC Introducing* shows across a week and in some regions the breakfast show also features an Introducing Track of the week, meaning that these artists are featured at peak listening time. The focus here is less about the music and more about the motivation of the artist. *BBC Upload* started during lockdown in 2020 to give an outlet to spoken word performers who had no outlet for their work at the time. We continue to broadcast the show on a regional basis.

BBC Local has invested in and developed podcasts for BBC Sounds to reach more audiences. BBC Local created a new brand called *Need to Know*, which is an easily discoverable brand on Sounds, telling listeners the key things they need to know about a major news story in the area. Having it as a brand rather than placed on Sounds as a clip makes the content much more discoverable and creates a better onward journey.

We have also created a podcast brand called *In Detail...*, which looks at a major local story in more depth. Under this brand we produced a companion podcast to support the TV series *Inside the Cult of the Jesus Army* and *The Sanctuary*, which revisited the true story of Viraj Mendis, who sought sanctuary at the Ascension Church in Hulme, Manchester in 1986 to avoid deportation. *The Sanctuary* also featured on BBC Radio 4.

Another Local Radio series broadcast on Radio 4 was *Creation of a Teenage Satanist* from *Assume Nothing* brand, which told the story of a teenager who unbeknown to his parents was living a double life on the internet and explored how young people are being drawn

into a dangerous online world. BBC Local has also produced several series that have appeared in the *Crime Next Door* feed, including *The Cop*, *The Kidnap and the Killer*, which told the story of the kidnap and murder of Leslie Whittle, and *When a Catfish Kills*.

During 2025/26, BBC Local also collaborated with other divisions in the BBC to increase the awareness and reach of BBC content with audiences. As part of the BBC's Scam Safe Week, BBC Local teamed up with *Morning Live* on BBC One, to give people practical tips on how they could avoid scammers.

As local sport is important to our audiences, we intensified our commitment to this offer. This year BBC Local launched a series of Club Feeds on BBC Sounds, which meant that fans of football teams no longer had to go searching for content on Sounds, but received a push notification alerting them to the fact that new content was there. BBC Local also ran a pilot using AI, which provided a short football bulletin around a dedicated club. Teams featured in the pilot included Liverpool, Newcastle United, Aston Villa, Plymouth Argyle and Southampton – Southampton proved to be the most popular which is in part down to the frequent provision of new content including exclusive manager and player interviews, post-match reactions and breaking news.

BBC Local Online

Our 39 local multimedia hubs provide consistent high-quality and easily discoverable news to our online audiences across England via the BBC News website and News app.

We continue to work with our colleagues in BBC News to actively promote relevant local stories onto the frontpage and various specialist sections of the BBC News website and app. The BBC News app provides a 'local slice' for signed-in users, displaying top local stories prominently. Across 2025/26, we have built on the growth in online news stories produced by our local teams. Driving journalistic depth is a real focus with our local investigations team, regularly publishing insightful journalism to local indexes.

We have ensured relevant stories are promoted on the frontpage of both the BBC News and Sport website and app. We have a local slice on the frontpage of the BBC News app so logged-in users are surfaced local stories. On sport, increasing personalisation ensures relevant sport stories are served to users.

We have provided approximately 82,000 online stories in 2025/26 focused on our 45 index areas across England, the Channel Islands and the Isle of Man.¹⁶⁴ We have also provided a comprehensive Sport Online service with increased coverage of the EFL, alongside rugby union, rugby league and our award-winning County Cricket live coverage. BBC Radio Northampton has offered extensive coverage of Northampton

¹⁶⁴ Analysis of BBC Local online data.

Saints Rugby Football Club, with a mix of live match commentary, regular reporting, interviews and the station's weekly programme, *The Saints Show*.

Northern Ireland

BBC One Northern Ireland, BBC Two Northern Ireland and BBC iPlayer

In 2025/26, we broadcast 751 hours of programming that represented, portrayed and served audiences across BBC One Northern Ireland and BBC Two Northern Ireland, which is 11% higher than our commitment. 550 of these hours were first-run. We published all these programmes on BBC iPlayer so audiences in Northern Ireland could discover and watch them at any time.

Figure 53: News and current affairs programming on BBC One Northern Ireland and BBC Two Northern Ireland in 2025/26



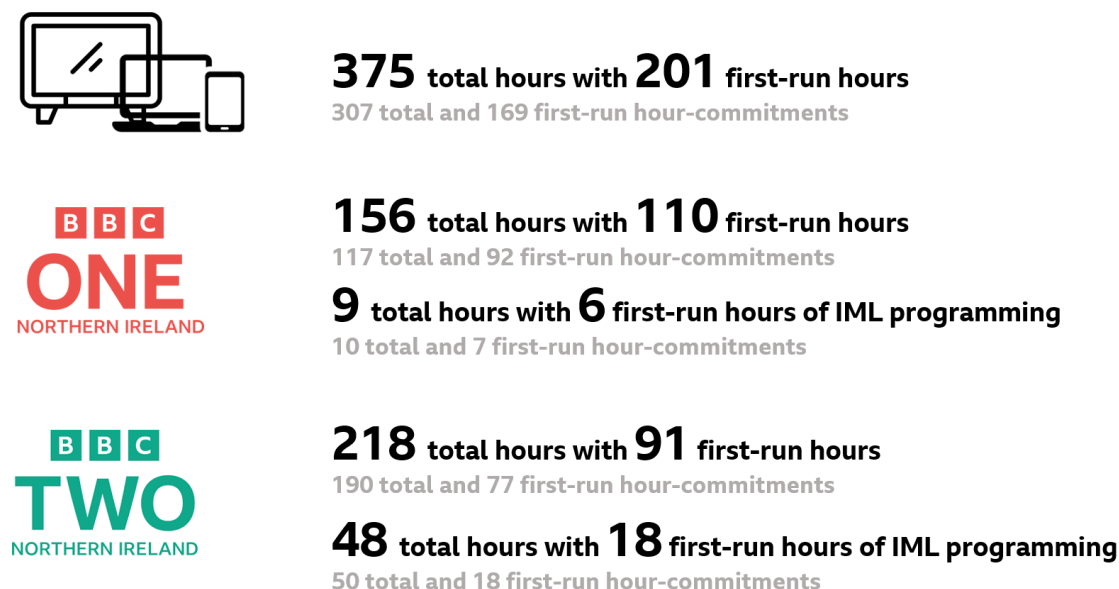
Source: Analysis of BBC data

We informed audiences in Northern Ireland through our news programme *BBC Newsline* broadcast during weekday afternoons and evenings and in the evening on the weekend. As seen in Figure 53 above, we achieved our news commitment on BBC One Northern Ireland. We also achieved our news and current affairs quota on the channel, broadcasting 40 more hours than the quota requires.

BBC Northern Ireland produced a number of locally relevant current affairs programmes delving into the issues affecting Northern Ireland including *Nolan Live*, *Spotlight*, *Sunday*

Politics and *The View* providing coverage and analysis on events at Stormont and Westminster. We met our current affairs commitments for 2025/26, delivering 10% more hours.

Figure 54: Non-news and current affairs programming on BBC One Northern Ireland and BBC Two Northern Ireland in 2025/26



Source: Analysis of BBC data. Notes: IML denotes indigenous minority language

We broadcast more non-news and current affairs programming in 2025/26 than planned. The increase in this performance was driven by some programme deferrals from the previous financial year and an increase in scripted content commissioning reflecting the strategic shift in BBC Northern Ireland's commissioning and more effective use of repeats.

These programmes covered several non-news and current affair genres, including arts, comedy, drama, indigenous minority languages, factual, factual entertainment, film, music performance and sport. These programmes were easily discoverable on BBC iPlayer.

BBC Northern Ireland TV reflected the region's diversity, showcasing people, places, talent and stories. Audiences enjoyed returning series such as *House of the Year* (BBC Northern Ireland Factual) which took audiences into the some of the most striking properties in Northern Ireland. We broadcast factual series such as *The Crime I Can't Forget* (Green Inc Film & Television / Rare TV) recalled the cases that had left a lasting impression on journalists and detectives, *Jane Rea's Bloomin' Wild* and *Plough On!* (both produced by Below the Radar TV). Comedy series *The Blame Game* (Moondog Productions) returned with its panel of resident and guest comedians.

Audiences were also entertained by new commissions such as *Principal Ballerina* (Ronin Films) as part of the True North series telling the story of Northern Irish dancer Melissa Hamilton, *Farm 999* (Stellify Media) exploring emergency situations in rural settings and *Girl Fight* (Below the Radar TV) following female Mixed Martial Arts fighters based at a mixed martial arts gym in Ballymena.

Other TV programmes explored modern life and community diversity in Northern Ireland. *Born in Belfast: A Hip-Hop Story* (Republic of Story / Lindsay Entertainment Group) told the story of how the genre found a home in Belfast with interviews from local artists and *Ceolta* (Sonas Productions) showcased the region's diverse musical landscape and traditions. *Nollaí* (Taunt Studios), an animated Christmas film, followed a young Irish deer on a journey of self-discovery.

Audiences were also entertained by the live sports coverage on BBC Northern Ireland channels. The GAA All Ireland Final was broadcast in July 2025 as well as live Ulster rugby and Northern Ireland men's international football fixtures. Viewers were also entertained by our coverage of the North West 200, the largest outdoor sporting event in Northern Ireland.

As part of BBC Northern Ireland's TV output, we offer Irish and Ulster-Scots programming. This included *Oul Treasures* (Below the Radar), *Abandoned Ulster* (NPE Media) and *Tubaiste sa Phorthach* (Clean Slate Television). Our lower than planned total and first-run indigenous minority language programming resulted from a production schedule delay in the second season of *Crá* and rescheduling series four of *The Band* until July 2026 to coincide with USA 250 celebrations. This series of *The Band* follows local bands and musicians as they travel to the USA and Canada and will complement other BBC Northern Ireland programming linked to the United States' Semiquincentennial.

Programmes reflecting and portraying audiences in Northern Ireland made in Northern Ireland performed particularly well with them. 26% of audiences in Northern Ireland watched *Blue Lights* (in comparison to 8% of UK audiences), 14% watched *Confessions of a Killer* (compared to 2% of UK audiences) and 12% of them watched *Ronan Keating and Friends: A New Year's Eve Party* (versus 7% in the UK).¹⁶⁵

¹⁶⁵ BARB As Viewed. Data extracted from 30 March 2025 to 29 March 2026.

Figure 55: News and current affairs programming on BBC Northern Ireland radio stations in 2025/26



Source: Analysis of BBC data

BBC Northern Ireland refreshed the weekday schedule on Radio Ulster/Foyle in May 2025 coinciding with the 50th anniversary year of Radio Ulster and Radio Foyle,¹⁶⁶ whilst continuing to provide a distinctive and popular mix of programmes. Most of the stations' output remains speech-based, combining news, current affairs and listener-led discussion programmes. It also included specialist music programmes, community-based outside broadcasts from across Northern Ireland and indigenous minority language programming.

In July 2025, Ofcom approved the reduction in Radio Foyle's news and current affairs hourly-quota to 710 hours noting that the BBC must adapt to audiences' media habit and deliver content that audiences want.¹⁶⁷

We continued to inform audiences in Northern Ireland about recent events in their communities with Radio Ulster and Radio Foyle's news and current affairs programming. This included *Good Morning Ulster* (which won the Silver award at the ARIAS for best speech breakfast show), *North West Today*, *Talkback*, *The Nolan Show* and *Evening Extra*, which under the schedule changes is now a dedicated news hour each weekday evening focusing on the latest news and breaking stories. Audiences have responded well to the changes. Whilst we cannot provide RAJAR data due to the station's small sample size, the number of BBC Sounds listening to *North West Today* increased by 3% year-on-year

¹⁶⁶ [Vinny and Cate join BBC Radio Ulster's new look daytime schedule](#), BBC Media Centre, 21 March 2025.

¹⁶⁷ [Changes to BBC Radio Foyle and BBC Asian Network: Statement on BBC's request to change its Operating Licence](#), Ofcom, 31 July 2025.

compared with 2024/25.¹⁶⁸ The programme was extended from 30 minutes to an hour in January 2024.¹⁶⁹

Our entertainment and music shows delighted audiences across Northern Ireland. This programming included a new mid-morning weekday programme hosted by Vinny Hurrell and Cate Conway, an extended afternoon show hosted by Connor Phillips, Hugo Duncan's country music request programme and new presenters in other programme slots on weekday evenings and at weekends.

Our specialist music output showcases the musical talent in Northern Ireland. It helps to profile different types of music and increase the accessibility. Our programmes in this area included *Folk Club*, *Sounds Sacred*, *Classical Connections* and *Blas Ceoil*. These featured orchestral music, folk, jazz, rhythm and soul including some performances commissioned by BBC Northern Ireland.

We brought the BBC closer to local communities with a series of outside broadcasts including regional broadcasts of *The GAA Social*, Hugo Duncan's country music programme, *BBC Sing!* and *Your Place and Mine*. We also provided coverage of the Stendhal Festival in County Londonderry and the Belfast Marathon.

BBC Northern Ireland and Libraries NI celebrated Book Week's 10th birthday with a range of bespoke content, including news reports, features and a series of short digital films across different BBC platforms. The Ulster Orchestra (the BBC's orchestra in Northern Ireland) delivered performances for local and BBC network radio, including a concert with Queen's University, Belfast.

Our local sports programming on Radio Ulster and Foyle included coverage of major sporting fixtures including local and international soccer, GAA, Ulster rugby and the North West 200. We also ensured audiences could listen to sports content on BBC Sounds.

We further enhanced our BBC Sounds proposition. *The GAA Social* and *The Ireland Rugby Social* podcasts helped reach wider audiences and engage them with the sports. Under the brand *Assume Nothing* we published *The Stormont Spy Ring* series detailing its investigation into the alleged Irish Republican Army spying operation inside the Northern Ireland Assembly. We published *Borderland – UK or United Ireland* which explored differing views on the constitutional future of Northern Ireland and regularly updated episodes of *The State of Us*, providing news insights and analysis about news stories in Northern Ireland.

¹⁶⁸ Analysis of BBC Sounds data.

¹⁶⁹ [Radio Foyle's extended North West Today to air from Monday](#), BBC News, 11 January 2024.

We have worked with colleagues to ensure that BBC Radio Ulster and Foyle programmes are more easily discoverable on the BBC Sounds app seeking to profile their range and relevance.

In 2025/26, around 85,000 weekly active accounts listened to BBC Northern Ireland content on BBC Sounds with successful regular titles including *Assume Nothing*, *The Nolan Show*, *The Mystery Of...*, *Crime Next Door* and *Good Morning Ulster*.¹⁷⁰ Audiences were massively entertained by our podcasts across 2025/26 such as *Assume Nothing* which received 4 million requests, *Crime Next Door* receiving 969,000 requests, *The Mystery Of...* receiving 887,000 requests and *Storytellers* receiving 773,000 requests.¹⁷¹

Information on our indigenous minority language programming, including Irish and Ulster-Scots, can be found in Public Purpose 2.

BBC Online Northern Ireland

We have published dedicated and locally-focused, relevant news content from across Northern Ireland, making use of specialist and area-based correspondents. We have made continuing use of audience data to inform the development and delivery of our online news offering, seeking to develop its appeal with different audiences.

We continue to ensure that our content is easily discoverable and widely promoted, including its availability on digital platforms and devices. Our developing news presence on YouTube contributes to reaching and engaging with different audiences and our indigenous minority language content retained its breadth and profile within the schedule and more widely.

Audiences in Northern Ireland and across the UK have enjoyed our extensive coverage of local sports fixtures and tournaments with an enhanced digital presence. There has been a 29% increase in accounts accessing sport content made by Northern Ireland.¹⁷² Our work on enhancing our existing digital sports' resources work is ongoing and its impact is evident in audience totals for digital sports content/services in Northern Ireland.

We livestreamed sports events on the BBC Sport Northern Ireland website and BBC iPlayer. This included approximately 220 live sporting fixtures or events, bespoke podcasts for the North West 200 and reports from The Masters and about Rory McIlroy's success.

¹⁷⁰ Analysis of BBC Sounds' data.

¹⁷¹ Analysis of BBC Sounds' data.

¹⁷² Analysis of BBC data.

Scotland

BBC One Scotland, BBC Scotland and BBC iPlayer

In 2025/26, we provided audiences with 2,577 hours of programming representing, portraying and serving Scottish audiences across BBC Scotland channels. 1,100 of these hours were first-run. We published all these programmes onto BBC iPlayer giving our Scottish audiences every opportunity to watch. BBC Scotland delivered exceptional programmes across 2025/26 reflected in performance with audiences and winning 19 awards gaining top spot across most categories at the RTS Scotland 2026 Awards.

Figure 56: News and current affairs programming on BBC One Scotland and BBC Scotland in 2025/26



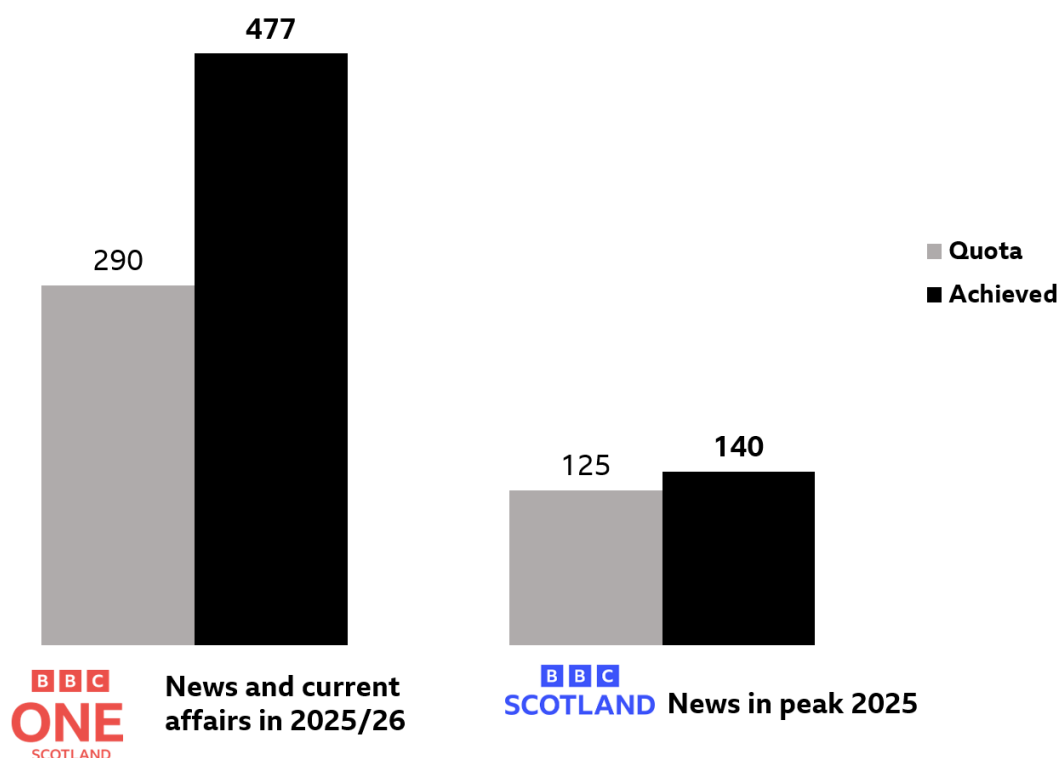
Source: Analysis of BBC data

Our news coverage kept audiences in Scotland abreast of the most recent news stories. *Politics Scotland* provided news and analysis on the big political events Holyrood and Westminster, whilst *Reporting Scotland* is broadcast throughout the day reporting big news stories across Scotland to audiences. *Reporting Scotland* won the award for News at the RTS Scotland 2026 Awards and journalist Sally Magnusson, who stepped down from presenting *Reporting Scotland* in 2025, won the RTS Scotland Outstanding Achievement Award at the ceremony.

Our current affairs programming also kept audiences informed. They enjoyed our flagship current affairs programme *Disclosure*, watching decision-makers and prominent members of communities in Scotland answering the community's questions in *Debate Night* and getting analysis of major news stories in Scotland through *Scotcast*. *Disclosure – Care Home Undercover* investigation won the award for Current Affairs at the RTS Scotland 2026 Awards.

We met all the news and current affairs commitments apart from broadcasting 25 first-run hours on BBC One Scotland, missing the commitment by 4 hours (see Figure 56 above). This was due to rescheduling and our election coverage ending earlier than expected.

Figure 57: Hourly performance against BBC Scotland TV news and current affairs quotas



Source: Analysis of BBC data

In 2025/26, we met the Operating Licence quotas news and current affairs conditions (see Figure 57 above), surpassing BBC One Scotland's quota by 64% and BBC Scotland's news quota by 12%.

In August 2024, Ofcom approved the BBC's request to reduce BBC Scotland's peak time news quota to 125 hours.¹⁷³ The Operating Licence change was made so that the BBC could better serve audiences in Scotland with stronger news and current affairs programming with more local reporting across multiple platforms. *Reporting Scotland News at 7* is broadcast for 30 minutes each weekday on BBC Scotland at 7pm. There have been slight improvements on *Reporting Scotland News at 7*'s average audience (up about 5,000 since *The Nine* in 2024).¹⁷⁴ We are working on ways to engage the overall reach for BBC Scotland News engaging lighter viewers. We also continue to broadcast extended *Reporting Scotland* episodes such as around the World Cup qualifiers and

¹⁷³ [Statement: BBC Scotland channel news provision](#), Ofcom, 6 August 2024.

¹⁷⁴ BARB As Viewed.

Glasgow city centre fire. *Scotcast* continues to perform well across all platforms including more than 440,000 plays on BBC Sounds across 2025/26.¹⁷⁵

Figure 58: Non-news and current affairs programming on BBC Scotland TV channels in 2025/26



Source: Analysis of BBC data

Audiences had the opportunity to watch non-news and current affairs programming on BBC Scotland TV channels and BBC iPlayer. These programmes covered a broad range of genres including arts and music, comedy, drama, entertainment, factual, factual entertainment, film, hobbies / leisure, religion / belief and sport.

Audiences watched our new distinctive titles *The Catfish Next Door* (STV) and *The Rise and Fall of Michelle Mone* (Rogan). We also broadcast returning favourites including the second season of *Dinosaur* (Two Brothers Pictures), *Paramedics on Scene* (Firecrest Films), *The Firm* (STV), *This Farming Life* (BBC Studios Productions), *Highland Cops* (Firecrest Films) and *Scotland's Home of the Year* (IWC) which won the Daytime Award at the RTS Scotland 2026 Awards. Coverage of TRNSMT music festival was also broadcast on BBC Scotland TV channels and BBC iPlayer in the summer. We met all our non-news and current affairs programming commitments for 2025/26 (see Figure 58 above).

Programmes reflecting and portraying audiences in Scotland performed particularly well with them. 25% of Scottish audiences watched *The Celebrity Traitors* (in comparison to 23% of UK audiences), 20% of Scottish audiences watched *The Traitors* (compared to 19% of UK audiences), 16% of them watch *Shetland* (versus 10% in the UK) and 14% watched the *Two Doors Down Christmas Special* (versus 5% in the UK).¹⁷⁶ The Scotland versus Denmark UEFA World Cup qualifier in November 2025 also performed well with

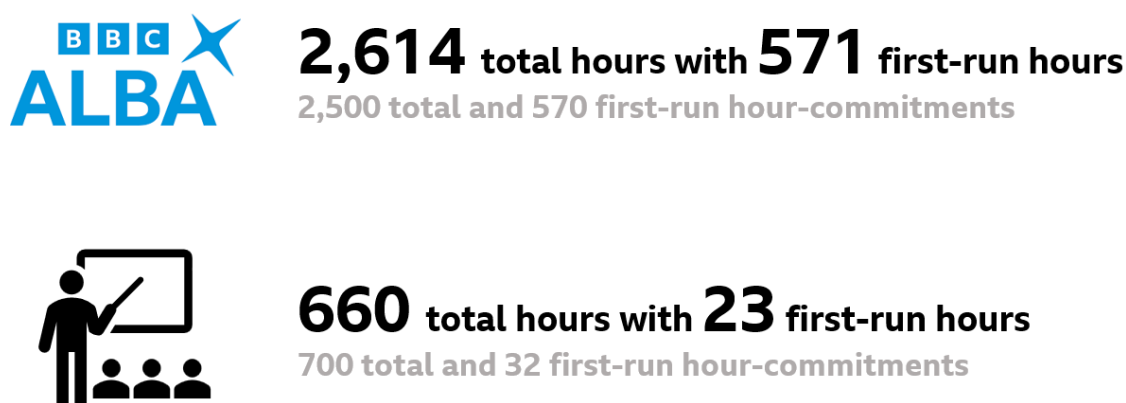
¹⁷⁵ Analysis of BBC Sounds' data.

¹⁷⁶ BARB As Viewed. Data extracted from 30 March 2025 to 29 March 2026.

16- to 34-year-olds in Scotland. *Sportscene*'s coverage of the game won the Live Event Award at the RTS Scotland 2026 Awards.

BBC ALBA and BBC iPlayer

Figure 59: Non-news and current affairs programming on BBC ALBA in 2025/26



Source: Analysis of BBC data

BBC ALBA remains a service dedicated to broadcasting Scottish Gaelic programming showcasing a range including children's, comedy, current affairs, drama, education, entertainment, factual, factual entertainment, music and events, news, weather and sport.

BBC ALBA continued to deliver a content offer for young audiences and children that featured new writers, talent and production including new short-form series *Brunch le Abigail* (Moja), short dramas and documentaries broadcast across Europe in partnership with the European Broadcasting Union,¹⁷⁷ *Patagonia* (Caledonia TV) following a road trip across South America and season two of *Glan Fhèin* (The Comedy Unit).

We continued to use bilingual titles to allow easier discovery of BBC ALBA content. For example, *Cuantan Caochlaideach / Seas in Motion* and *Rudan Beaga Bòidheach / Life's Little Things*. BBC ALBA programmes appeared on various rails including *Hebridean Baker – Nordic Islands* on Globetrotting Gourmets rail and *Sona* on Body Focus rail. Sport titles including games from Italian Serie A league also featured on rails.

We also showcased cultural events and musical festivals happening across Scotland. We recorded performances from Celtic Connections and Òran Ùr and broadcast and published these recordings on episodes of *Serim*. Audiences could watch live broadcasts of Belladrum throughout the weekend and sets published on BBC iPlayer. During the

¹⁷⁷ [Short films for young people / Fiolmaichean goirid do dh'òigridh](#), BBC.

Mòd, we broadcast live programming each evening on weekdays with mixture of highlights and live coverage of the three main competitions throughout the week.

Information on Scottish Gaelic learning can be found in Public Purpose 2.

BBC Radio Scotland, BBC Radio nan Gàidheal and BBC Sounds

Figure 60: News and current affairs programming on BBC Radio Scotland in 2025/26



Source: Analysis of BBC data

Our BBC Scotland radio services broadcast output reflecting, representing and serving listeners in Scotland with programming from a range of genres. Our Radio Scotland and Radio nan Gàidheal content was easily discoverable on BBC Sounds, through the 'From Scotland' rail.

On BBC Radio Scotland, we offered over 3,000 hours of news and current affairs programming (see Figure 60 above), 19% above the Operating Licence quota. Audiences could listen to comprehensive news coverage from *Radio Scotland Breakfast*, *Mornings*, *Lunchtime Live* and *Drivetime*.

Audiences enjoyed Radio Scotland's musical programming including flagship folk programme *Travelling Folk*, the very best of Scottish dance music with *Take the Floor*, *Get It On with Bryan Burnett* and live sessions and archive performance from audience's favourite artists in *The Quay Sessions* recorded from the BBC Scotland's headquarters in Pacific Quay. We also broadcast coverage of Burns Night and Hogmanay, BBC Introducing's Scottish Act of the Year and BBC Radio Scotland's Young Classical Musician of the Year in June 2025.

Radio Scotland listeners also tuned in for high-quality sports coverage. The station's coverage of the UEFA World Cup qualifier between Scotland and Denmark won the Silver award at the ARIAS for Radio Times Moment of the Year.

Listeners on Radio nan Gàidheal receive news and current affairs content in Scottish Gaelic throughout the weekday starting with *Aithris na Maidne (The Morning Report)*, broadcast between 7:30am and 9am, and *Aithris an Fheasgair (The Afternoon Report)* broadcast between 5pm and 5:30pm. We also deliver live bulletins as part of the weekend schedule.

Radio nan Gàidheal also broadcast programming from musical festivals such as Celtic Connections, the Royal National Mòd, the Royal Edinburgh Military Tattoo, Belladrum, Under Canvas and HebCelt.

We invested in high-impact podcasts for BBC Sounds that would reach audiences beyond those in Scotland. Our commitment to high-impact podcast production for BBC Sounds continued to deliver strong results, with successful titles including *Crime Next Door* commissions *The Ballad of Big Mags* and *The Vanishing Cyclist*, alongside *Matched with a Predator*, *Hunting the Whisky Bandits* and *Inside Murder Trial 2: Girl in the River*.

Throughout 2025/26, we progressed with our radio visualisation project. We used our visualised studio for our sports magazine programme *Spòrs na Seachdain* and daily news programme *Aithris na Maidne*. We also successfully delivered entertainment series *Fad Botal Fion*, where three women ponder a variety of topics while drinking a bottle of wine, and entertainment) and *Fonn*, a programme showcasing modern Celtic music from Scotland and Ireland.

In 2025/26, approximately 137,000 weekly active accounts listened to BBC Radio Scotland content on BBC Sounds (19% higher than 2024/25) with successful regular titles including *Sportsound*, *Off the Ball*, *Crime Next Door*, *Mornings* and *Good Morning Scotland*.¹⁷⁸ Our podcasts continue to be successful across 2025/26 with *Crime Next Door* receiving 1.8 million requests, *Inside Murder Trial* receiving approximately 998,000 requests, *Scottish Football Podcast* receiving around 955,000 requests and *Breaking the News* receiving 913,000 requests.¹⁷⁹

BBC Online Scotland

In 2025/26, discoverability of Scotland news content continued to be strengthened through prominent Scotland and ALBA categorisation across the BBC News app and website. Signed-in users could personalise their experience by setting their postcode or hometown to receive relevant local news, as well as choosing to follow other areas of interest.

The BBC News front page continues to feature a dedicated News from Scotland section highlighting top Scottish stories and linking through to the main Scotland news page. Scotland-specific news alerts to signed-in users are now embedded into day-to-day workflows, supporting timely reach for major stories and improving engagement with audiences across Scotland.

During the Scottish election, audiences could use their postcode to easily find information relevant to their own constituency or region. Through coordinated

¹⁷⁸ Analysis of BBC Sounds' data.

¹⁷⁹ Analysis of BBC Sounds' data.

cross-BBC collaboration we surfaced Scotland coverage during major shared news moments, such as Donald Trump's visit to Scotland and the UK.

Live pages continued to be a core part of the Scotland digital news offer, providing audiences with a consistent destination for fast-moving and high-impact stories by bringing together live reporting, analysis, explainers, images and video in one place. This approach has been demonstrated during the year through coverage of major breaking news incidents (for example the Glasgow Central Station fire), as well as the use of daily live pages during the Scottish election campaign to reflect developments, reaction and analysis throughout the day.

Alongside this, explanatory journalism remains central to the online offer, including the piloting of BBC Verify content produced from Scotland to help audiences understand complex issues and assess claims, particularly during election and budget coverage.

Within sport online we have delivered more live pages across a range of sports, team pages for Scottish Premiership clubs and topic pages for Scottish rugby, Scottish Championship Women's Football and the national football teams as well as insightful journalism and interactive elements. We also focused on off-platform prominence, such as YouTube, for Sport digital content.

Wales

BBC One Wales, BBC Two Wales and BBC iPlayer

In 2025/26, we broadcast 736 hours of programming that represented, portrayed and served audiences in Wales, which is 10% higher than our commitment, across BBC Wales TV channels. 566 of these hours were first-run and all programmes were published onto BBC iPlayer to make them easily discoverable particularly for our Welsh audiences.

Our Welsh audiences were updated on the latest news stories through our BBC Wales news programmes with *BBC Wales Today's* daily reports, *Election Debates* and *Welsh First Minister's Questions* covering Senedd Cymru proceedings. We offered more hours of news than we committed to, particularly on BBC Two Wales (14 hours more than we committed). We also achieved our news and current affairs quota, delivering 36 more hours on BBC One. See Figure 61 below on our news and current affairs programming.

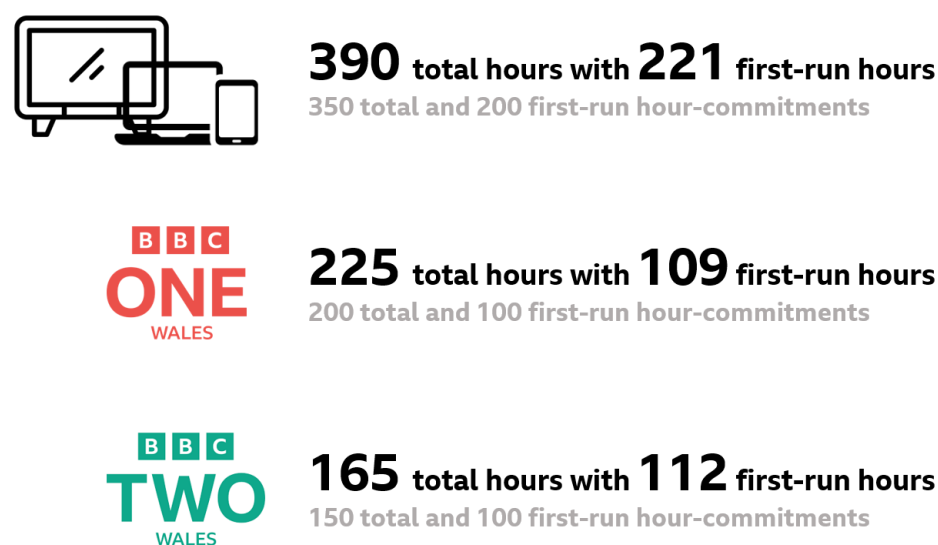
Figure 61: News and current affairs programming on BBC One Wales and BBC Two Wales in 2025/26



Source: Analysis of BBC data

Audiences watching BBC Wales' current affairs programming were kept informed, saw politicians and decision-makers being held to account and understood how issues were affecting persons across Wales through weekly episodes of *Politics Wales* and *Walescast*, as well as editions of *BBC Wales Investigates*.

Figure 62: Non-news and current affairs programming on BBC One Wales and BBC Two Wales in 2025/26



Source: Analysis of BBC data

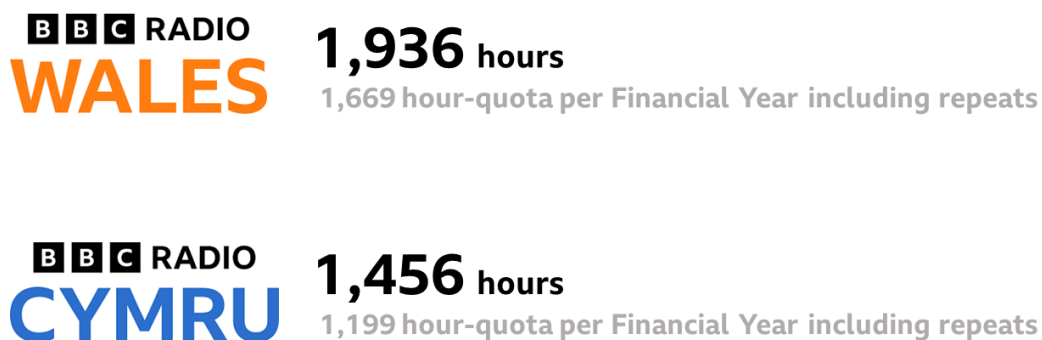
We met all our non-news and current affairs programming commitments for 2025/26 (see Figure 62 above). This covered a range of genres throughout 2025/26 including comedy, drama, entertainment, factual, music and sport. Audiences watched our new distinctive titles such as *Mr Burton* (Severn Screen) and *Death Valley* (BBC Studios Productions) and were entertained with returning favourites including *SOS Extreme Rescues* (Darlun), *Saving Lives in Cardiff* (Label1 Television West) and *Crash Detectives* (BBC Cymru Wales News and Current Affairs).

In June 2025, we had a special season, Celebrating Merthyr, celebrating the 200th anniversary of the town's Cyfarthfa Castle and the history, culture and people of Merthyr Tydfil. We broadcast episodes with Welsh actors, comedians and writers such as Ruth Jones, Steve Speirs and Kiri Pritchard-McLean participating in the celebrations.

Programmes reflecting and portraying Welsh audiences performed particularly well with them. *Death Valley* (BBC Studios Productions) reached 13% of viewers in Wales, compared with 7% of viewers across the UK.¹⁸⁰

BBC Radio Wales, BBC Radio Cymru and BBC Sounds

Figure 63: News and current affairs programming on BBC Wales radio stations in 2025/26



Source: Analysis of BBC data

Throughout 2025/26 and across our BBC Wales radio stations, audiences were informed and entertained with a variety of programmes. The 'Local to Me' rail helped listeners find BBC Radio Wales and Radio Cymru content easily discoverable on BBC Sounds.

Radio Wales provided comprehensive news and political coverage throughout 2025/26 on *Radio Wales Breakfast*, *The Phone In*, *Radio Wales Drive* and its political strand *Sunday Supplement*. One of the highlights in 2025/26 was *The Phone In*'s six-week series of leader hotseat specials with all six political parties.

Radio Wales provided live coverage from the Tafwyl Music Festival and Hay Festival. At the Hay Festival, we broadcast our key arts and literature shows *The Aberystwyth Book*

¹⁸⁰ BARB As Viewed. Data extracted from 30 March 2025 to 29 March 2026.

Club, *Radio Wales Arts Show*, *Books that Made Me* with Lucy Owen and a special literature-themed edition of our religion strand *All Things Considered*. We also broadcast from the Royal Welsh Show with presenters on site bringing all the colour and atmosphere from the show to the daytime audience.

Radio Wales marked the Richard Burton centenary with a season of themed content, including the documentary *Richard Burton: His Words* and, in partnership with Swansea University, a broadcast of the 2025 Richard Burton Lecture, featuring his daughter Kate Burton and granddaughter Charlotte Burton discussing their family relationships and his legacy. This *Radio Wales Arts Show* special has been made available on Sounds for a year. We also covered community events and broadcast interviews with actors Matthew Rhys and Steffan Rhodri exploring Burton's legacy.

We offered audiences coverage of Welsh sport, culture and events in locations across Wales. Our Summer of Welsh Sport extensively covered the Women's Rugby Union World Cup 2025 and the Welsh women's participation at the UEFA Women's Euro 2025.

Radio Wales created Sounds mini-brands including *My Welsh Life*, *Wales Talks* and *Wales Election 2026* to enable its contents on BBC Sounds to be more discoverable.

We also delivered a range of content on Radio Cymru. The station's bulletins and news programmes – *Dros Frecwast*, *Dros Ginio* and *Post Prynhawn*, have covered all major domestic and international stories throughout 2025/26. Debate programme *Hawl i Holi* and podcast *Gwleidydd* provided political insight, with the latter increasing to a weekly offering in the months running up to the Senedd elections.

Heledd Cynwal's programme was launched in March 2025 on Radio Cymru. The show entertains listeners with music and chat on Sunday mornings has steadily increased its digital reach on BBC Sounds over the first year of transmission.

Radio Cymru's listeners tuned in for content from Eisteddfod in Wrexham and coverage of the Royal Welsh Show. We also provided extensive coverage of Eisteddfod yr Urdd, Gwyl Cerdd Dant and the Young Farmers Eisteddfod.

BBC Radio Cymru 2 continues to offer a Welsh-language music-based schedule offer for younger listeners and those less fluent in speaking Welsh. We also broadcast live coverage of the Tafwyl Music Festival in June 2025. Radio Cymru 2 was also the exclusive host broadcaster of Gŵyl Triban, part of the Urdd youth festival. In addition to Tafwyl and the Urdd, Radio Cymru 2 has also worked with internal and external partners such as the *Strictly Come Dancing* team and the Football Association of Wales to increase our profile and reach with the target audience.

Throughout 2025/26 we built our BBC Sounds offer making the most of audio visualisation. BBC Radio Wales' main sport podcasts, *Scrum V* and *Feast of Football*, are visualised while we have begun work on creating visualised podcast formats for arts and comedy programmes.

Audio visualisation has enabled us to be more reactive and creative with our daily social media content offer. Radio Cymru's BBC Sounds figures have continued to grow steadily throughout the year, through podcast success with the umbrella brand *Lleisiau Cymru*, *Gwleidydd* and a new Tudur Owen podcast. Also, there was a smart speaker campaign during the year along with a push to repurpose linear content for a digital audience.

In 2025/26, we curated content daily for the Wales Rail helping contribute to over 75,000 weekly active accounts listening to BBC Wales content on BBC Sounds (12% higher than 2024/25) with successful regular titles including *Fool's Gold*, *Crime Next Door*, *Radio Wales Breakfast*, *Radio Wales Sports* and *Making a Fugitive*.¹⁸¹ Our podcasts continued to be successful across 2025/26 with *Fool's Gold* receiving approximately 1.6 million requests, *Crime Next Door* receiving approximately 864,000 requests and *Making a Fugitive* receiving around 630,000 requests.¹⁸²

BBC Online Wales

Across 2025/26, we strengthened our digital services for Welsh audiences. BBC Wales Sport restructured its team and introduced new roles to deliver a more digitally focused offer, almost doubling audience engagement to an average of 2.5 million accounts across the suite of BBC digital products.¹⁸³ This includes live pages, team habit pages, match previews and reports, news stories, features, dedicated football club feeds on BBC Sounds, and a range of narrative and news podcasts.

We introduced new digital formats for live international football, including an extended iPlayer version after the linear broadcast and an AI-enhanced match-view stream with added in-game infographics. We also piloted daily AI-generated football bulletins on BBC Sounds and expanded football habit pages, helping turn fandom into routine. By giving supporters a consistent, relevant home for the teams and competitions they follow, we create a clear reason to return to BBC Sport.

A sharper focus on social platforms for younger audiences also paid off, with our *Scrum V* rugby content generating 2.6 million TikTok views.¹⁸⁴

¹⁸¹ Analysis of BBC Sounds' data.

¹⁸² Analysis of BBC Sounds' data.

¹⁸³ Analysis of BBC data.

¹⁸⁴ Analysis of TikTok platform.

Case study – The Make a Difference Awards

The Make a Difference Awards are an annual opportunity to celebrate the unsung heroes in our communities across the UK. The campaign started as a community programme on each of our BBC Local Radio stations during the COVID-19 pandemic in 2020 to connect local communities, with the first awards ceremony in 2022.

In February 2025, the campaign was rolled out across all the nations. Every National and BBC Local Radio station launched the search for community heroes ranging from volunteers to fundraisers and from great neighbours to amazing animals.

The public were given a month to nominate, in eight different categories, the people within their communities who help make life a little better. There has been active engagement from the public. The 2026 nomination-window has closed with a record number of nominations, 31% more than the last year.

The nominations go through two rounds of judging before finding four finalists in each category, who attended the award ceremonies in September.

Throughout the summer all our radio stations started revealing all their finalists and celebrating their amazing stories. While many of these stories can be emotional and, in some cases, born from tragedy – they have hope, resilience and a desire to make things better as a result. Across our combined network of Nations and English regions radio stations, digital platforms and evening TV news programmes we are telling around 1,200 new stories each year.

On England Local Radio stations, we have a four-hour Make a Difference programme broadcast on all 39 stations each Sunday afternoon to celebrate our hundreds of award winners and finalists. In addition, we have significant support from network programmes such as *BBC Breakfast*, *Morning Live* and *The One Show*.

Throughout September each radio station host their award ceremony in prominent venues in the community. Ceremonies are hosted in venues such as York Racecourse, the Falmouth Maritime Museum and BBC venues including Blackstaff Studio A in Northern Ireland, Cardiff Hoddinott Hall and Pacific Quay headquarters in Scotland. These events are a chance for the radio station to bring together and celebrate and the community they serve creating a real sense of recognition and bonding.

As the Awards are continuously growing in profile – the BBC can create a truly local celebration but can also shine a national light on some of these amazing people.

Diversity & Inclusion

The BBC is committed to ensuring the breadth of the UK is authentically reflected and represented in our workforce, culture and output. This includes strengthening representation and portrayal across protected characteristics, as well as socio-economic background and geography, so that we better serve all audiences across the UK. We have strengthened our commitment to representing and portraying our audiences in our content through our updated Diversity Commissioning Code of Practice,¹⁸⁵ founded on our Creative Diversity Inclusive Production Principles introduced last year, which embed equity and accessibility throughout the production process.

We publish two annual reports at the end of the financial year to inform our delivery of representation and portrayal. The Commissioning Report details how the BBC worked with producers, developed creatives and guaranteed both the BBC and our suppliers embedded representation and inclusion in commissioning for TV, radio and online for the network and nations.¹⁸⁶ It also sets out how we performed against our creative diversity commitments over the year. The Equality Information Report provides an update on the progress the BBC has made in relation to equality, diversity and inclusion for our workforce.¹⁸⁷

We have successfully delivered all our diversity Operating Licence requirements (see Annex 1). More information on programming that demonstrated our commitment to diversity in our content and representation and portrayal can be found in Public Purpose 3 (for our network TV and radio programming) and throughout Public Purpose 4 (for our Nations and regions).

¹⁸⁵ [BBC Diversity Commissioning Code of Practice](#), BBC.

¹⁸⁶ [BBC Commissioning Report 2025/26](#). This is a combination of the Supply Report and the Diversity Commissioning Code of Practice Progress Report. It was first published in 2025.

¹⁸⁷ [BBC Equality Impact Report 2025/26](#). The report is also available in [Welsh](#).

Deep dive – Global coverage of events inside Iran

With ongoing global conflict and unrest including in the Middle East, Sudan and in Russia-Ukraine, audiences rely on our journalists to understand what is happening on-the-ground and to provide insight and analysis on what developments means for them.

Audiences around the world came to the BBC for our reporting of the US-Israel war with Iran.¹⁸⁸ In the past 12 months, millions of people have turned to the BBC for accurate updates and explanation.

As the US and Israel launched attacks on Iran, and Iran retaliated across the region, BBC News marked its biggest ever week for international digital audiences. In the UK, around 7 in 10 adults say they're closely following the story.¹⁸⁹

While in Iran, BBC News Persian saw a total weekly audience of over 24 million, one in four Iranians, and remains the largest Persian-language media outlet outside Iran – despite being banned.¹⁹⁰

The BBC Verify team has been essential in delivering high-quality reporting on Iran. This specialist team of journalists use open-source intelligence, satellite imagery, video verification and forensic techniques to fact-check information, counter disinformation and analyse data. BBC Verify brings clarity for audiences on complex issues.

The BBC Verify team tracked the emerging protests in Iran from late December 2025, geolocating and confirming the footage that was beginning to emerge on social media. Despite the increasing difficulty in obtaining footage from inside Iran due to the internet crackdown, our journalists used tools of investigation and interrogation to confirm the number deaths as a result of the violent crackdown on the anti-government protests.¹⁹¹ BBC News also published a video to transparently explain how they knew what they knew.

A more recent challenge to our reporting has been the emergence of increasing amounts of AI material being circulated online. Examples include false claims about the



¹⁸⁸ For more information see 24-hour Live News stream success and other streams in Public Purpose 1.

¹⁸⁹ Top Stories Survey, BBC.

¹⁹⁰ BBC Global Audience Measure.

¹⁹¹ [Photos leaked to BBC show faces of hundreds killed in Iran's brutal protest crackdown](#), BBC News, 21 January 2026.

Israeli Prime Minister¹⁹² and pro-Iranian messages from AI soldiers.¹⁹³ BBC Verify and BBC News Persian have made it a priority to debunk disinformation.

Without regular access into Iran, BBC Verify use open-source information to find out what is happening on the ground. A particularly powerful example is the use of expert video analysis and satellite imagery to determine that it was a US missile that hit a primary school in Iran. We reported this online¹⁹⁴ and across our BBC social channels.¹⁹⁵ We've also used these techniques to look at what happened in Lamerd on the first day of the war.¹⁹⁶

Across BBC News, we have expanded explanations around how we go about our journalism. On the BBC's website and across socials, audiences see BBC Verify exploring topics such as 'How do we verify photos from Iran',¹⁹⁷ 'How we detect AI images and videos',¹⁹⁸ and 'How BBC Verify examines video metadata for clues'.¹⁹⁹ This commitment to an increased level of transparency with our global audience builds trust and their confidence in us to report without fear or favour.

¹⁹² [Wave of false AI claims about Israeli PM Netanyahu](#), BBC Verify, BBC News, 16 March 2026.

¹⁹³ [Flood of AI soldiers push pro-Iran messages during war](#), BBC Verify, BBC News, 12 March 2026.

¹⁹⁴ [US missiles hit military base near Iran school, video analysis shows](#), BBC Verify, BBC News, 9 March 2026.

¹⁹⁵ [BBC Verify post](#), Instagram, 28 March 2026.

¹⁹⁶ [Video shows US missile likely used in deadly strike on Iranian town, experts say](#) and [Experts dispute US account of deadly Lamerd sports hall strike in Iran](#), BBC Verify, BBC News, 28 March and 3 April 2026 respectively.

¹⁹⁷ [BBC Verify](#), BBC News.

¹⁹⁸ [How we detect AI images and videos – in 90 seconds](#), BBC Verify, BBC News, 25 February 2026.

¹⁹⁹ [BBC Verify](#), BBC News.

Public Purpose 5 – Reflecting the UK to the World

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.

Overview

- The BBC met all commitments regarding Public Purpose 5 as set out in the BBC's 2025/26 Annual Plan.
- Last year, we saw audiences from all corners of the globe come to the BBC in record-breaking numbers. As a result, the number of people the BBC reaches on average each week crossed the half a billion mark for the first time (502 million people, up 11% year-on-year).²⁰⁰

BBC's international news services

The BBC is the world's most trusted international news provider committed to producing accurate, impartial and independent news and information for audiences globally and reaching 467 million people weekly (up 13% on last year).²⁰¹

The BBC remains the most trusted international news provider globally, and ranks first for independence and reliability.

BBC World Service

In 2025/26 the BBC World Service saw its reach increase to 355 million people across the globe (up 16% year-on-year).²⁰² In an uncertain and fast-changing world, we delivered to audiences when they needed us most. 76% of BBC World Service audience reach lies in countries with low levels of press freedom – an increase from last year (74%).²⁰³

The BBC World Service delivered critical news and information for audiences in the UK and around the world, through 43 languages and across platforms. The teams have proactively countered disinformation and used their global presence and expertise to produce impartial and insightful journalism. Alongside the daily output, our critically acclaimed and multiple award-winning investigations unit, BBC Eye, has had significant

²⁰⁰ BBC Global Audience Measure.

²⁰¹ BBC Global Audience Measure.

²⁰² BBC Global Audience Measure.

²⁰³ Analysis of [the World Press Freedom Index](#) from Reporters Without Borders.

impact, and our educational and Lifeline services have delivered for audiences most in need.

Research conducted in 2025/26, found the BBC World Service plays an essential role in reflecting the UK, its culture, and democratic values to the world through its independent journalism. The BBC is the most widely recognised British cultural export.

As a result, BBC users around the world are more favourable towards the UK, more likely to participate in demographic processes, more likely to value free speech and freedom of the press and are more likely to invest in the UK than non-BBC users.²⁰⁴

The World Service increased its regional relevance internationally through a new regionalised model which saw the BBC's global newsrooms report for audiences in the UK and around the world – leading editorially and operationally. Each of the new regions saw audience growth. There have been notable gains to several language services such as BBC News Ukrainian and BBC News Persian.

BBC News Ukrainian has seen its reach more than triple – reaching one in five adults in the country.²⁰⁵ BBC News Ukrainian is the most watched news and politics TikTok account in Ukraine, and the second biggest Instagram account.²⁰⁶ A sustained strategic investment in digital transformation across World Service English and our languages has seen audiences engage with the BBC in record numbers.

The BBC's critically acclaimed and award-winning investigative unit, BBC Eye, produced documentaries that had significant impact around the world. The team has a well-established reputation for uncovering stories that have yet to be told, holding power to account and investigating injustice. Highlights last year include *Blood Parliament* (uncovering the fatal shooting of protesters outside Kenya's Parliament building), *Death in Dubai* (exposing the truth behind online rumours around Ugandan women working in the UAE) and *The Darkest Web* (following undercover officers who stop those online who exploit and harm children).

This year the BBC launched *Global Eye* on BBC Two and iPlayer to showcase the very best of the BBC World Service to UK audiences and highlight its international investigative work.

BBC Lifeline services continued to deliver to the people of Gaza, Sudan and Syria by offering information and advice to those without access to vital news. In recognition of the humanitarian need in Myanmar following the earthquake of April 2025, and to counter the internet blackout in Iran in January 2026, we began temporary supplementary services in Myanmar and Iran.

²⁰⁴ [Global Influence & Impact Research](#), BBC & Tapestry Research, 12 May 2025.

²⁰⁵ BBC Global Audience Measure.

²⁰⁶ Analysis of TikTok and Instagram platforms.

The World Service extended our award-winning learning programme, *Dars* ('lesson'), which supports learning for children who cannot access formal education. Previously available in Dari and Pashto for children in Afghanistan, we launched *Dars Arabic* to cover the Middle East and North Africa where at least 30 million children are out of school.²⁰⁷ Many have been displaced by conflict and crises in Sudan, Yemen and Gaza, which have severely affected access to education.

BBC Monitoring

BBC Monitoring provides a unique insight for audiences, amid continuing global insecurity and the increasing presence of disinformation.

BBC Monitoring sustained our analysis-led role driven by data, research and evidence. We produced visible output for audiences on Russia, China, Syria, and US-related narratives, while sharing that expertise through BBC News and published briefing content.

Case Study – BBC Polska

In June 2025, we launched BBC News Polska for Polish-speaking audiences in Poland and around the world. It was the first new language offer from the BBC World Service in seven years and is available on the website, Facebook and Instagram. Operating using a small, efficient team, the service uses AI translation technology responsibly to bring the best of the BBC's global journalism, alongside original reporting, to Polish-speaking audiences. The journalism always has human oversight.

Launched in June, and funded using existing budgets, BBC News Polska is part of an ambitious World Service plan to bring more of our trusted journalism to more people around the world and to counter the rising tide of disinformation. The World Service intends to launch similar pilots in Hungarian and Romanian following BBC News Polska's success.

²⁰⁷ [At least 30 million children out of school in the Middle East and North Africa](#), UNICEF, 23 January 2025.

BBC Studios

BBC Studios owns and runs more than 30 BBC-branded channel feeds and streaming services, including BritBox, BBC Select, BBC Earth, BBC First, BBC Brit, BBC Lifestyle and UKTV's 7-channel network and U streaming service.

In 2025/26, BBC Studios had revenues of £2.1 billion (constant with £2.1 billion in 2023/24) and EBITDA (profit) of £263 million (up from £225 million) despite a challenging media and advertising market.²⁰⁸ While BBC Studios commercial success supports the BBC through the dividend, it also supports the wider creative community delivering against the BBC's public purpose, reflecting the United Kingdom its culture and values to the world.

BritBox delivered rapid growth, with increasing revenues and the launch of an annual-only subscription tier in the US. Meanwhile the North American documentary streaming service, BBC Select, showed record growth, with subscriptions up 39% year-on-year, revenues increased by 61% and viewing reached an all-time high.²⁰⁹ In a drive to reach more audiences, BBC Studios boosted its channels and streaming portfolio, already reaching over 120 territories. BBC NL+, a new VOD and streaming service, launched in partnership with KPN in the Netherlands, while multi-genre VOD service, BBC Player, continued to expand its footprint across Europe, the Middle East and Africa, launching in Spain, Malta, Turkey and Slovenia.

Separately, BBC Studios' FAST (free international ad-supported streaming services) channel portfolio is now operating 30 channel brands and over 300 feeds globally. The business also entered into a strategic partnership with Cosmoblue Media to launch a brand-new general entertainment channel in the Middle East and North Africa and Turkish region, adding BBC Player to their existing offer, CosmoGO, and acting as distribution agent for BBC Studios' linear channels in the region.

BBC Studios innovated in storytelling and programme making throughout 2025/26 to deliver standout British content to UK and international audiences. This included *Death Valley* for the BBC, which has been one of the UK's most successful new scripted comedies in the past five years and has sold to over hundred markets, and *The Americas* for NBC narrated by Tom Hanks, which was the most watched natural history documentary on US linear television in over 15 years. The live finale of season 34 of *Dancing with the Stars* US drew nearly 10 million viewers, an increase of almost 50% on the previous series and the highest in nearly a decade.²¹⁰

²⁰⁸ Analysis of BBC Studios' data.

²⁰⁹ Analysis of BBC Select's data.

²¹⁰ Nielsen.

Franchises including *The Weakest Link* and *The 1% Club* continue to be produced for international markets through our in-territory production bases alongside scripted formats such as *Ghosts* and *Doctor Foster*.

In international partnerships, BBC Studios further strengthened its global reach through renewed and expanded strategic deals, including a multi-genre output agreement with Finnish PSB Yle. The business signed its first co-production agreement with Globo for an upcoming documentary series about the Amazon. It will be produced by BBC Studios Specialist Factual Productions and distributed by BBC Studios.

BBC Studios continues to expand the reach of the BBC's trusted journalism and news output through the growth of BBC.com and the BBC app. BBC.com had 149 million average monthly visitors outside of the UK across the financial year, up 9% on the previous year, with 71 million average monthly visitors from North America.²¹¹ In June 2025, BBC.com launched a paid subscription service for US visitors, giving subscribers unlimited access to BBC's global news and reporting, including full-length news articles, feature stories, podcasts, the 24/7 livestream of the BBC News channel, and ad-free documentary series and films, with the subscription expanding to the BBC App in January 2026.

²¹¹ Piano Analytics.

Annex 1 – Compliance with Operating Licence conditions

A breakdown of our compliance with the conditions which the BBC is obligated to meet as according to Ofcom's Operating Licence Framework.

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

	Note	Quota	Achieved
BBC Online			
Daily news and information for all audiences covering a broad range of subjects and in-depth news and analysis		✓	✓
Daily news and information for children provided through content in a range of different formats, covering a broad range of subjects and including in-depth news and analysis		✓	✓
Adequate links to material provided by third parties		✓	✓
BBC iPlayer & BBC Sounds			
Updated frequently to include the latest news programmes and bulletins available		✓	✓
Most recent news programmes are easily discoverable		✓	✓
Provide current affairs programmes and make them easily discoverable		✓	✓
BBC One			
Network news at intervals throughout the day		✓	✓
Hours of network news	1	1,520 (280 in peak)	1,775 (296 in peak)
Hours of network current affairs in peak	1, 3	45	45.7
BBC One and BBC Two			
Hours of current affairs	1, 2, 3	450 (106 in peak)	625 (115 in peak)
BBC Three			
News every weekday (except Public Holidays) intended to appeal to 16- to 34-year-olds		✓	✓
CBBC			
News each day (except on days falling within the Christmas Period)		✓	✓

	Note	Quota	Achieved
Hours of news		35	43.6
BBC News			
Provides high quality local, regional, national, UK and international news		✓	✓
Radio 1			
Hours of news		280	282
At least two extended news bulletins (at least one in peak) each weekday during daytime except Public Holidays		✓	✓
News bulletins regularly at frequent intervals throughout the day		✓	✓
1Xtra			
Hours of news		280	281
At least two extended news bulletins each weekday during daytime except Public Holidays		✓	✓
News bulletins regularly at frequent intervals throughout the day		✓	✓
Radio 2			
Hours of news and current affairs		867 (153 in peak)	937 (174 in peak)
News bulletins regularly at frequent intervals throughout the day		✓	✓
Radio 3			
News bulletins regularly at frequent intervals throughout the day		✓	✓
Radio 4			
Hours of news and current affairs (including repeats)		2,750	3,096
Daily reports of Parliamentary proceedings when Parliament is sitting		✓	✓
BBC Radio 5 Live			
% of output that is news and current affairs		70	75.9
Extensive coverage of local and general elections, elections to the United Kingdom's devolved chambers and regular coverage of international politics		✓	✓
BBC 6 Music			
Hours of news		306	335

	Note	Quota	Achieved
News bulletins regularly at frequent intervals throughout the day		✓	✓
BBC Asian Network			
Hours of news and current affairs	4	675	710
News bulletins regularly at frequent intervals throughout the day		✓	✓

Notes:

1 – Measured across the 2025 Calendar Year

2 – Measured across the two services

3 – In December 2025, Ofcom accepted the BBC's proposal to replace the current joint peak viewing time quota across BBC One and Two (which currently stands at 106 hours comprising both first-run and repeat programming, with a minimum of 45 hours required to be shown on BBC One) with a single, combined quota of 70 hours of first-run current affairs programming in peak viewing time across BBC One and Two for the Calendar Year

4 – In July 2025, Ofcom accepted the BBC's proposal to reduce BBC Asian Network's news and current affairs quota from 1,224 hours to 675 hours per Financial Year

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

	Note	Quota	Achieved
UK Public Television Services, UK Public Radio Services and BBC Online			
Provide content that facilitates and encourages informal learning for adults and children of all ages		✓	✓
Take steps to reach, serve and engage with all audiences and must make its online informal learning content easily discoverable		✓	✓
BBC Online			
Deliver content which supports children and teenagers in their formal learning in all parts of the United Kingdom		✓	✓
CBeebies			
Deliver a broad range of content which supports pre-school children in their learning		✓	✓

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

	Note	Quota	Achieved
Online			
<i>BBC iPlayer & BBC Sounds</i>			
Provide a broad range of original UK content		✓	✓
Support new UK talent and creative innovation, including commissioning new titles and output from a broad range of independent producers		✓	✓
Provide a broad range of output covering different genres and content types, including music, arts, religion, ethics and other specialist factual content, comedy and children's programming		✓	✓
Make its original UK content easily discoverable		✓	✓
<i>BBC Online</i>			
Take steps to reach, serve and engage with all audiences, including experimenting with innovative forms of delivery where appropriate		✓	✓
Television			
<i>UK Public Television Services</i>			
Provide a broad range of original UK content		✓	✓
Support new UK talent and creative innovation, including commissioning new titles and output from a broad range of independent producers		✓	✓
Provide a broad range of output covering different genres and content types, including music, arts, religion, ethics and other specialist factual content, comedy and children's programming		✓	✓
Take steps to reach, serve and engage with all audiences		✓	✓
<i>% of hours that are originations</i>	1, 3		
BBC One		75	83
BBC One in peak		90	98
BBC Two		75	87
BBC Two in peak		90	90
BBC Three		75	83

	Note	Quota	Achieved
BBC Four		65	81
BBC News Channel		90	99
BBC Parliament		90	100
CBBC	4	68	69
CBeebies		70	71
BBC ALBA		75	98
BBC Scotland		75	97
<i>BBC One, BBC Two, BBC Three, BBC Four, CBeebies, CBBC and BBC iPlayer</i>			
Hours of a broad range of first-run UK originations	1, 2	6,650	8,382
Radio			
UK Public Radio Services			
Provide a broad range of original UK content		✓	✓
Support new UK talent and creative innovation, including commissioning new titles and output from a broad range of independent producers		✓	✓
Provide a broad range of output covering different genres and content types, including arts, religion, ethics, documentaries, drama and comedy		✓	✓
Take steps to reach, serve and engage with all audiences		✓	✓
Radio 1			
% of music in daytime from UK acts		45	51
% of new music in daytime, with significant proportion from new and emerging UK artists		50	51 (of which 22% was from new or emerging UK artists)
Hours of specialist music		3,129	3,374
Number of new sessions live or recorded within previous three months (excluding repeats)		175	210
Broader range of music than comparable providers	5	✓	✓
Offers major social action campaigns	6	✓	✓
Radio 2			

	Note	Quota	Achieved
% of music in daytime from UK acts		40	49
% of new music in daytime, with significant proportion from new and emerging UK artists		20	24 (of which 14% was from new or emerging UK artists)
Hours of live or specially recorded music (excluding repeats)		68	76
Hours of specialist music		1,100	1,211
Broader range of music than comparable providers	5	✓	✓
Radio 3			
% of its musical output is live or specially recorded music		45	51.6
Commissions and broadcasts new works		✓	✓
BBC Radio 5 Live			
Number of sports with live commentary	7	20	26

Notes:

1 – Measured across the 2025 Calendar Year

2 – First-run originations do not include repeats

3 – Originations include all BBC-commissioned programmes including repeats

4 – Quota change from 66% to 68% from 2024 onwards

5 – Taking into account both number of plays and size of playlist, at both peak and daytime

6 – See ‘Social Action Campaigns’ section of Public Purpose 3 for further detail

7 – See ‘Sport’ in ‘BBC Radio & BBC Sounds’ section of Public Purpose 3 for further detail

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

	Note	Quota	Achieved
Television programme making in the nations and regions			
Suitable range of programmes made outside the M25 area	1	✓	✓
<i>% of hours made in... at a suitable range of production centres</i>	1		
UK (outside the M25 area)		50	69.8
England (outside the M25 area)		30	37.5
Scotland		8	19.8
Wales		5	8.6
Northern Ireland		3	3.2
<i>% of expenditure made in... at a suitable range of production centres</i>	1		
UK (outside the M25 area)		50	59
England (outside the M25 area)		30	33.1
Scotland		8	10.4
Wales		5	9.1
Northern Ireland		3	3.2
Radio programme making in the nations and regions			
% of relevant network radio station expenditure outside the M25 area		30	45.8
% of relevant Radio 3 expenditure outside the M25 area		28	43.8
Programming for the nations and regions			
<i>BBC One and BBC Two</i>			
Hours of programmes of national or regional interest	1, 2	5,000	5,935
Suitable range of programmes of national or regional interest (including regional news programmes)	1, 2	✓	✓
% of programmes made in the relevant nation or region to which the programmes are of interest	1, 2	95	99
Hours of non-news programming of national or regional interest in peak	1, 2	200	468
Hours of non-news programming of national or regional interest adjacent to peak	1, 2	150	307

	Note	Quota	Achieved
BBC One			
Hours of news of national or regional interest broadcast at intervals throughout the day	1	3,900 (1,700 in peak)	4,442 (1,918 in peak)
BBC Parliament			
Hours of proceedings of the Scottish Parliament, Northern Ireland Assembly and Welsh Parliament		300	1,541
BBC Local			
BBC iPlayer, BBC Sounds, BBC Website and BBC One			
Provide content of interest and relevance to audiences in English regions		✓	✓
BBC Online			
News and information for English regions		✓	✓
Coverage of sport in English regions		✓	✓
BBC iPlayer, BBC Sounds, BBC Website, BBC One and BBC Online			
Make its online content easily discoverable		✓	✓
BBC Local Radio			
% of core hours output that is speech content	3	60	62
% of breakfast peak output that is speech content	3	100	100
News and information of particular relevance to the area and communities it serves regularly at frequent intervals throughout the day		✓	✓
A significant amount of news and information of particular relevance to the area and communities it serves during breakfast peak		✓	✓
Non-news content of particular relevance to the area and communities it serves		✓	✓
Hours of original, locally-made programming	4, 5	4,954	5,392.8
BBC Radio Guernsey – Hours of original, locally-made programming	5	4,171	5,223.4
BBC Radio Jersey – Hours of original, locally-made programming	5	4,171	5,147.9
BBC Radio Somerset – Hours of original, locally-made programming	5	3,650	5,208.2
BBC Scotland			
All BBC Scotland services			

	Note	Quota	Achieved
Provide content of interest and relevance to audiences in Scotland, including a broad range of content reflecting Scotland's culture		✓	✓
Make its online content easily discoverable		✓	✓
BBC Sounds, BBC Radio Scotland and BBC Radio nan Gàidheal			
Provide music of particular relevance to audiences in Scotland		✓	✓
BBC Online			
News and information for Scotland		✓	✓
Coverage of sport in Scotland		✓	✓
Content in Gaelic		✓	✓
BBC One Scotland			
Hours of news and current affairs		290	477
Provide programmes other than news and current affairs including some first-run UK originations		✓	✓
BBC Scotland			
% of its first-run originations made in Scotland	1	90	99.2
Hours of news in peak	1	125	140
Provide programmes other than news and current affairs including some first-run UK originations		✓	✓
BBC ALBA			
Live news each weekday evening, including in peak, and a longer news review at weekends		✓	✓
Provide programming aimed at those learning the Gaelic language		✓	✓
BBC Radio Scotland			
% of daytime weekday output that is speech content		60	82
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs (including repeats)		2,607	3,113
News bulletins regularly at frequent intervals throughout the day		✓	✓

	Note	Quota	Achieved
Several regional opt-outs each weekday, offering news, sport and information and some regional opt-out evening community programming		✓	✓
BBC Radio nan Gàidheal			
% of daytime weekday output that is speech content		40	44
% of breakfast peak output that is speech content		100	100
Regular news frequently across the day, particularly in weekday breakfast peak and afternoon peak and weekend peak		✓	✓
Wales			
All BBC Wales services			
Provide content of interest and relevance to audiences in Wales, including a broad range of content which reflects Wales' culture		✓	✓
Make its online content easily discoverable		✓	✓
BBC Sounds, BBC Radio Wales, BBC Radio Cymru and BBC Radio Cymru 2			
Provide music of particular relevance to audiences in Wales		✓	✓
BBC Online			
News and information for Wales		✓	✓
Coverage of sport for Wales		✓	✓
Content in Welsh		✓	✓
BBC One Wales			
Hours of news and current affairs		275	282
BBC One and BBC Two Wales			
Provide programmes other than news and current affairs including some first-run UK Originations		✓	✓
BBC Radio Wales			
% of daytime weekday output that is speech content		60	65.5
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs (including repeats)		1,669	1,936
News bulletins regularly at frequent intervals throughout the day		✓	✓

	Note	Quota	Achieved
BBC Radio Cymru			
% of daytime weekday output that is speech content		60	62
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs (including repeats)		1,199	1,456
News bulletins regularly at frequent intervals throughout the day		✓	✓
BBC Radio Cymru 2			
News bulletins daily and regularly at frequent intervals from Monday to Saturday and daily bulletins on Sunday		✓	✓
BBC Northern Ireland			
All BBC Northern Ireland services			
Provide content of interest and relevance to audiences in Northern Ireland, including a broad range of content which reflects Northern Ireland's culture		✓	✓
Make its online content easily discoverable		✓	✓
BBC Sounds, BBC Radio Ulster and BBC Radio Foyle			
Provide music of particular relevance to audiences in Northern Ireland		✓	✓
BBC Online			
News and information for Northern Ireland		✓	✓
Coverage of sport for Northern Ireland		✓	✓
Content in Irish and Ulster-Scots		✓	✓
BBC One Northern Ireland			
Hours of news and current affairs		310	350
BBC One Northern Ireland and BBC Two Northern Ireland			
Provide programmes other than news and current affairs including some first-run UK originations		✓	✓
Provides Irish language programming and Ulster-Scots programming on either or both service		✓	✓
BBC Radio Ulster			
% of daytime weekday output that is speech content		60	63

	Note	Quota	Achieved
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs (including repeats)		1,825	2,022
BBC Radio Foyle			
% of daytime weekday output that is speech content		60	69
% of breakfast peak output that is speech content		100	100
Hours of news and current affairs	6	710	724
BBC Radio Ulster and BBC Radio Foyle			
News bulletins regularly at frequent intervals throughout the day		✓	✓
Hours of indigenous minority language programming, including Irish and Ulster-Scots output		240	263.6

Notes:

1 – Measured across the 2025 Calendar Year

2 – Measured across the two services

3 – Applies to each BBC Local Radio station. Each station was compliant with the Licence condition

4 – Applies to each BBC Local Radio station, except BBC Radio Guernsey, BBC Radio Jersey and BBC Radio Somerset

5 – In December 2025, Ofcom accepted the BBC's proposal to amend the period during which shared programming counts towards original, locally-made programming for BBC Local Radio stations; from 6am to 2pm on weekdays only programming made by a station counts towards this condition and outside these hours programming shared with neighbouring station can also contribute to this condition

6 – In July 2025, Ofcom accepted the BBC's proposal to reduce BBC Radio Foyle's news and current affairs quota from 1,043 hours to 710 hours per Financial Year

We will publish details on the BBC's delivery of representation and portrayal in the Commissioning Report and the Equality Impact Report no later than two weeks after we publish the BBC's Annual Report and Accounts.

	Note	Achieved
Diversity		
The BBC must report on how it has:		
Had regard to the range of diverse communities of the UK	1	✓
Served and delivered content for the range of the diverse communities of the UK		✓
Accurately represented the diverse communities of the UK		✓
Authentically portrayed the diverse communities of the UK		✓
Raised awareness of the different cultures and alternative viewpoints of the diverse communities of the UK		✓
The BBC must report on audience satisfaction:		
How the BBC represents, portrays and serves diverse audiences		✓
How the BBC reflects the diverse communities of the UK on-screen and on-air	2	✓
How the BBC raises awareness of different cultures and viewpoints		✓
The steps the BBC will take to improve audience satisfaction among audience groups that are identified as less satisfied with the BBC's performance in these areas		N/A
The steps the BBC has taken and the impact of those steps to improve audience satisfaction among audience groups that are identified as less satisfied with the BBC's performance in these areas		N/A
The BBC must report on workforce diversity:		
The diversity of all staff employed in connection with the UK Public Services including the number of staff by different diversity characteristics	1	✓
The job level of such staff	3, 4, 5	✓
The job type of such staff	3, 4, 6	✓
The extent to which the BBC has made progress towards meeting its diversity workforce targets		✓
The BBC must:		
Report on its progress towards its on-screen and on-air representation and portrayal targets		✓
Monitor its compliance with the Diversity Commissioning Code of Practice		

	Note	Achieved
Report on its compliance with the Diversity Commissioning Code of Practice		✓

Notes:

1 – Including age, disability, race, religion and belief, sex, gender identity (which includes gender reassignment), sexual orientation and socioeconomic background

2 – With particular regard to first-run content across all genres

3 – Categories are specified by Ofcom

4 – We have submitted further reporting to Ofcom specifically on the UK Public Services to satisfy these conditions

5 – The BBC is required to report on such staff by the following categories: Board members and non-executives, senior managers, middle/junior managers, and non-management. There are too few Board members and non-executives for us to report on their diversity in line with paragraph 4.13 of the Operating Licence. We report the job level of our staff in the EIR and through further submission to Ofcom by pay band, and map onto Ofcom's categories as follows: A-C – non-management; D-E – middle/junior managers; F-SL – senior managers

6 – The BBC is required to report on such staff by the following categories: programming, commissioning, technical/engineering, sales/marketing, and support functions/administrative

Annex 2 – Meeting our Annual Plan Commitments

Under the Charter, the BBC is required to publish an Annual Plan. As part of the Annual Plan, we made 261 public commitments to make the BBC distinctive. These commitments mainly relate to specific events or outcomes on our services that occurred over 2025/26.

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

Service	Additional BBC Commitment	Achieved?
BBC Television	The BBC's network TV stations will continue to provide their existing news schedules.	Yes
BBC iPlayer	Our news and current affairs content will be more easily discoverable on BBC iPlayer through prominent curation and will be regularly updated.	Yes
BBC iPlayer	We will continue to release current affairs documentaries – such as <i>Panorama</i> – on BBC iPlayer at 06:00 on the day of transmission.	Yes
BBC iPlayer	We will continue to innovate on-demand and live coverage, building on the success of the earlier, live, BBC iPlayer broadcasts of <i>Question Time</i> .	Yes
BBC News	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.	Yes
BBC News	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.	Yes
BBC News	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.	Yes
CBBC & BBC iPlayer	CBBC will continue to broadcast <i>Newsround</i> to young audiences, providing over 45 hours of news on TV and BBC iPlayer.	Yes – 48.3 hours
BBC Radio	The BBC's network radio stations will continue to provide news schedules providing news and current affairs for a range of audiences.	Yes
Radio 1, Radio 1Xtra & BBC Asian Network	BBC Radio 1, 1Xtra and BBC Asian Network will continue to provide news to their audiences through <i>Newsbeat</i> bulletins.	Yes

Service	Additional BBC Commitment	Achieved?
Radio 2	BBC Radio 2's <i>The Jeremy Vine Show</i> will ensure news and current affairs content features prominently in our daytime output.	Yes
Radio 4	BBC Radio 4's schedule will continue to prioritise the news and current affairs output our audiences value. Radio 4 is developing a new umbrella strand for one-off current affairs programming.	Yes
Radio 4	The longer version of <i>Yesterday in Parliament</i> broadcast on BBC Radio 4 Extra throughout 2024/25 will return to Radio 4 from March 2025.	Yes
Radio 5 Live	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.	Yes
Radio 6 Music	BBC Radio 6 Music will provide regular in-depth journalistic-led programming including discussion of factors that impact live music and the wider music industry within the context of the UK and wider economic picture.	Yes
BBC Asian Network	This year we will implement changes to Asian Network as part of the station refocus to better serve younger audiences, particularly those aged 25-34. This includes changes to news and current affairs, which will see a change in programming with new commissions replacing older formats so that the station will continue to reflect the most pressing issues affecting British Asians. We have submitted a request to Ofcom to reduce the annual Operating Licence quota for news and current affairs to 675 hours as part of these plans.	Yes
BBC Sounds	BBC Sounds will continue to provide regularly updated on-demand access to BBC News broadcasts on our radio stations as well as daily or weekly news and current affairs podcasts such as <i>Newscast</i> and <i>Americast</i> , and more reactive podcasts such as <i>UkraineCast</i> and specialist titles shedding light on under-represented communities, such as <i>Access All</i> .	Yes
BBC Sounds	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	Yes

Service	Additional BBC Commitment	Achieved?
	<i>Latest News Playlist</i> rail and News being one of the 12 key categories on the Sounds homepage.	
BBC News	Online, the BBC will continue to provide daily news and analysis for all audiences.	Yes
BBC News	We will continue to grow our streaming offer, bringing the most important stories to audiences live. The dedicated live and breaking news pages team will continue to be complemented by our live streaming news offer, for reporting on critical events.	Yes
BBC News	We will implement plans to serve weekend audiences better.	Yes
BBC News	We will expand formats such as newsletters to reach audiences in new ways.	Yes
CBBC	<i>Newsround's</i> online output will focus on high production-value 'explainer' content, which has long-tail value for young audiences and in classrooms.	Yes
BBC News	Recognising the growth of TikTok and other short-form video services, BBC News will seek to grow its brand with younger audiences across these apps while developing routes back to BBC products.	Yes
BBC Online	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.	Yes

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

Service	Additional BBC Commitment	Achieved?
BBC Bitesize	As part of the extra investment in BBC Bitesize being delivered over several years, we will pilot our new adaptive learning functionality to users later in 2025.	No
BBC Bitesize	Further enhancements to the Bitesize site in 2025/26 will focus on GCSE subjects and the new video player feature which allows users to access support materials more easily and intuitively.	Yes
BBC Bitesize	Work will begin to upgrade the BBC Bitesize app, aligning the app with the website improvement and achieving a more seamless learning experience across mobile and desktop.	Yes
BBC Bitesize	To bring our television and education content closer together, as part of the new CBBC series Horrible Science, Bitesize has collaborated on five of the episodes to link them directly to the Key Stage 2 science curriculum and devised a curriculum quiz to follow each episode.	Yes
BBC Bitesize	We will launch a new interactive game, Planet Planners, on Roblox taking our successful approach to learning-centred games onto this platform for the first time. In addition to the number of popular games based around subjects such as Maths and History on the Bitesize website, Planet Planners will enhance pupils' understanding of human and physical Geography.	Yes
CBBC & BBC iPlayer	CBBC will continue the Bitesize Learning Zone during term-time mornings, with programmes also available on BBC iPlayer. Within this zone, we will broadcast at least 45 hours of formal education content, supplemented with additional factual programmes.	Yes – 82 hours (62 hours on CBBC and 20 additional hours on BBC iPlayer)
BBC Bitesize	We will run two educational campaigns for children in 2025/26: - Bitesize Surviving Secondary School will aim to aid children in making the often-difficult transition from primary school, a time in which children can undergo a general downturn in their mental health. To maximise the campaign's impact, it will be delivered in collaboration with BBC One's Waterloo Road, one of our most popular dramas with the young teen audience.	Yes

Service	Additional BBC Commitment	Achieved?
	- 500 Words, our hugely popular writing competition, will return for its third year in the autumn.	
BBC Bitesize	The series of <i>Live Lessons</i> programmes will continue, centring on calendar moments for primary schools including Anti-Bullying Week, Safer Internet Day and World Book Day and devising learning opportunities alongside key BBC content such as <i>Walking with Dinosaurs</i> .	Yes
BBC Bitesize	Bitesize's Other Side of the Story will continue to educate students on how to spot fake news and will expand the reach and depth of learning opportunities through an innovative Solve the Story project for schools to participate in.	Yes
Tiny Happy People	Tiny Happy People this year will be continuing with the ASDA supermarkets partnership, which delivers Tiny Happy People drop-in sessions for parents across their UK store network.	Yes
Tiny Happy People	There will also be new Tiny Happy People content which incorporates key CBeebies programming including Bedtime Stories and CBeebies Musical Storyland.	Yes
Tiny Happy People	The BBC Philharmonic will put partnerships at the heart of its 2025/26 season with new collaborations with English National Opera and Factory International.	Yes
Tiny Happy People	BBC Radio 3 will begin delivery of the next iteration of BBC Open Music with career insight days across the UK and recruiting 15 more trainees onto the programme. BBC Open Music is an early careers programme which aims to open up the BBC to diverse creative voices who can work and belong within the world of classical music in the BBC.	Yes
Tiny Happy People	BBC Sounds Audio Lab will return for its fourth year as a podcast development programme designed to support the next generation of podcasters and audio creators.	Yes
Tiny Happy People	Radio 5 Live will continue to broadcast Martin Lewis' podcast series into 2025/26 which answers listener questions on how to save money and budget and tackling special topics.	Yes

Service	Additional BBC Commitment	Achieved?
BBC Public Services	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.	Yes

Public Purpose 3: To show the most creative, highest quality and distinctive output and services²¹²

Service	Additional BBC Commitment	Achieved?
BBC Television	BBC One, BBC Two and BBC Three will broadcast a broader range of genres in peak time than comparable channels.	Yes
BBC Television	We will continue to comfortably exceed Ofcom's quotas for original UK productions on all our network TV channels.	Yes
BBC Television & BBC iPlayer	First-run UK programming is particularly important to the BBC's innovation, creative ambition and risk-taking. In 2025/26, across all our network TV channels (excluding our news channels, overnight news simulcasts and national / regional opts) and BBC iPlayer we will broadcast about 7,425 hours of first-run programmes, including around: - 4,200 hours on BBC One - 2,600 hours on BBC Two - 170 hours on BBC Three - 125 hours on BBC Four - 230 hours on CBBC - 100 hours on CBeebies	Yes – 8,591 hours first-run programmes on our non-news network TV channels with: - 4,847 hours on BBC One - 2,915 hours on BBC Two - 231 hours on BBC Three - 227 hours on BBC Four - 262 hours on CBBC - 131 hours on CBeebies
BBC Television & BBC iPlayer	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.	Yes
BBC Television & BBC iPlayer	Acquisitions will continue to make up a small proportion of the BBC's spend and hours, both on TV and BBC iPlayer. Where we acquire programmes, we will do so to deliver a broad range of programming across our broadcast TV channels and BBC iPlayer to meet audience needs and expectations. Some titles may be acquired to help attract underserved audiences to the BBC and to introduce them to BBC commissioned programmes. Our acquisitions will be distinctive and cover a wide range of genres. As with all our programmes we will measure the performance of	Yes

²¹² Some programmes' titles have changed and some shows have not been broadcast as expected when the 2025/26 Annual Plan was published due to scheduling changes.

Service	Additional BBC Commitment	Achieved?
	these acquisitions with different audience groups and their success in driving viewing and activations in order to ensure value for all audiences. We set out further detail on our distinctive acquisitions by genre below.	
BBC iPlayer	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.	Yes
BBC iPlayer	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.	Yes
BBC Television	We will broadcast about 1,500 hours of Arts & Music programming across our TV channels, of which about 150 hours will be acquisitions including performances from a range of UK venues.	No – 1,519 total hours with 124 acquired hours on TV
BBC iPlayer	We will publish about 1,800 hours of Arts & Music programming on BBC iPlayer, of which about 200 hours will be acquisitions including a variety of performances from UK venues.	Yes – 2,075 total hours with 206 acquired hours on iPlayer
BBC Television & BBC iPlayer	We will publish / broadcast about 275 hours of first-run Arts & Music programming across BBC iPlayer and channels.	Yes – 289 first-run hours
BBC Television & BBC iPlayer	Our Arts & Music programming will continue to centre around premium arts and music programming such as <i>Jane Austen: Rise of a Genius</i> (72 Films) and <i>Turner: The Secret Sketchbooks</i> (w/t) (Passion Pictures).	Yes
BBC Television & BBC iPlayer	We will continue to demonstrate our creative ambition with titles including <i>Civilisations: Rise and Fall</i> (BBC Studios Productions) working closely with the British Museum to present objects, in-depth interviews and drama to bring a new perspective to the material culture of the past.	Yes

Service	Additional BBC Commitment	Achieved?
BBC Television & BBC iPlayer	There will be returning favourites such as <i>In My Own Words</i> (from various producers), <i>Fake or Fortune</i> (BBC Studios Productions), <i>Hidden Treasures of the National Trust</i> (Blast By The Sea Films) and <i>Rob and Rylan's Passage to India</i> (Rex TV).	Yes
BBC Television & BBC iPlayer	Music will continue to be an essential part of BBC programming including <i>Glastonbury</i> (BBC Studios Productions), <i>The Proms</i> (Livewire Pictures Limited), <i>Big Night of Musicals by the National Lottery</i> (TBI Media) and a pioneering new series <i>Eurovision Classical Concerts</i> (w/t) (various producers) showcasing leading European ensembles in collaboration with public service partners across the European Broadcasting Union.	Yes
BBC Television & BBC iPlayer	BBC Four will continue to be the home of performance with world-class programmes from the worlds of theatre, dance and classical music including <i>BBC Cardiff Singer of the World Gala Showcase</i> (w/t) (BBC Studios Productions), <i>Dance Passion Bradford</i> (Northern Town Ltd.) and a new series of <i>Inside Classical</i> (BBC Studios Productions).	Yes
BBC Television & BBC iPlayer	Acquisitions showcasing one-off performances filmed across the UK including The Sixteen's <i>Choral Pilgrimage</i> captured on their UK tour and <i>Kiss Me Kate</i> from The Barbican.	Yes
CBeebies & CBBC	We will broadcast about 8,800 hours of Children's programming on our TV channels, CBBC and CBeebies, of which about 2,400 hours will be acquisitions.	Yes – 8,801 total hours with 2,766 acquired hours on TV
BBC iPlayer	On BBC iPlayer we will publish about 5,600 hours of Children's programming, of which about 1,400 hours will be acquisitions.	Yes – 6,518 total hours with 1,862 acquired hours on iPlayer
CBeebies, CBBC & BBC iPlayer	About 330 hours will be first-run originations broadcast on CBBC, CBeebies and BBC iPlayer covering a broad range of genres.	Yes – 350 first-run hours
CBBC	CBBC will broadcast a broader range of genres than other children's television channels.	Yes
CBBC & BBC iPlayer	CBBC will broadcast about 4,300 hours of programming on TV and publish about 3,600 hours of programming on BBC iPlayer.	Yes – 4,201 total TV hours and 4,259 iPlayer hours

Service	Additional BBC Commitment	Achieved?
CBBC & BBC iPlayer	About 230 hours will be first-run originations across a broad range of genres.	Yes – 262 first-run, origination hours
CBBC & BBC iPlayer	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 <i>Gifted</i> (Black Camel) and <i>Lady Grace Mysteries</i> (Cottonwood Media) and returning favourites <i>Malory Towers</i> (King Bert / Wildbrain), <i>The Dumping Ground</i> (BBC Studios Kids & Family), <i>Jamie Johnson FC</i> (Short Form Film) and <i>Famous Five</i> (Moonage Pictures). There’ll also be distinctive Children’s Drama acquisitions <i>Sherwood</i> , <i>Fright Krewe</i> , <i>Gormiti</i> and <i>Pokémon</i> .	No – 846 total TV hours; 1,765 total iPlayer hours; 53 first-run hours; 15 originated series
CBBC & BBC iPlayer	In particular, CBBC will publish / broadcast about: - 800 hours of Children’s Factual content on TV and 800 hours on BBC iPlayer. About 55 hours will be first-run. This will comprise about 12 originated Children’s Factual series, including new commission <i>Go Get Art!</i> (Ranga Bee Productions) and <i>Horrible Science</i> (Lion Television). There will also be new seasons of our most successful factual titles including <i>Blue Peter</i> (BBC Studios Kids & Family), <i>Deadly 60</i> (Natural History Unit), <i>Horrible Histories</i> (Lion Television), <i>My Life</i> (various independent producers), <i>Operation Ouch!</i> (141 Productions (OUCH)), as well as daily <i>Newsround</i> bulletins.	Yes – 883 total TV hours; 868 total iPlayer hours; 57 first-run hours; 16 originated series
CBBC & BBC iPlayer	In particular, CBBC will publish / broadcast about: - 200 hours of Children’s Entertainment content broadcast on TV and 250 hours on BBC iPlayer. About 50 hours will be first-run. This will comprise about 6 originated Children’s Entertainment series, including new commission <i>Stage Stars</i> (Drummer Television) and returning favourites such as <i>Saturday Mash Up</i> (BBC Studios Scotland), <i>Game On Grandparents</i> (Electric Robin) and <i>Bros in Control</i> (BBC Studios Scotland).	No – 382 total TV hours; 349 total iPlayer hours; 48 first-run hours; 5 originated series
CBBC & BBC iPlayer	In particular, CBBC will publish / broadcast about:	Yes – 82 hours on TV and iPlayer including 4.4 first-run <i>Live Lessons</i>

Service	Additional BBC Commitment	Achieved?
	- 45 hours of Children's formal education content across TV and BBC iPlayer, all of which will be broadcast as part of the CBBC Bitesize Learning Zone and available on BBC iPlayer. About 4.5 hours will be first-run <i>Live Lessons</i> .	
CBeebies	CBeebies will broadcast a broader range of genres than other children's television channels.	Yes
CBeebies & BBC iPlayer	CBeebies will broadcast about 4,500 hours of programming on TV and publish about 2,000 hours of programming on BBC iPlayer.	Yes – 4,480 total TV hours and 2,363 iPlayer hours
CBeebies & BBC iPlayer	About 100 hours will be first-run originations across a broad range of genres, with about 24 first-run originated titles across a broad range of genres, reflecting our investment in diverse, high-quality and impact programming.	Yes – 131 first-run, origination hours; 43 first-run, originated titles
CBeebies & BBC iPlayer	This will include new titles such <i>Beddybys</i> (Jam Media Northern Ireland) and <i>Waffle's After School Club</i> (Darrall Macqueen); as well as returning favourites such as <i>Hey Duggee</i> (Studio AKA), <i>Andy's Dinosaur Island Adventures</i> (Natural History Unit) and <i>Vida the Vet</i> (Spin Master).	Yes
CBeebies & BBC iPlayer	CBeebies will continue to lead the industry on commissioning diverse content including <i>Nikhil & Jay</i> (Paper Owl Films), <i>Football Fantastics</i> (Short Form Film) and <i>Playtime Towers</i> (BBC Studios Scotland) and content from across the UK including <i>I Can Grow It with Aaron</i> (Common Story Limited) and <i>Puffin Rocks</i> in Northern Ireland (Dog Ears Limited).	Yes
CBeebies & BBC iPlayer	New distinctive acquisitions such as <i>The Weasy Family</i> and <i>Game Catchers</i> .	Yes
BBC Television & BBC iPlayer	We will continue to invest in comedy across the whole of the UK, as well as investing in new writers and talent.	Yes
BBC Television	We will broadcast about 1,200 hours of Comedy programming across our TV channels, of which about 60 hours will be acquisitions.	Yes – 1,084 total hours with 62 acquired hours on TV
BBC iPlayer	We will publish about 2,500 hours of Comedy programming on BBC iPlayer, of which about 250 hours will be acquisitions.	No – 2,212 total hours with 262 acquired hours on iPlayer
BBC Television & BBC iPlayer	We will publish / broadcast about 100 hours of first-run Comedy programming across BBC iPlayer and channels.	Yes – 99 first-run hours

Service	Additional BBC Commitment	Achieved?
BBC Television & BBC iPlayer	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.	Yes
BBC Television & BBC iPlayer	These include: - New first-run commissions such as <i>Death Valley</i> (BBC Studios Productions), <i>Can You Keep a Secret?</i> (Big Talk Studios / Mayhay Studios / CBS Studios) and <i>How Are You? It's</i> (Alan Partridge) (Baby Cow Productions). - Returning favourites such as <i>Not Going Out</i> (Avalon), <i>Here We Go</i> (BBC Studios Productions), <i>The Power of Parker</i> (Boffola Pictures), <i>Black Ops</i> (BBC Studios Productions), <i>Mrs Brown's Boys</i> (BBC Studios Scotland) and <i>Amandaland</i> (Merman). - Programming demonstrating our commitment to diversity such as <i>Such Brave Girls</i> (Various Artists Limited), <i>Dreaming Whilst Black</i> (Big Deal Films / A24) and <i>Juice</i> (Various Artists Limited) and reflecting brilliant comedy across the whole of the UK such as <i>Man Like Mobeen</i> (Tiger Aspect / Dice Roll Productions) from Coventry, <i>Mammoth</i> (BBC Studios Productions) from Wales, <i>Things You Should Have Done</i> (Roughcut Television) from Margate and <i>Dinosaur</i> (Two Brothers Pictures) from Scotland. - Brand new distinctive acquisitions such as <i>St. Denis Medical</i> and <i>Austin</i> as well as returning series of <i>Ghosts US</i> and <i>What We Do in the Shadows</i>.	Yes
BBC Television	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.	Yes – 1,958 total hours with 182 acquired hours on TV
BBC iPlayer	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.	Yes – 3,206 total hours with 376 acquired hours on iPlayer
BBC Television & BBC iPlayer	We will publish / broadcast about 240 hours of first-run Documentaries and other specialist factual programmes across BBC iPlayer and channels.	Yes – 250 first-run hours
BBC Television & BBC iPlayer	This will include: - Returning favourites such as <i>Ambulance</i> (Dragonfly Film and Television Productions), <i>Murder 24/7</i> (Expectation Entertainment), <i>Sort Your Life Out</i>	Yes

Service	Additional BBC Commitment	Achieved?
	(Optomen Television), <i>This Farming Life</i> (BBC Studios Productions) and <i>Saving Lives at Sea</i> (Blast! Films South). - New first-run documentaries such as <i>Stacey & Joe</i> (Optomen Television), <i>Once Upon a Time in Space</i> (KEO Films), <i>Backlash: The Murder of George Floyd</i> (Rogan Productions) and <i>Louis Theroux: The Settlers</i> (Mindhouse Productions). - Documentaries exemplifying our commitment to diversity such as <i>Therapy</i> (Twenty Twenty Productions) and <i>Akala Natives</i> (Banijay UK Productions / Workerbee). - Documentary programming reflecting the Nations and regions of the UK such as <i>Murder Trial</i> (Firecrest Films) from Scotland, <i>Saving Lives in Cardiff</i> (Label 1 Television West) from Wales, <i>Ambulance</i> (Dragonfly Film and Television Productions North) from Yorkshire and <i>Forensics: The Real CSI</i> (Blast! Films South) from the West Midlands. - New distinctive acquisitions such as <i>In the Arena: Serena Williams</i> and <i>Mystery of the Desert Kites</i>.	
BBC Television	We will broadcast about 1,000 hours of Drama programming across our TV channels, of which about 200 hours will be acquisitions.	Yes – 1,391 total hours with 309 acquired hours on TV
BBC iPlayer	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.	Yes – 8,286 total hours with 1,146 acquired hours on iPlayer
BBC Television & BBC iPlayer	We will publish / broadcast about 300 hours of first-run original Drama across BBC iPlayer and channels.	Yes – 302 first-run hours
BBC Television & BBC iPlayer	The BBC will continue to prioritise distinctive, high-quality drama working with the very best new and established on- and off-screen talent. This includes: - Returning favourites such as <i>Death in Paradise</i> (Red Planet Pictures), <i>The Night Manager</i> (The Ink Factory) and <i>The Gold</i> (Tannadice Productions). - New titles such as <i>Reunion</i> (Warp Films), <i>The Bombing of Pan Am 103</i> (World Productions), <i>This City is Ours</i> (Left Bank Pictures), <i>The Guest</i> (Quay Street Productions), <i>Lord of the Flies</i> (Eleven), <i>Riot Women</i> (Drama Republic), <i>The War</i>	Yes

Service	Additional BBC Commitment	Achieved?
	<i>Between the Land and the Sea</i> (Bad Wolf / BBC Studios), <i>Dear England</i> (Left Bank Pictures) and <i>The Other Bennet Sister</i> (Bad Wolf). - As well as new series of family favourites including <i>Doctor Who</i> (Bad Wolf / BBC Studios Productions), <i>Beyond Paradise</i> (Red Planet Pictures), <i>Call the Midwife</i> (Neal Street Productions), <i>Silent Witness</i> (BBC Studios Productions) – which is being filmed for the first time from Birmingham – and <i>Shetland</i> (Silverprint Pictures). - Titles that demonstrate the BBC's commitment to diversity including <i>Just Act Normal</i> (The Forge Entertainment), <i>What It Feels Like for a Girl</i> (Hera Pictures), <i>Reunion</i> (Warp Films), <i>Wild Cherry</i> (Firebird Pictures) and <i>Babies</i> (Snowed-In Productions). - Titles that demonstrate the BBC's commitment to authentic representation and portrayal across the UK, including <i>Blue Lights</i> (Two Cities Television) from Northern Ireland, <i>Half Man</i> (Mam Tor Productions) from Scotland, <i>The Guest</i> (Quay Street Productions) from Wales, <i>This City is Ours</i> (Left Bank Pictures) from Liverpool, <i>Reunion</i> (Warp Films) from Sheffield, <i>The Dream Lands</i> (SISTER / Universal International Studios) from Margate and <i>Riot Women</i> (Drama Republic) from Hebden Bridge. - New distinctive acquisitions such as <i>King & Conqueror</i>, <i>Nine Bodies in a Mexican Morgue</i>, <i>Lynley</i>, <i>The Narrow Road to the Deep North</i> and <i>The Walsh Sisters</i>, as well as returning series <i>Marie Antoinette</i>, <i>The Newsreader</i>, <i>Scrublands</i> and <i>Industry</i>.	
BBC Television	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.	Yes – 4,082 total hours with 194 acquired hours on TV
BBC iPlayer	We will publish about 5,500 hours of Entertainment and Factual Entertainment programming on BBC iPlayer, of which about 550 hours will be acquisitions.	Yes – 6,426 total hours with 704 acquired hours on iPlayer
BBC Television & BBC iPlayer	We will publish / broadcast about 800 hours of first-run Entertainment and Factual Entertainment programming across BBC iPlayer and channels.	Yes – 910 first-run hours
BBC Television & BBC iPlayer	This will include: - New series such as <i>Alison Hammond's Big Weekend</i> (BBC Studios Productions), <i>Celebrity Traitors</i> (Studio Lambert) and <i>Destination X</i> (Twofour).	Yes

Service	Additional BBC Commitment	Achieved?
	- Returning favourites for a wide range of audiences including <i>Race Across the World</i> (Studio Lambert) in the traditional and celebrity formats, <i>The Traitors</i> (Studio Lambert), <i>Strictly Come Dancing</i> (BBC Studios Productions), <i>The Apprentice</i> (FremantleMedia / Naked Productions), <i>RuPaul's Drag Race UK</i> (World of Wonder), <i>Gladiators</i> (Hungry Bear Media Scotland), <i>The Wheel</i> (Hungry McBear), the second series of <i>I Kissed a Boy</i> (Twofour) and <i>MasterChef</i> (Shine TV). - Acquisitions of overseas versions of our original commissions allowing us to extend our much-loved brands such as <i>Traitors</i>, <i>RuPaul's Drag Race</i> and <i>Shark Tank</i>.	
BBC Television	We will broadcast about 400 hours of History programming across our TV channels, of which about 10 hours will be acquisitions.	Yes – 383 total hours with 32 acquired hours on TV
BBC iPlayer	We will publish about 700 hours of History programming on BBC iPlayer, of which about 40 hours will be acquisitions.	No – 737 total hours with 33 acquired hours on iPlayer
BBC Television & BBC iPlayer	We will publish / broadcast about 40 hours of first-run History programming across BBC iPlayer and channels.	Yes – 39 first-run hours
BBC Television & BBC iPlayer	This will include: - New series on a range of historical subjects including <i>Empire with David Olusoga</i> (Voltage TV Productions), <i>David Dimbleby: Monarchy</i> (The Garden Productions), <i>The Titanic Sinks Tonight</i> (Stellify Media Northern Ireland) and <i>Bradford Fire</i> (Acme TV). - Returning audience favourites <i>Who Do You Think You Are?</i> (Wall to Wall South) and <i>Digging for Britain</i> (Rare TV).	Yes
BBC Television	We will broadcast about 140 hours of Religious programming across our TV channels, all of which are currently planned to be BBC commissions.	Yes – 175 total hours
BBC iPlayer	We will publish about 240 hours of Religious programming on BBC iPlayer.	Yes – 288 total hours
BBC Television & BBC iPlayer	We will publish / broadcast about 70 hours of first-run Religious programming across BBC iPlayer and channels.	Yes – 92 first-run hours
BBC Television & BBC iPlayer	This includes programmes covering a wide range of religions such as: - Long running strands such as <i>Songs of Praise</i> (CTVC Manchester), <i>Sunday Morning Live</i> (Tern Television Productions Belfast) and <i>Pilgrimage</i> (CTVC). - New programmes such as <i>Amol Goes to the Ganges</i> (w/t) (Wildstar Films).	Yes

Service	Additional BBC Commitment	Achieved?
	- Programmes showcasing our Nations and regions such as <i>Gareth Malone and the 100 Singers</i> (Somersault Studio) from Wales.	
BBC Television	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.	Yes – 1,148 total hours with 57 acquired hours on TV
BBC iPlayer	We will publish about 1,600 hours of Science and Natural History programming on BBC iPlayer, of which about 50 hours will be acquisitions.	Yes – 1,666 total hours with 77 acquired hours on iPlayer
BBC Television & BBC iPlayer	We will publish / broadcast about 150 hours of first-run Science and Natural History programming across BBC iPlayer and channels.	Yes – 168 first-run hours
BBC Television & BBC iPlayer	This will include: - Natural history programmes, including favourites such as <i>Winterwatch</i> (BBC Studios Productions) and <i>Big Cats 24/7</i> (BBC Studios Productions) and new programmes such as <i>Parenthood</i> (Silverback Films), <i>Hamza's Hidden Wild Isles</i> (Silverback Films) and <i>Kingdom</i> (BBC Studios Productions). - Science programmes, including returning favourites <i>Inside the Factory</i> (Voltage TV Productions Bristol) and <i>Secret Genius of Modern Life</i> (BBC Studios Productions), new commissions such as <i>Walking with Dinosaurs</i> (BBC Studios Productions) and programmes reflecting our Nations and regions such as <i>Highland Cops</i> (Firecrest Films) and <i>Surgeons</i> (Dragonfly Film and Television Productions) from Scotland.	Yes
BBC Television	We will broadcast about 1,350 hours of Sport across our TV channels.	Yes – 1,823 hours on TV
BBC iPlayer	We will publish about 1,450 hours of Sport on BBC iPlayer.	Yes – 1,793 hours on iPlayer
BBC Television & BBC iPlayer	The BBC will be broadcast some of the biggest sporting events during 2025/26 including the Winter Olympic Games from Milano Cortina, World Snooker Championship, Men's FA Cup, Men's Scottish FA Cup, UEFA Women's Euro 2025 from Switzerland, the Challenge Cup Final, the Wimbledon Championships, Men's and Women's Six Nations Championship and the Women's Rugby World Cup 2025 held in England.	Yes
BBC Sport & BBC iPlayer	BBC iPlayer and the BBC Sport website will stream live coverage of approximately 30-40 different sports during the year, including tennis and winter sports.	Yes – 48 sports

Service	Additional BBC Commitment	Achieved?
Radio 1, Radio 1 Anthems, Radio 1 Dance, Radio 1Xtra, Radio 2, Radio 3, Radio 3 Unwind, Radio 6 Music & BBC Asian Music	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.	Yes
Radio 1 & Radio 2	We will broadcast more specialist music than any comparable stations, with Radio 1 and Radio 2 broadcasting about 4,270 hours.	Yes – 4,585 total hours including 3,374 hours on Radio 1 and 1,211 on Radio 2
Radio 1Xtra	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.	Yes
Radio 3	Radio 3 continues to be the only station for daily live classical music, offering distinctive and diverse programmes unlike anything available elsewhere. April sees a new breakfast programme from Salford hosted by Tom McKinney and Petroc Trelawny joins Katie Derham to present <i>In Tune</i> . Live music will be showcased from festivals and concerts by BBC ensembles and British Orchestras from venues across the UK and, during August, a week of Radio 3's Breakfast broadcasts from the West of England.	Yes
Radio 6	Radio 6 Music will continue to broadcast a wide range of alternative and distinctive music.	Yes
BBC Asian Network	Asian Network will continue to provide a range of music from established and rising British Asian artists from across the UK, from UK Bhangra to Asian Drill and beyond.	Yes
BBC Sounds	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.	Yes
Radio 1	Radio 1 will broadcast at least 175 live or specially recorded performances, including:	Yes – 210 performances

Service	Additional BBC Commitment	Achieved?
	- Traditional sessions and live lounges; - Chilled <i>Piano Sessions</i>; - <i>BBC Introducing</i> performances from UK festivals, including Radio 1's Big Weekend in Liverpool; and - Live DJ sets at Radio 1's <i>Dance Weekend: Ibiza</i>.	
Radio 1	<i>Europe's Biggest Soundsystem Party</i> and <i>Europe's Biggest Dance Show</i> will once again see Radio 1 partner with similar youth stations across the continent for two special evenings of shared and simulcast programming.	Yes
Radio 1Xtra	Radio 1Xtra will broadcast a special <i>Dancehall Weekender</i> in May featuring interviews and live music recorded in Jamaica, with a range of <i>Live Lounge</i> sessions and freestyle performances across the schedule throughout the year.	Yes
Radio 2	Radio 2 will broadcast about 68 hours of the most distinctive, creative and high-quality new live music sessions, including: - <i>Piano Room</i> sessions; - <i>Radio 2 in Concert</i>; - <i>Sunday Night is Music Night</i> specials; and - <i>Radio 2 in the Park</i>.	Yes – 76 hours
Radio 3	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: - The Aldeburgh, Hay, York Early Music, Lammermuir, East Neuk, Belfast International Arts and Chipping Campden festivals; - BBC New Generation Artists in concert at the Ryedale, Cheltenham and Norfolk and Norwich festivals and the Barber Institute in Birmingham; - Orchestral concerts from Manchester, Birmingham, Glasgow, Belfast, Cardiff, Liverpool, Poole and Gateshead; - A broadcast of Welsh National Opera's forthcoming production of Benjamin Britten's <i>Peter Grimes</i> from the Wales Millenium Centre in Cardiff;	Yes – more than 500 hours including 42 newly commissioned musical works

Service	Additional BBC Commitment	Achieved?
	- Chamber music from across the UK including the Edinburgh International Festival, Belfast Music Society and Cowbridge Festival in Wales; and - The 8-week Proms season from the Royal Albert Hall and Proms residencies across the UK.	
Radio 6 Music	Radio 6 Music will continue to feature live music through coverage of events such as the 6 Music Festival and Glastonbury.	Yes
BBC Radio	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.	Yes
BBC Radio	We continue to commission the very best of speech content that is suitable for both radio and on-demand audiences.	Yes
BBC Sounds	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.	Yes
Radio 2	Radio 2 will broadcast about 113 hours of arts programming with about 110 hours being first-run, including <i>Elaine Paige on Sunday</i> and <i>The Radio 2 Book Club</i> .	Yes – 125 total hours including 110 first-run hours
BBC Radio	BBC Radio and BBC Sounds will broadcast / publish about 1,615 hours of comedy programming, of which about 170 hours will be first-run.	Yes – 1,779 total hours including 188.75 first-run hours
Radio 4	Radio 4 will broadcast about 180 hours of comedy including about 135 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: - <i>Call Jonathan Pie</i>, a series about a political journalist with a radio phone-in show, returning for its second season after a hugely impactful first series and two successful American election specials that demonstrated that scripted comedy can top the charts and bring in mass audiences.	Yes – 279 total hours including 149 first-run hours

Service	Additional BBC Commitment	Achieved?
	- <i>The Naked Week</i>, a series launched in 2024/25 replaced The Now Show which ran for 25 years, returning with its high level of inventiveness with satirical angles and investigative journalism on the week's headlines. - <i>Unspeakable</i>, a smash hit new panel show hosted by Phil Wang and lexicographer Susie Dent that combines spontaneous laughter and wit with smartness as their guests invent new words for concepts and emotions everyone deals with. - <i>Time of The Week</i>, a comedy returning for its second series as a satire on a women's current affairs show with actor Sian Clifford playing host and a predominantly female writing team. - <i>Icklewick FM</i>, a co-commission with BBC TV Comedy, returning for its second series of this highly inventive sitcom based in a deeply eccentric fictitious Yorkshire town inhabited by some very odd people.	
Radio 5 Live	Radio 5 Live will broadcast about 35 first-run hours of comedy, including <i>Elis James and John Robins</i> , where the duo brings laughs and top-quality content every week. Their broadcast programme is taken from their twice weekly podcast published on BBC Sounds.	Yes – 36.75 first-run hours
Radio 4 Extra	Radio 4 Extra will also broadcast about 1,400 hours of classic comedy from the BBC's archives, including replays of <i>The Goon Show</i> , <i>Hancock</i> and <i>On the Hour</i> , as well as narrative repeats from Radio 4.	Yes – 1,460 total hours
BBC Radio	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 900 hours being first-run.	Yes – 1,978 total hours including 1,124 first-run hours
Radio 1	Radio 1 will broadcast at least 100 hours (all first-run) of informative and educational speech content, including Radio 1's <i>Life Hacks</i> , a weekly advice programme designed for young adults. Specialist music programmes will hear directly from artists and producers, with in-depth interviews and deep-dives into the creative process.	Yes – 113.5 total hours (all first-run)
Radio 1Xtra	Led by the weekly <i>1Xtra Talks</i> discussion programme, Radio 1Xtra will broadcast around 50 hours (all first-run) distinctive speech programming and features which	Yes – 71 total hours including 56 first-run hours

Service	Additional BBC Commitment	Achieved?
	reflect the lived experiences of young Black Britain. We will celebrate key moments in the Black music cultural calendar, including Notting Hill Carnival and Black History Month, and broadcast in-depth interviews and music specials across our specialist music offering.	
Radio 2	Radio 2 will broadcast about 150 hours of documentaries, of which about 130 hours will be first-run. These will include: - <i>Gary Barlow: We Write The Songs</i>, a series where Gary Barlow speaks with some of the world's most exciting songwriters delving beyond the melodies and lyrics to discover the stories behind the songs. - <i>21st Century Folk</i>, a series that continues to explore the wide range of traditional and contemporary folk and acoustic music from around the UK and the world through regular interviews and live sessions. - <i>Kings of Jazz</i>, a new documentary on the biggest names in the jazz world. - <i>Elaine Paige: 60 Years in Showbusiness</i>, a documentary celebrating the First Lady of British Musical Theatre's 60-year career in showbusiness. - <i>Eras</i>, a podcast exploring the stories of the biggest artists in the world through a deep dive into the BBC archive and conversations to people who were there.	Yes – 199 total hours including 135 first-run hours
Radio 3	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: - Special episodes of <i>Composer of the Week</i> including marking the birth of one of the finest composers of late 16th Century Europe, Gionvanni Pierluigi da Palestrina in June; an exploration into the life of one of the most performed living composers in the world, Arvo Pärt, and a celebration of his 90th birthday in September 2025; and a celebration of John Rutter's 80th birthday and work in the run up to Christmas. All episodes will be produced in Cardiff. - <i>The Joys of Yiddish Tango</i>, a story of how pre-war Central Europe transformed the South American Dance craze in the 1920s. - <i>Dietrich Fischer-Dieskau Behind the Words</i> marking the centenary of the birth of one of Europe's most famous singers of the twentieth century.	Yes – 422 total hours including 337 first-run hours

Service	Additional BBC Commitment	Achieved?
Radio 4	- <i>Music Matters</i> episodes showcasing the diversity of radio audiences including an episode where soprano Elizabeth Watts evaluates life as a neurodivergent musician, and where classical music specialist Eleanor Oldroyd invites sporting stars and big names in the classical world to share their experiences and draw comparisons between their professions on the stage or in a stadium. - An episode from our thought-provoking series on the use of sound, <i>Between the Ears</i>, focusing on how medical and scientific data is being directly transformed by composers and performers into arresting compositions. Radio 4 will broadcast about 500 hours of documentaries, of which about 295 hours will be new, first-run documentaries. This includes: - <i>The Invisible Hands</i>, a series told by David Dimbleby about the most influential economic shift of the 20th century – the free market revolution – through the individuals who made it happen. - <i>The Smuggler</i>, an unflinching account of the business of cross-Channel people smuggling, told through the experiences of one former British Army veteran turned people smuggler. - <i>Postwar</i>, a 20-part series on the 1945 British election presented by David Runciman who will examine the postwar consensus that emerged from the rubble of World War Two and where it stands today. - <i>The Second Map</i>, presented by Kavita Puri, is a three-part series remembering the attack on Pearl Harbour and the atomic bombing of Japan during World War Two through remarkable audio testimonies that have never been broadcast before, of soldiers and civilians on all sides. - <i>The Patch</i>, an innovative series where producer Polly Weston will tell remarkable stories from around Britain after using an online random postcode generator to pick out four destinations in Britain.	Yes – 795 total hours including 396 first-run hours
Radio 5 Live	Radio 5 Live will broadcast at least 18 hours of new documentaries from six upcoming series on a variety of subjects, including <i>Gangster</i> featuring crime stories from across the UK, <i>Gangster Presents</i> telling crime stories from different worlds	Yes – 23.3 hours

Service	Additional BBC Commitment	Achieved?
	including a drugs scandal in prison and <i>Sports Strangest Crimes</i> featuring two stories this year – one on rugby union and another on cricket.	
Radio 6 Music	Radio 6 Music will broadcast about 350 hours, including 38 first-run hours of a range of speech-based features across a wide range of subjects, including <i>Jamz Supernova's Global Sounds</i> discovering music scenes from across the world and <i>Journeys in Sound</i> exploring the link between music and our minds.	Yes – 354 total hours including 64 first-run hours
BBC Radio	BBC Radio will remain the home of audio drama in the UK, broadcasting over 1,500 hours.	Yes – 1,660 total hours including 279 first-run hours
Radio 4	Of this, we will broadcast about 410 hours of drama programming on Radio 4, of which over 220 hours will be first-run. This will include: - Anton Chekhov's <i>The Cherry Orchard</i> reimaged in 1946 Palestine. - <i>The Fever</i> , a monologue starring Cate Blanchett. - <i>Scammer</i> , a story about when a telephone scammer from India alights on elderly British Asian women. - <i>Faith, Hope & Glory</i> , a series on the West Indian migrant story reaches the 1980s. - <i>Pretender Prince</i> , in which Golden Globe-nominated actor Jack Lowden plays Bonnie Prince Charlie returning to the Scottish Highlands. - <i>Mothercover</i> , a Welsh spies set in Aberystwyth and produced in BBC Cymru Wales.	Yes – 530 total hours including 279 first-run hours
Radio 4	From April 2025, we will no longer be commissioning drama on Radio 3. Significant financial pressures mean we are sharpening the focus of Radio 3 as a music network, investing its budgets in music content, both speech and performance. We are looking at ways to increase the number of longer plays on Radio 4 to maintain the range of creative opportunities within our audio drama offer.	Yes
Radio 4 Extra	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 <i>Poirot</i> , <i>Marple</i> and <i>Sherlock Holmes</i> .	Yes – 1,130 total hours
BBC Radio	BBC Radio will broadcast about 485 hours of religious programming across our stations and covering a wide range of faiths.	Yes – 550 total hours including 466 first-run hours

Service	Additional BBC Commitment	Achieved?
Radio 2	Radio 2 will broadcast about 185 hours of religious output (all first-run), including our weekly strand, <i>Good Morning Sunday</i> , produced in and presented from Salford each Sunday and inviting guests from across different faiths to contribute each week; our daily <i>Pause for Thought</i> drawing from all faiths across the UK; programming supporting the BBC Young Chorister of the Year competition; and bespoke programming reflecting on Easter and Christmas.	Yes – 192 total hours including 189 first-run hours
Radio 3	Radio 3 will broadcast about 110 hours of religious output, with about 58 hours being first-run. This will include: - <i>Easter and Christmas Across Europe</i> – two days of live music in collaboration with the European Broadcasting Union bringing performances from countries in Europe, and Australia and Canada. - Weekly <i>Choral Evensong</i> live from cathedrals, churches and chapels across the UK, supplemented with ten editions of Compline specially recorded for the six weeks of Lent and four weeks of Advent.	Yes – 121 total hours including 74 first-run hours
Radio 4	Radio 4 will broadcast about 128 hours of religious programming, of which about 96 hours will be first-run. This will include <i>A Festival of Nine Lessons and Carols</i> – a key Christmas event for listeners, <i>Prayer for the Day</i> which supports prayers from a range of religions and weekly <i>Sunday Worship</i> from church services across the UK.	Yes – 172 total hours including 138 first-run hours
Radio 4 Extra	Radio 4 Extra will continue to broadcast <i>The Daily Service</i> , representing about 60 hours of religious programming.	Yes – 65 total hours
BBC Asian Network	Asian Network will reflect and celebrate key South Asian religious festivals such as Diwali and Ramadan.	Yes
BBC Radio	BBC Radio will continue to provide and participate in social actions campaigns and broadcast special seasons.	Yes
Radio 1	Radio 1 will run an outreach campaign in Liverpool ahead of Radio 1's Big Weekend, which will include panels and discussions on areas of concern to young audiences. Selected highlights of the campaign will be broadcast on Radio 1 ahead of the event.	Yes

Service	Additional BBC Commitment	Achieved?
Radio 1	Radio 1 will collaborate with Comic Relief in March to raise awareness and funding for the charity.	Yes
Radio 1Xtra	Radio 1Xtra's <i>Future Figures</i> will put a spotlight on exceptional individuals and organisations who are making Black history, as well as highlighting the work of BBC Children in Need's We Move Fund, which aims to empower Black children and young people through youth social action.	Yes
Radio 2	Radio 2 will run an outreach event in the community around Radio 2 In The Park to support the network's presence in that area of the country which might not necessarily come into direct contact with national BBC presenters and output.	Yes
Radio 2	Following the success of Paddy McGuinness and Vernon Kay, Radio 2's BBC Children in Need charity event in November will be a multi-day event again held across the UK around the annual fundraising moment.	Yes
Radio 3	BBC Ten Pieces continues to support teachers throughout 2025 with a new series of continuous professional development workshops and webinars, delivered around the UK by the BBC Orchestras. Plus, a brand-new piece for young musicians will be co-commissioned by BBC Ten Pieces, in partnership with Music For Youth, the Associated Board of the Royal Schools of Music and the Royal Albert Hall. The new piece by Aileen Sweeney will be performed by thousands of young people at the Music for Youth Proms at the Royal Albert Hall in November 2025.	Yes
Radio 3	The BBC and Royal Albert Hall will co-host the BBC Open Music insight days exploring careers across live events and broadcast production at the BBC Proms in partnership with East London community organisation as part of our ongoing collaborations with East Bank.	Yes
Radio 3	BBC Young Composer, that creates opportunities and resources for 12- to 18-year olds across the UK who make their own original music, will launch its next competition in 2025.	Yes
Radio 3	Radio 3 will continue focusing on the restorative function of music with targeted programming around Mental Health Awareness Week.	Yes

Service	Additional BBC Commitment	Achieved?
Radio 3	In May 2025, Radio 3 will explore the pros and cons of being a neurodivergent musician and explore ways classical music industry can support neurodiverse musicians and audiences.	Yes
Radio 4	Radio 4 will broadcast a month of programming looking at endangered animals as part of climate change and biodiversity coverage.	Yes
Radio 5 Live	Radio 5 Live will hold Teen 25 in Bradford during 2025/26.	Yes
Radio 6 Music	Radio 6 Music will focus on Mental Health Awareness week with a dedicated series of <i>Journeys in Sound</i> .	Yes
BBC Asian Network	In October 2025, Asian Network will celebrate Diwali all day long with hours of Bollywood, Bhangra and Asian Beats to ring in the festival of light.	Yes
Radio 5 Live & 5 Sports Extra	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 Ashes, UEFA Women's Euro 2025, Women's Rugby World Cup and Women's Cricket World Cup.	Yes – 26 sports with 2,936 hours of originated live sport output across both networks
Radio 5 Live & 5 Sports Extra	The sports output 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 football, Formula 1, men's and women's cricket, men's and women's rugby union, and rugby league.	Yes
Radio 5 Live & 5 Sports Extra	We will also cover the major championships in tennis, golf, athletics and swimming, alongside commentaries from major boxing title fights for men and women, key horse races and coverage of other major sporting events across the year.	Yes
Radio 5 Live & 5 Sports Extra	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.	Yes

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

Service	Additional BBC Commitment	Achieved?
Across the UK	In 2025/26, 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.	Yes
Across the UK	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.	Yes
Across the UK	For example, in the West Midlands, in 2025/26 the BBC will deliver the following production activity: - The BBC has commissioned major scripted programming which will be filmed and set in the West Midlands. This will be filmed across the West Midlands during 2025/26 and is a major opportunity to support the growth of the regional production sector. - The BBC will broadcast the first series of <i>MasterChef</i> , produced by Shine TV, which is now produced from its new studios at Digbeth Loc, in Birmingham. The production, which covers four different titles will bring 130 new roles and involve 65 hours of primetime TV production from the city. The BBC will also broadcast the first series of <i>Silent Witness</i> , which is now in production in Digbeth and produced by BBC Studios.	Yes
Across the UK	The BBC's West Midlands production focus is complemented by the relocation of the BBC's Midlands headquarters to the Tea Factory in Digbeth in 2027. This is being delivered as part of a separate BBC programme of work but working closely with the Across the UK team. Construction will accelerate in 2025/26 as will the BBC's work with regional partners to grow the regional impact of this project.	Yes
BBC One	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. 2025/26 will see an exciting range of new scripted commissions from across the UK,	Yes

Service	Additional BBC Commitment	Achieved?
	including a second season of <i>Mammoth</i> (BBC Studios Productions), <i>Death Valley</i> (BBC Studios Productions) and <i>The Guest</i> (Quay Street Productions) in Wales as well as recommissions of popular programming from key UK regions, including <i>Blue Lights</i> (Two Cities Television) in Northern Ireland.	
Across the UK	The BBC will continue to develop the impact and scope of its regional partnership in the North East, with additional commitments and support for talent and skills development. The BBC will continue to grow jobs and opportunities in its Tech Hub at BBC Newcastle, with additional jobs and opportunities meaning that the BBC will have over 100 product and technology jobs employed in the region.	No
Radio 3 & BBC Asian Network	2025/26 will see the completion of major relocations of BBC Radio teams across the UK, including moving major BBC Radio 3 programming to Salford and the full relocation of Asian Network to Birmingham.	Yes
Radio 4	The coming year will see the continued growth of the new network audio production hub across Scotland and Northern Ireland. The hub will be home to new Radio 4 commission <i>Take Four Books</i> , as well as ambitious landmark documentary series <i>Piper Alpha</i> .	Yes
Radio 1, Radio 2, Radio 3 & 6 Music	BBC Radio will continue to showcase local and regional talent across its output and through its live events, including Radio 1 Big Weekend from Liverpool in 2025, Radio 2 in the Park which takes place outside of London, another ambitious programme of BBC Proms concerts from across the UK and the 6 Music Festival staged and broadcast from Greater Manchester.	Yes
Radio 1, Radio 2, Radio 3, Radio 4 & BBC Local Radio	BBC Radio will broadcast content from major events and festivals across the country including: - Radio 1 coverage of Parklife in Manchester, Boomtown in Hampshire and TRNMST in Glasgow; - Radio 2 coverage of the Country to Country content from Belfast and Glasgow; - Radio 3 broadcast from The Edinburgh International Festival, West Cork Chamber Festival and BBC Proms; - Radio 4 broadcasts from Hay Festival and Edinburgh Festivals;	Yes

Service	Additional BBC Commitment	Achieved?
	- A continued presence with Radio 4's <i>Loose Ends</i> and <i>The Adverb</i> at festivals across the UK including The Kendal Mountain Festival (Cumbria), Heligan Festival (Cornwall) and Celtic Connections (Glasgow); and - Coverage of events throughout the year as part of Bradford City of Culture.	
Across the UK	The next year will see the BBC deliver its first significant regional partnership for <i>BBC Introducing</i> in the North East to showcase new and emerging talent. <i>BBC Introducing</i> has partnered with a range of regional venues and partners including The Glasshouse International Centre for Music, The Fire Station, Tees Music Alliance, Middlesbrough Town Hall and Generator to create new opportunities for North East artists.	Yes
Across the UK	The new partnership will provide regional musicians with opportunities to perform at live gigs, access to artist development and content creation for the <i>BBC Introducing</i> network.	Yes
Radio 5 Live	Radio 5 Live's overnight news output will move to be provided by BBC Local Radio with 3 nights a week hosted from Glasgow.	Yes
Radio 6	As part of Radio 6 Music's <i>New Music Fix</i> live, we will broadcast a week of shows platforming a city's underground and alternative music scenes.	Yes
Radio 6	Radio 6 Music's annual week exploring the State of Independent Venues will take the network around the UK. This will continue the discussion on the state of regional live music venues, their impact on the local community and economy and for artists.	Yes
BBC Television & BBC iPlayer	We will broadcast about 560 hours of high-impact programmes, excluding sport, set in and portraying specific areas of the UK on our network TV channels and BBC iPlayer.	Yes – 620 hours
BBC One, BBC Two, BBC Three, CBeebies & CBBC	We will commission and broadcast on BBC One, BBC Two, BBC Three, BBC Four, CBeebies and CBBC about 400 hours of high-impact content representing and portraying audiences across the English regions (outside of London). This will encompass a range of genres including: - Dramas such as <i>Waterloo Road</i> (Rope Ladder Fiction / Wall to Wall Media), <i>Silent Witness</i> (BBC Studios Productions), <i>This City is Ours</i> (Left Bank Pictures), <i>The Dream Lands</i> (SISTER / Universal International Studios) and <i>Riot Women</i> (Drama Republic).	Yes – 439 hours

Service	Additional BBC Commitment	Achieved?
	- Comedies such as <i>Man Like Mobeen</i> (Tiger Aspect / Dice Roll Productions) in Coventry, <i>Daddy Issues</i> (Fudge Park Productions) in Stockport and <i>How Are You? It's Alan</i> (Partridge) (Baby Cow Productions). - Factual and factual entertainment series such as <i>Animal Park Goes Wild</i> (Endemol Shine UK Ltd), <i>Forensics: The Real CSI</i> (Blast! Films South), <i>Dance Passion</i> (Northern Town Ltd) and <i>Robson Green's Weekend Escapes</i> (Signpost Productions).	
BBC One, BBC Two, BBC Three & CBBC	We will commission and broadcast on BBC One, BBC Two, BBC Three and CBBC about 35 hours of high-impact content representing and portraying audiences in Northern Ireland. This will encompass a range of genres including: - Dramas such as <i>Blue Lights</i> (Two Cities Television). - Factual series such as <i>Ride or Die</i> (DoubleBand Films), <i>Anna Haugh's Big Irish Food Tour</i> (Below the Radar) and <i>Farm 999</i> and <i>The Titanic Sinks Tonight</i> (both produced by Stellify Media).	Yes – 48 hours
BBC One, BBC Two, BBC Three, CBeebies & CBBC	We will commission and broadcast on BBC One, BBC Two, BBC Three, CBeebies and CBBC about 90 hours of high-impact content representing and portraying audiences in Scotland. This will encompass a range of genres including: - Dramas such as <i>The Bombing of Pan Am 103</i> (World Productions), <i>Shetland</i> (Silverprint Pictures) and <i>Half Man</i> (Mam Tor Productions). - Comedies such as <i>Dinosaur</i> (Two Brothers Pictures). - Factual and factual entertainment series such as <i>Surgeons</i> (Dragonfly Film and Television Productions), <i>Highland Cops</i> (Firecrest Films) and <i>This Farming Life</i> (BBC Studios Productions).	Yes – 90 hours
BBC One, BBC Two & BBC Three	We will commission and broadcast on BBC One, BBC Two and BBC Three about 35 hours of high-impact content representing and portraying audiences in Wales. This will encompass a range of genres including: - Dramas such as <i>The Guest</i> (Quay Street Productions) and <i>Mr Burton</i> (Severn Screen). - Comedies such as <i>Death Valley</i> (BBC Studios Productions) and <i>Mammoth</i> (BBC Studios Productions).	Yes – 43 hours

Service	Additional BBC Commitment	Achieved?
	- Factual series such as <i>Saving Lives in Cardiff</i> (Label 1 Television West) and <i>BBC Cardiff Singer of the World Gala</i> (BBC Studios Productions).	
BBC Local	The BBC will continue to increase its delivery of investigative and current affairs content across England in 2025/26 as part of its additional investment in local and regional journalism.	Yes
BBC Local	Our network of multimedia investigative teams across England will continue to deliver around special reports and investigations which will be broadcast across regional television news programmes and BBC Local Radio, as well as being published on our enhanced local online news services.	Yes
BBC Local	In Yorkshire, BBC local teams are partnering with Bradford City of Culture 2025 providing opportunities to be involved for people of all ages and backgrounds.	Yes
BBC One England & BBC iPlayer	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 of these hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.	Yes – 3,725 hours
BBC Local TV & BBC iPlayer	We will broadcast about 3,480 hours of local news and will continue to invest in our flagship TV bulletins.	Yes – 3,518 hours
BBC Local TV & BBC iPlayer	We will broadcast about 199 hours of relevant current affairs programming for broadcast and BBC iPlayer across the English regions with all of these hours being first run.	Yes – 203 hours
BBC Local TV	This will include our 11 local opts as part of the <i>Politics England</i> brand, as well as 12 films (6 hours total) produced by the long-form investigations unit.	Yes – 11 films (7.5 hours total)
BBC Local TV	We will broadcast about 3 hours of programming other than news and current affairs, such as coverage of the BBC Children in Need campaign and <i>Our Lives</i> .	Yes – 4.52 hours
BBC Local Radio & BBC Sounds	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 (10am to 2pm), news bulletins and local sport at the same level of localness as we always have.	Yes

Service	Additional BBC Commitment	Achieved?
	- 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. - Provide unique opportunities for local grassroots music and spoken word talent to be heard through <i>BBC Introducing</i> and <i>BBC Upload</i>. - 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. - Broadcast a series on immigration prompted by the riots that occurred across the UK in 2024. - Following the success of <i>Farmwatch</i>, broadcast the series again delving into the challenges faced in rural communities and broadcast a special series on dementia. - Partner with <i>Morning Live</i> on its coverage of scammers. - Continue to benchmark RAJAR audience/listening in Quarter 2/3 2025 against the same period in 2024 to assess the impact of our scheduling changes during 2023 and 2024.	
BBC Online England	Our new 39 local multimedia hubs will deliver a consistent high-quality and easily discoverable news offer to audiences online.	Yes
BBC Online England	These local stories will in the appropriate areas be more prominent on the BBC News website and News app.	Yes
BBC Online England	We intend to build on the increase in the number of online news stories generated by local teams.	Yes
BBC Sounds	BBC Local will invest in a broader range of podcasts for BBC Sounds so that local stories have a wider audience. This will include a number of series as part of BBC Sounds' <i>Crime Next Door</i> and <i>In Court</i> podcasts.	Yes
BBC Online England & BBC Sounds	We will invest in a compelling daily and weekly local offer on BBC Sounds for audiences who have moved away from linear radio and we will double down on our commitment to local sport, developing a richer offer for clubs online through live team pages, team update articles on BBC Sport, and sport podcasts on BBC Sounds, which will be easily discoverable on BBC Sounds through the 'Local to me' rail.	Yes

Service	Additional BBC Commitment	Achieved?
BBC One Northern Ireland, BBC Two Northern Ireland & BBC iPlayer	Across BBC One Northern Ireland and BBC Two Northern Ireland, we will broadcast about 737 hours of programming representing, portraying and serving audiences in Northern Ireland. Of this about 542 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer, either through personalised recommendations, live viewing or via the Northern Ireland category.	Yes – 751 hours with 550.4 first-run hours
BBC One Northern Ireland	We will broadcast about 290 hours of news programming for audiences in Northern Ireland on BBC One Northern Ireland.	Yes – 288.4 hours
BBC One Northern Ireland, BBC Two Northern Ireland & BBC iPlayer	We will broadcast about 80 hours of locally produced and relevant current affairs programming across BBC One Northern Ireland (about 58 hours), BBC Two Northern Ireland (about 22 hours) and BBC iPlayer, of which about 58 hours will be first-run (all on BBC One Northern Ireland). This will include <i>Nolan Live</i> , <i>Sunday Politics</i> , <i>Spotlight</i> and <i>The View</i> .	Yes – 88 total hours with 61 first-run hours (all on BBC One Northern Ireland); 27 hours on BBC Two Northern Ireland
BBC One Northern Ireland, BBC Two Northern Ireland & BBC iPlayer	BBC Northern Ireland will broadcast around 307 hours of programming other than news and current affairs across a broad range of genres, of which about 169 hours will be first-run. Of this combined total, about 117 hours will be on BBC One Northern Ireland, including about 92 hours of first-run programming, and about 190 hours on BBC Two Northern Ireland, of which about 77 hours will be first-run. These programmes will cover a wide range of non-news genres, including arts, comedy, drama, indigenous minority languages, factual, factual entertainment, film, music performance and sport. All these programmes will also be easily discoverable on BBC iPlayer.	Yes – 375 total hours including 201 first-run hours; 156 hours on BBC One Northern Ireland including 110 first-run hours; 218 hours on BBC Two Northern Ireland including 91 first-run hours
BBC One Northern Ireland, BBC Two Northern Ireland & BBC iPlayer	BBC One Northern Ireland will broadcast about 10 hours of Irish and Ulster-Scots programming, of which about 7 hours will be first-run. BBC Two Northern Ireland will broadcast about 50 hours of Irish and Ulster-Scots programming, of which about 18 hours will be first-run. All this content will be easily discoverable in a dedicated area on BBC iPlayer.	No – 9 hours on BBC One Northern Ireland including 6 first-run hours; 48 hours on BBC Two Northern Ireland

Service	Additional BBC Commitment	Achieved? including 18 first-run hours
BBC One Northern Ireland, BBC Two Northern Ireland & 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 <i>North West 200</i> (Greenlight TV), <i>House of the Year</i> (BBC Northern Ireland Factual), <i>The Blame Game</i> (Moondog Productions) and <i>The Crime I Can't Forget</i> (Green Inc Film & Television / Rare TV). - New commissions such <i>Farm 999</i> (Stellify Media), <i>Fightland</i> (Below the Radar TV) and <i>Principal Ballerina</i> (Ronin Films). - Programmes and series that explore contemporary themes, everyday experiences and community diversity including <i>Ceolta</i> (Sonas Productions), <i>Nollaí</i> (Taunt Studios), series four of <i>The Band</i> (DoubleBand Films), <i>The Rise of Hip Hop in Northern Ireland</i> (Republic of Story / Lindsay Entertainment Group) and <i>Wheels of Progress</i> (Triplevision Productions). - Live television coverage of the GAA All Ireland Finals as well as live Ulster rugby fixtures, soccer, Northern Ireland's men's international fixtures, Gaelic football and North West 200.	Yes
BBC Radio Foyle / BBC Radio Ulster	We will refresh our schedule on Radio Ulster/Foyle, 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, soccer and rugby. - Reflect important civic and community occasions and provide programmes that showcase the arts and cultural life more generally, including specialist music, comedy and entertainment.	Yes

Service	Additional BBC Commitment	Achieved?
Radio Ulster	Over the summer, Radio Ulster will broadcast from locations across Northern Ireland with planned live coverage from local festivals.	Yes
BBC Radio Foyle / BBC Radio Ulster & BBC Sounds	We will deliver activities and events building on our partnerships with Libraries NI and the Ulster Orchestra, including Book Week NI.	Yes
BBC Radio Foyle / BBC Radio Ulster & BBC Sounds	BBC Radio Ulster will take part in the pan-Nations Make a Difference initiative, including a special broadcast event in early autumn.	Yes
BBC Radio Foyle / BBC Radio Ulster & BBC Sounds	Our Radio Ulster/Foyle content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.	Yes
BBC Online Northern Ireland	We will continue work to enhance the impact of our digital news output.	Yes
BBC Online Northern Ireland	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.	Yes
BBC iPlayer & BBC Online Northern Ireland	We plan to livestream local soccer and GAA matches on the BBC Sport Northern Ireland website and BBC iPlayer, as part of our wider digital-first plans.	Yes
BBC Online Northern Ireland	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.	Yes
BBC One Scotland, BBC Scotland & BBC iPlayer	Across BBC One Scotland and BBC Scotland we will broadcast about 2,540 hours of programming representing, portraying and serving Scottish audiences. Of this about 1,110 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.	Yes – 2,577 hours including 1,100 first-run hours
BBC One Scotland & BBC Scotland	We will broadcast about 345 hours of Scottish news programming on BBC One Scotland and about 150 hours of Scottish news on BBC Scotland (reflecting the changes to BBC Scotland's news output agreed with Ofcom following a public consultation and Operating Licence amendment last year).	Yes – 346 hours on BBC One Scotland; 150 hours on BBC Scotland

Service	Additional BBC Commitment	Achieved?
BBC One Scotland & BBC Scotland	We will broadcast about 140 hours of Scottish current affairs programming on BBC One Scotland, of which about 25 hours will be first-run. We will broadcast about 140 hours of Scottish current affairs programming on BBC Scotland, of which about 115 hours will be first-run.	No – 130 hours on BBC One Scotland including 21 first-run hours; 133 hours on BBC Scotland including 111 first-run hours
BBC One Scotland, BBC Scotland & BBC iPlayer	We will broadcast around 230 hours of programming other than news and current affairs on BBC One Scotland, including about 75 hours of first-run programming, and about 1,535 hours on BBC Scotland, of which about 400 hours will be first-run. These programmes will cover a wide range of non-news genres, including arts and music, comedy, drama, entertainment, factual, factual entertainment, film, hobbies / leisure, religion / belief and sport. All these programmes will also be easily discoverable on BBC iPlayer. Our programming in Scotland will include: - Brand new distinctive titles such as <i>The Rise and Fall of Michelle Mone</i> (Rogan) and <i>The Catfish Next Door</i> (STV). - Returning favourites such as factual series <i>Highland Cops</i> (Firecrest Films), <i>Paramedics on Scene</i> (Firecrest Films), <i>Scotland's Home of the Year</i> (IWC) and <i>This Farming Life</i> (BBC Studios Productions). - Programmes and series that explore contemporary themes, everyday experiences and community diversity with BAFTA award-winning comedy <i>Dinosaur</i> (Two Brothers Pictures) returning for its second series and <i>The Firm</i> (STV).	Yes – 218 hours on BBC One Scotland including 79 first-run hours; 1,595 hours on BBC Scotland including 395 first-run hours
BBC ALBA	BBC ALBA will broadcast about 2,500 hours of Gaelic programming, of which about 570 hours will be first-run, across a range of genres including children's, comedy, current affairs, drama, education, entertainment, factual, factual entertainment, music and events, news, weather and sport.	Yes – 2,614 hours including 571 first-run hours
BBC ALBA	Of this about 700 hours will support the learning of Gaelic, with about 32 hours of this being first-run.	No – 660 hours including 23 first-run hours

Service	Additional BBC Commitment	Achieved?
BBC ALBA & BBC iPlayer	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.	Yes
BBC ALBA	BBC ALBA will continue to offer programming in order to engage young audiences and children, featuring new writing, talent and production, including: - A partnership with the European Broadcasting Union on a prestigious short drama and documentary exchange, making new 15-minute drama and documentary programmes that will be shared and broadcast across Europe. - For younger audiences, a second series of <i>Glan Fhèin</i> (The Comedy Unit), a mockumentary shadowing a company that services short-term lets. - Following the success of Abigail MacIver's delicious festive-themed treats, a new short-form series – <i>Brunch le Abigail</i> (Moja) – will take the audience through her favourite brunch recipes. - <i>Patagonia</i> (Caledonia TV), Keith MacDonald, a motorbike-loving crofter from North Uist will take a road trip back to the continent he fell in love with exactly a decade ago – South America.	Yes
BBC ALBA	Returning programmes include entertainment DIY challenge show <i>Dùbhlain DIY</i> (Demus / Seaglass), adventure climbing series <i>Dàna</i> (Solus Productions) and <i>Lìos Mhàiri</i> (Corcadal), a programme where an old garden is transformed in the Hebrides.	Yes
BBC ALBA	BBC ALBA will also continue to broadcast learning show <i>SpeakGaelic</i> (BBC Scotland / MG ALBA / Sabhal Mòr Ostaig), Celtic music series <i>Seirm</i> (Beezr Studios), as well as daily children's programming from CBeebies and CBBC ALBA featuring documentary and drama projects with the European Broadcasting Union.	Yes
BBC ALBA	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.	Yes
BBC Radio Scotland	We will maintain the current news and current affairs provision on Radio Scotland.	Yes
BBC Radio Scotland	Radio Scotland will continue to reflect, represent and serve listeners in Scotland with programming across a range of genres including:	Yes

Service	Additional BBC Commitment	Achieved?
	- 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. - There will be special events focused on Burns, TRNSMT and Scottish Education week.	
BBC Radio Scotland & BBC Sounds	Our Radio Scotland content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.	Yes
BBC Radio Nan Gàidheal	We will maintain the current news and current affairs provision on Radio nan Gàidheal.	Yes
BBC Radio Nan Gàidheal	Radio nan Gàidheal will continue to reflect, represent and serve listeners in Gaelic, with programming on the Heb Celt Festival and Royal National Mod.	Yes
BBC Radio Nan Gàidheal & BBC Sounds	Our Radio nan Gàidheal content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.	Yes
BBC Radio Nan Gàidheal & BBC Sounds	A radio visualisation project will be ongoing throughout the year, focusing on finding and delivering content through synergies with key audio brands in Scotland.	Yes
BBC Online Scotland	We will look to deliver a more consistent Scotland news offer to better serve digital audiences with more live pages and explanatory articles.	Yes
BBC Online 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.	Yes
BBC Online Scotland	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.	Yes
BBC Sounds	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.	Yes

Service	Additional BBC Commitment	Achieved?
BBC One Wales, BBC Two Wales & BBC iPlayer	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 520 hours will be first-run. All these programmes will also be available across the UK and easily discoverable on BBC iPlayer.	Yes – 736 hours including 566 first-run hours
BBC One Wales & BBC Two Wales	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.	Yes – 316 hours of news with 282 BBC One Wales and 34 hours on BBC Two Wales
BBC One Wales	BBC Cymru Wales will broadcast about 25 hours of current affairs programming, all of which will be first-run and on BBC One Wales.	Yes – 29 hours on BBC One Wales, all first-run hours
BBC One Wales, BBC Two Wales & BBC iPlayer	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 200 hours will be first-run. Of this about 200 hours will be on BBC One Wales, including 100 hours of first-run programming, and about 150 hours on BBC Two Wales, of which 100 hours will be first-run. These programmes will cover a wide range of genres including comedy, drama, entertainment, factual, music and sport. All these programmes will also be easily discoverable on BBC iPlayer. These will include: - New distinctive titles such as <i>Death Valley</i> (BBC Studios Productions) and <i>Mr Burton</i> (Severn Screen). - Returning favourites such as <i>Saving Lives in Cardiff</i> (Label 1 Television West), <i>Crash Detectives</i> (BBC Cymru Wales News and Current Affairs) and <i>SOS Extreme Rescues</i> (Darlun). - A season of content celebrating the 200th anniversary of Merthyr Tydfil's Cyfarthfa Castle and the vital role which the town played in shaping the modern world. - Titles which showcase our diverse output working with It's My Shout, an initiative working with diverse, grass-roots talent.	Yes – 390 total hours including 221 first-run hours; 225 hours on BBC One Wales including 109 first-run hours; 165 hours on BBC Two Wales including 112 first-run hours
BBC Radio Wales	We will maintain the current news and current affairs provision on Radio Wales.	Yes

Service	Additional BBC Commitment	Achieved?
BBC Radio Wales	Radio Wales will continue to reflect, represent and serve listeners in Wales, including: - Special programmes from The Hay Festival celebrating literature and the arts. The station will also celebrate the 100th anniversary of the birth of legendary Welsh actor, Richard Burton. - Broadcasting from the Royal Welsh Show with presenters on site bringing all the colour and atmosphere from the show to the daytime audience. - News and political coverage on issues impacting our audiences, with a particular focus on our breakfast news programme serving the whole of Wales. - Coverage of Welsh sport, culture and events in locations across Wales. Our 'Summer of Welsh Sport' will feature extended coverage of the Welsh women's participation at the UEFA Women's Euro 2025 and the Women's Rugby Union World Cup.	Yes
BBC Radio Wales & BBC Sounds	Our Radio Wales content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.	Yes
BBC Radio Cymru	We will continue our strong news and current affairs provision on BBC Radio Cymru.	Yes
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. - A refreshed Sunday schedule featuring Heledd Cynwal's new show combining newspaper reviews and stories drawn from across Wales. - Coverage of Welsh, culture and events in locations across Wales. Radio Cymru will provide extensive coverage of the National Eisteddfod in Wrexham. Radio Cymru will also provide in-depth coverage of the competitions and events from the Royal Welsh Agricultural Show. - 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.	Yes
BBC Radio Cymru & BBC Sounds	Our BBC Radio Cymru content will be easily discoverable on BBC Sounds, through the 'Local to Me' rail.	Yes

Service	Additional BBC Commitment	Achieved?
BBC Radio Cymru 2	We will continue to develop the Welsh music-led Radio Cymru 2 offer aimed at younger and less fluent Welsh speakers.	Yes
BBC Radio Cymru 2	We will continue to provide the same news and current affairs on BBC Radio Cymru 2.	Yes
BBC Radio Cymru 2	We will provide live coverage of the Tafwyl Music Festival in June 2025.	Yes
BBC Online Wales	We will look to deliver a more consistent local news offer to better serve digital audiences.	Yes
BBC Online Wales	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.	Yes
BBC Online Wales	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.	Yes
BBC Sounds	We will continue to develop our BBC Sounds offer whilst maximising the benefits of audio visualisation.	Yes

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

Service	Additional BBC Commitment	Achieved?
BBC World Service	We will continue to cover the world's most important stories widely and deeply, using the most relevant platforms and technologies to deliver our compelling journalism to audiences wherever they are.	Yes
BBC World Service	We will continue our impactful coverage of wars and conflicts, including powerful reporting around the 'forgotten war' of Sudan, special reports on how Russia funds and fights the war in Ukraine, and continuing coverage of the conflict in the Middle East. We will continue investing in services for audiences in areas of conflict and other crises that deliver much-needed news and information.	Yes
BBC World Service	Building on the success of our learning programme, <i>Dars</i> , we will expand our learning offer as more and more countries report children out of school due to conflict and instability.	Yes
BBC World Service	We will do further work on key themes of global importance, for example health, in particular countering health disinformation and mental health and climate journalism, a key highlight being an exploration of climate activists under pressure. We will also use data exploration and solutions journalism to cover other globally important topics such as inequality, education and population shifts.	Yes
BBC World Service	On English language digital, we will continue to develop more relevant journalism for audiences in English-first markets such as USA and Australia, but also in regions of the world with significant English-speaking audiences such as Sub-Saharan Africa, Asia and South East Asia. We will enhance our coverage and understanding of China alongside our world-leading coverage of the United States.	Yes
BBC World Service	On World Service English (WSE) audio, we will continue to develop the range of global perspectives on world events across our live news and podcast output, while seeking to explain the world through our documentary, arts, science, technology and business programming. We will also showcase original journalism and investigations, and launch further series of the investigations podcast <i>World of Secrets</i> . There will also be a new season of <i>The Bomb</i> , the WSE series looking at the key moments in the nuclear	Yes

Service	Additional BBC Commitment	Achieved?
	arms race and a further revelatory series about international hacking and cybercrime, building on the success of <i>The Lazarus Heist</i> .	
BBC World Service	On BBC Monitoring, we will be focusing on analysis and insight and sharing that expertise further across BBC news and programmes. We will increase our tracking of Russia and China-driven narratives, reactions to the new American government and presidency and the developments in Syria, amongst others.	Yes
BBC Studios	BBC Studios will continue to deliver unique homegrown stories for the BBC, third-party broadcasters and their platforms, partnerships with the best media companies and our own channels and streaming platforms. Investing in British content, BBC Studios will pursue growth through market opportunities and priorities in line with our commercial plans. 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, "to reflect the United Kingdom, its culture and values to the world". Integral to this is empowering our workforce and meeting ethical and sustainability commitments. A key focus for BBC Studios this year will be delivering digital growth in direct-to-consumer services through BritBox, UKTV (U) streaming and BBC.com while seeking to develop key global franchises like <i>Bluey</i> .	Yes

Annex 3 – Access Services

This information was previously reported in the Annual Report and Accounts.

Audio described

	Audio described hours		Total hours	Actual for year (%)		Target for year (%)	
	2025/26	2024/25	2025/26	2025/26	2024/25	2025/26	2024/25
BBC One	1,966	1,965	8,736	22.5%	22.1%	20.0%	20.0%
BBC Two	2,505	2,533	8,736	28.7%	28.4%	20.0%	20.0%
BBC Three	2,104	2,052	3,254	64.6%	62.0%	20.0%	20.0%
BBC Four	897	1,040	3,111	28.8%	32.6%	20.0%	20.0%
CBBC	2,404	1,972	4,334	55.5%	44.5%	20.0%	20.0%
Cbeebies	2,547	2,217	4,878	52.2%	44.5%	20.0%	20.0%
BBC Scotland	792	656	1,819	43.5%	35.4%	20.0%	20.0%
Linear total ³	13,214	12,435	34,869				

	Audio described programmes		Total programmes	Actual for year (%)		Target for year (%)	
	2025/26	2024/25	2025/26	2025/26	2024/25	2025/26	2024/25
BBC iPlayer ¹	23,084	21,035	96,123	24%	23.8%	N/A	N/A

Sign interpreted

	Sign interpreted hours		Total hours	Actual for year (%)		Target for year (%)	
	2025/26	2024/25	2025/26	2025/26	2024/25	2025/26	2024/25
BBC One	636	595	8,736	7.3%	6.7%	5.0%	5.0%
BBC Two	487	481	8,736	5.6%	5.4%	5.0%	5.0%
BBC Three	194	194	3,254	6.0%	5.9%	5.0%	5.0%
BBC Four	191	198	3,111	6.2%	6.2%	5.0%	5.0%
CBBC	253	274	4,334	5.8%	6.2%	5.0%	5.0%
CBeebies	270	280	4,878	5.5%	5.6%	5.0%	5.0%
BBC Scotland	103	104	1,819	5.6%	5.6%	5.0%	5.0%
BBC News	487	565	8,736	5.6%	6.3%	5.0%	5.0%
BBC Parliament	543	503	8,736	6.2%	5.7%	1.3%	1.3%
Linear total ³	3,165	3,194	52,341				

	Sign interpreted programmes		Total programmes	Actual for year (%)		Target for year (%)	
	2025/26	2024/25	2025/26	2025/26	2024/25	2025/26	2024/25
BBC iPlayer ¹	14,702	12,746	96,123	15.3%	14.4%	N/A	N/A

Subtitled

	Subtitled hours		Total hours	Actual for year (%)		Target for year (%)	
	2025/26	2024/25	2025/26	2025/26	2024/25	2025/26	2024/25
BBC One	13,986	14,227	13,995	99.9%	99.9%	100%	100%
BBC Two	9,198	9,411	9,199	100.0%	100.0%	100%	100%
BBC Three	3,254	3,311	3,254	100.0%	100.0%	100%	100%
BBC Four	3,110	3,189	3,111	100.0%	100.0%	100%	100%
CBBC	4,334	4,427	4,334	100.0%	100.0%	100%	100%
CBeebies	4,878	4,977	4,878	100.0%	100.0%	100%	100%
BBC Scotland	1,880	1,947	1,880	100.0%	99.8%	100%	100%
BBC News	8,727	8,901	8,736	100.0%	100.0%	100%	100%
BBC Parliament	8,732	8,901	8,736	99.9%	100.0%	100%	100%
Linear total ³	58,099	59,291	58,124				

	Subtitled programmes		Total programmes	Actual for year (%)		Target for year (%)	
	2025/26	2024/25	2025/26	2025/26	2024/25	2025/26	2024/25
BBC iPlayer ¹	82,747	79,193	96,123	86.1%	89.5%	N/A	N/A

Notes:

1 – For the five main broadcast channels, including nations and regional variants, 100% of content is subtitled, 20% audio-described and 5% signed. This content including subtitles, audio description and signed versions is all made available on BBC iPlayer. The programmes reported are all those available at any time during the period defined. BBC iPlayer aggregates those main broadcast channels and other channels for which lower levels of access services are provided, so the overall figures for BBC iPlayer are at a lower level than the main broadcast channels.

2 – Figures are for the total number of episodes available on BBC iPlayer excluding S4C and World Service content.

3 – Due to rounding, some totals may not correspond with the sum of the separate figures.

Annex 4 – BBC Public Service promotions

This information was previously reported in the Annual Report and Accounts.

The Agreement between the BBC and the Secretary of State sets out that the BBC must ensure that the promotion of any output of a UK Public Service or any such service in the UK Public Services focuses on output contributing substantially to the fulfilment of the mission and promotion of the public purposes. The BBC must publish information on such promotion, including:

- a) The number of minutes of promotions in each UK Public Service;
- b) The time of day of such promotions; and
- c) Such other information it considers would be in the public interest to publish.

This table below sets out the total minutes of promotional material broadcast on each UK Public Service by time period in 2025/26.

	Morning	Daytime	Evening	Overnight	Total
BBC One	1,063	3,152	2,581	1,901	8,697
BBC Two	1,940	2,104	1,986	1,803	7,833
BBC Three	-	-	2,354	2,588	4,942
BBC Four	-	-	1,614	1,563	3,177
CBBC	5,075	6,340	795	18	12,228
CBeebies	4,413	3,912	10	-	8,336
BBC News	5,084	6,161	4,758	9,421	25,424
BBC Scotland	5	149	2,495	645	3,294
Radio 1	1,587	3,286	1,103	328	6,304
1Xtra	1,067	2,439	1,143	152	4,802
Radio 2	1,390	2,769	1,436	1,385	6,979
Radio 3	1,073	1,796	908	-	3,776
Radio 4	1,538	2,898	2,425	473	7,335
BBC 4 Extra	1,247	2,494	2,043	1,108	6,892
BBC Radio 5 Live	1,328	2,343	1,483	1,955	7,109
BBC 6 Music	1,191	2,470	1,284	237	5,182
BBC Asian Network	939	2,588	1,319	-	4,845
BBC Radio Scotland	1,560	2,738	832	-	5,130
BBC Radio Wales	N/A	N/A	N/A	N/A	N/A
BBC Radio Cymru	1,092	2,756	1,872	-	5,720
BBC Radio Cymru 2	2,184	3,796	2,964	260	9,204
BBC Radio Ulster and BBC Radio Foyle	1,031	1,686	328	-	3,045
BBC Local Radio	548	1,460	1,095	1,028	4,131

Notes:

Due to rounding, some totals may not correspond with the sum of the separate figures. Time periods are defined as: morning, 6am – 11:59am; daytime, 12pm – 5:59pm; evening, 6pm – 10:59pm; overnight, 11pm – 5:59am. Minutes of promotions on radio here do not include the service trails for the programmes themselves; these figures are included in the following table. The figure for BBC Local Radio is an average figure across all local radio stations in England. Promotions on BBC Parliament, BBC ALBA, BBC Radio 5 Live Sports Extra and BBC Radio nan Gàidheal are not measured due to very low volume and frequency. Quantitative data is not available for promotions on BBC Red Button or BBC Online.

The table below sets out the total minutes of promotion of each platform (i.e. TV, radio or online) promoted on each UK Public Service. 'On Service' refers to minutes of self-promotional material, e.g. BBC One promoting BBC One, 'TV & BBC iPlayer' refers to minutes of TV & BBC iPlayer promos on the channel/service, and 'Radio & BBC Sounds' refers to the minutes of promo for any radio station or BBC Sounds on that channel/service.

	On Service	TV & BBC iPlayer	Radio & BBC Sounds
BBC One	2,912	4,825	960
BBC Two	549	6,610	675
BBC Three	276	4,273	393
BBC Four	1,556	1,411	211
CBBC	12,172	56	-
CBeebies	8,260	76	-
BBC News	22,868	1,941	616
BBC Scotland	1,770	1,315	210
Radio 1	3,341	1,954	1,009
1Xtra	2,545	1,489	768
Radio 2	3,629	2,024	1,326
Radio 3	3,134	302	340
Radio 4	4,547	1,467	1,320
BBC 4 Extra	5,720	345	689
BBC Radio 5 Live	4,194	1,564	1,351
BBC 6 Music	2,850	1,244	1,088
BBC Asian Network	2,568	1,502	775
BBC Radio Scotland	2,550	1056	867
BBC Radio Wales	N/A	N/A	N/A
BBC Radio Cymru	1,773	801	3,146
BBC Radio Cymru 2	3,313	184	5,707
BBC Radio Ulster and BBC Radio Foyle	1,096	92	1,984

Notes:

Promotions on BBC Parliament, BBC ALBA, BBC Radio 5 Live Sports Extra and BBC Radio nan Gàidheal are not measured due to very low volume and frequency. Quantitative data is not available for promotions on BBC Local Radio or BBC Red Button. BBC Radio Ulster and BBC Radio Foyle do not include 5 Live overnight figures. For previous submissions, BBC Scotland's promotion by service was misallocated, accounting for discrepancies between the number above and 24/25.

Some BBC podcasts available through BBC Sounds and third-party platforms carry promotional material for other BBC podcast content. Promotional trails, each with a duration of 15 to 45 seconds, for these podcasts are produced and inserted into other podcasts, at the start, middle and/or end of the audio file. The choice and placement of these trails is at the discretion of the podcast producers, though it is predominantly pre- or post-roll. Some stations also trail their own content (e.g. Radio 4 promotes its content on Radio 4 podcasts).