



A BBC for **All**
BBC Commissioning Report 2025/26

Championing homegrown storytelling



This year our focus has remained clear: pursue truth with no agenda, back the best homegrown storytelling, and bring people together – whilst accelerating our digital shift for audiences who expect the BBC to be available whenever and wherever they are.

Across all genres, we mixed much-loved returning brands with bold new originals, partnering with a wide range of talent and companies to deliver distinctive, high-quality UK storytelling.

The Traitors continued its meteoric rise, growing its audience year on year. *The Celebrity Traitors* was a roaring success, averaging 14.9 million viewers in 28 days, making it the biggest series across the market since 2022, whilst *The Celebrity Traitors: Uncloaked* hit 11.8 million combined plays on BBC Sounds and BBC iPlayer during its run.

This year we had eight of the top 10 comedy series in the market, with new series *Small Prophets* reaching 6.3 million viewers over 28 days.

Our commissioning approach is built on impact, inclusion and sustainability. This year we worked with 310 producers in TV and 269 in Radio.

We remained the foremost media provider, on any platform, of environmental content in the UK – from celebrating the wonders of British wildlife in *Hamza's Hidden Wild Isles* to the warning of *The War Between the Land and the Sea*, whilst *Radio 1's Big Weekend 2025* in Liverpool marked a significant step forward in our commitment to delivering lower environmental impact live events.

We spent £196 million on titles meeting our creative diversity criteria – our highest investment to date – and published a refreshed Diversity Commissioning Code of Practice, embedding our Inclusive Production Principles.

On iPlayer we improved personalisation, and strengthened our news offer, we expanded our reach on platforms used by younger audiences, and launched three new DAB+ music stations.

We are so proud that this year, more time was spent with the BBC than any other platform, making up 20% of all identified viewing, another outstanding year of creativity, great programmes and brilliant services.

Kate Phillips
BBC Chief Content Officer

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Cover:
Left: Wild London, Passion Planet, BBC One
Middle: The Celebrity Traitors, Studio Lambert, BBC One
Right: Film Club, Gaumont Limited, BBC Three

What we’ve achieved in 2025/26

Top: Sentimental Value, Mer Film, Eye Eye Pictures, MK Productions, Lumen, Zentropa, Komplizen Film, BBC Film
Bottom: Dreaming Whilst Black, A24 Studios, BBC Two



£1.5bn

Spend on commissioned original TV content
2024: £1.6bn ↓

£196m

Spend on TV and Radio content
meeting our creative diversity criteria
2024/25: £140m ↑

£0.4bn

Spend on original Radio content

£2m+

Diversity Development
Fund investment

59.0%

Network TV commissioning spend
in the Nations and English regions
2024: 61.1% ↓

45.8%

Network Radio commissioning spend
in the Nations and English regions
2024/25: 41% ↑

310

Independent production companies
commissioned by TV
2024: 301 ↑

269

Independent production companies
commissioned by Radio
2024/25: 245 ↑

74.1%

TV productions meeting our 25% diverse
production team requirements*

700+

TV productions Albert certified

*25% target introduced in January 2025

Working with producers

We commission producers based across the UK. We offer investment to help them develop and play a critical role in the creative economy, valuing diversity of voice and supporting creative growth.

£1.3m

Investment across Small Indie Fund and Radio Indie Development Fund
2024/25: £1.7m ↓

271

TV production companies in funded development
2024: 299 ↓

56

New production companies commissioned by TV
2024: 43 ↑

47

Companies commissioned meeting our diverse leadership criteria
2024: 44 ↑



Riot Women, Drama Republic, BBC One

Our producers

This year we expanded our digital-first portfolio, creating new opportunities to develop original, high-impact content for young audiences alongside commissioning 310 producers in TV and 269 in Radio.

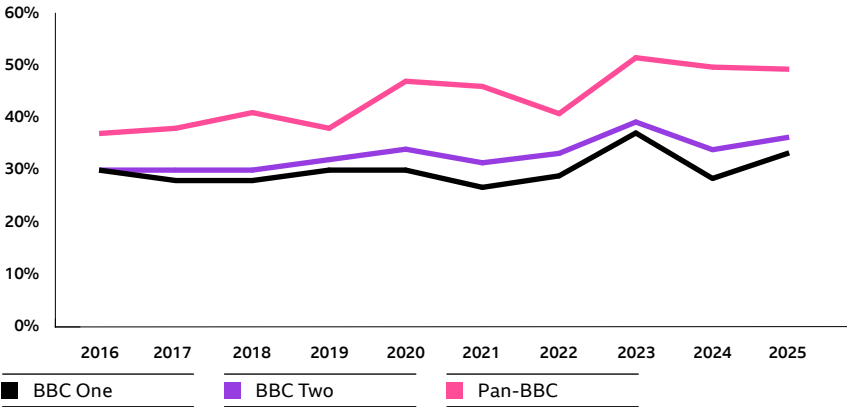
Grounded in a strategic partnership with YouTube, this work prioritises discovery, audience engagement, community and reach amongst under-24s and families, whilst opening the door to new and digitally native production companies. We launched YouTube Perspectives and deepwatch channel commissioning briefs, expanded our Children’s channels, and created new opportunities for visualised podcasts and digital video services.

Across our content we met our annual £80 million creative diversity spend commitment for TV and Radio, spending £196 million and working with 47 companies led by individuals from underrepresented groups.

This year we increased the proportion of our TV and Radio hours made by qualifying independent producers and worked with 56 new indies in TV and 36 in Radio.

In Radio we met our contestability commitment, contesting 62.4% of eligible hours in 2024/25. In TV and Online we’re on track to reach 100% contestability by 31 December 2027, excluding news, news related current affairs and Value for Money exemptions. This year, 87% of relevant TV programmes and 99.6% of Online content were contested. Tenders included *Casualty*, *Brain of Britain* and *The Rugby League*.

TV independent production quota



310

Independent producers commissioned for TV

269

Independent producers commissioned for Radio

36.3%

TV hours made by qualifying independent producers (quota: 25%)
2024/25: 34% ↑

31.9%

Network Radio hours made by independent producers
2024/25: 31% ↑



Case study: North East Digital Accelerator

The BBC and North East Screen launched a bold nine-month Digital Accelerator, a £600,000 programme supporting four North East production companies to create digital-first video content for 16–24 year-olds on platforms including YouTube, TikTok and Twitch.

Announced at the Edinburgh TV Festival and outlined at a briefing event for producers at Stockton Arc in November, the initiative offered the opportunity to pitch funded pilots alongside receiving mentoring, industry webinars and direct

access to BBC teams as well as external coaches and mentors to develop local talent, strengthen the region’s creative economy and expand digital production capacity. Eligible companies had to be based in the North East or Tees Valley and employ at least 50% local talent.

Twelve companies were selected from all the applications, and given development spend along with mentoring to help shape a high-level editorial proposal, and develop commercial, distribution and monetisation plans to sit alongside their editorial idea. Of these, four companies – Wander Films, Adventure Alliance Films, FilmNova and Northern Child – were selected and given investment to develop a pilot.



Above: Rob Brydon’s Honky Tonk Road Trip, Salamanda Media, BBC Two
Left: Gifted, Black Camel Picture Company, CBBC

Supporting company development

We actively support the growth of talented production companies, investing in their development, and mentoring them to give further insight into our commissioning strategy.

This year we invested nearly £2 million across three initiatives: the Small Indie Fund, the North East Accelerator and the Radio & Music Indie Development Fund.

For the first time, the Small Indie Fund cohort included companies selected specifically to support our digital strategy.

Companies working in drama, comedy, film, arts and classical music, factual entertainment and events, documentaries, daytime, specialist factual, entertainment and both Speech and Music Radio were selected for support.

Glasgow-based The Big Light were part of the 2025 Radio Fund, allowing them to invest in local production talent and hone their speech development slate. As a result, they won commissions from Radio 4, Radio 2 and the World Service and described the fund as “transformational”. They’ve since been selected for the 2026 fund to focus on growing a music slate.

40

Production companies supported*

88%

Companies based in the Nations and English regions*

79%

Small Indie Fund companies with leadership from underrepresented groups

£1.3m

Investment across the Small Indie Fund and Radio & Music Indie Development Fund

*Small Indie Fund and Radio & Music Indie Development Fund

Right: Gangster, Peanut & Crumb, BBC Sounds
Far right: How’s She Cuttin?, Nice One, BBC One



Case study: Nice One

Winning BBC Small Indie funding in 2023 enabled Northern Ireland based Nice One to focus development on five carefully curated low-budget ‘Comedy Shorts’ developed for BBC Northern Ireland’s iPlayer.

Winning again in 2025 supported their continued growth, and Nice One landed a six-part BBC One comedy series with broad appeal and authentic portrayal of Northern Ireland – *Hopley Hall* by Daniel Peak, with additional material from a number of new Ulster writers, which would not have happened without the Small Indie funding.

Chris Jones, Nice One: “A far wiser person than me said ‘vision without funding is just hallucination’ – a combination of investment from the BBC Small Indie Fund to attach brilliant development brains coupled with courageous leadership from commissioner Emma Lawson shows how investment and faith in a small indie like Nice One can create huge opportunities.”

Inclusive productions

Our Inclusive Production Principles, embedded into the refreshed [Diversity Commissioning Code of Practice](#), set clear expectations for how inclusion is delivered across our content. The principles span inclusive casting and crewing, hair and makeup equity, accessible productions, DEI training, and meaningful community collaboration and engagement.

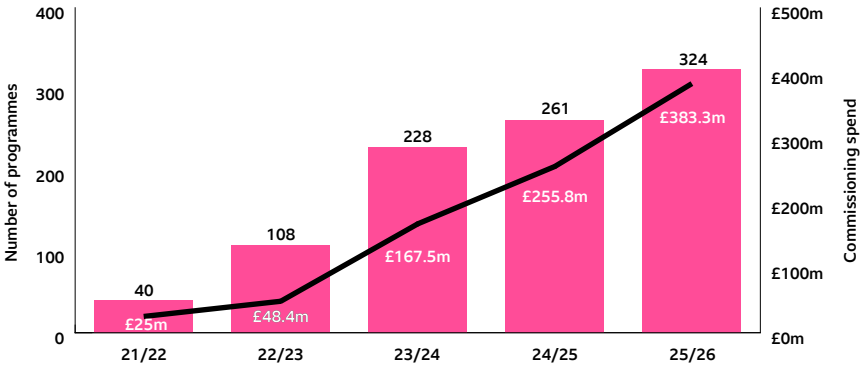
Through our partnership with the TV Access Project, we are continuing to embed accessibility across productions for deaf, disabled and neurodivergent talent, both on and off screen. Building on insight and learnings year on year, we have expanded the use of access coordinators, workplace adjustments and additional access funding across productions.

We supported the Textured Hair and Makeup for Deep Skin Tones Accelerator, a new UK-wide initiative addressing long-standing gaps in on-set provision led by Dandi (The Diversity and Inclusion Support Service). Through regionally based masterclasses, hands-on training, paid placements on our programmes and long-term career support, the Accelerator creates a practical and sustainable route into high-end TV hair and make-up roles whilst raising industry standards.

We continued to work with Pact to fund and provide free online inclusion training for indies, supporting more inclusive workplaces and productions. This year, sessions covered topics including inclusive leadership, workplace culture, accessibility and socio-economic representation, with pilot sessions introduced for audio companies to extend support across the wider creative sector.

Underrepresented production leadership

Commissioning spend and number of titles meeting creative diversity criterion for production leadership



74.1%

TV productions achieving 25% diversity target

324

TV titles qualifying for production leadership criteria
2024/25: 261↑



The Celebrity Traitors, Studio Lambert, BBC One

Case study: The Celebrity Traitors

The Traitors and *The Celebrity Traitors* demonstrated the importance and impact of embedding accessibility from the outset. An access coordinator was budgeted within the production team, ensuring access was considered as an integral part of creative planning and enabled contributors to participate fully.

The programme’s ambitious ‘missions’ required careful consideration to ensure they remained inclusive and accessible without compromising scale or entertainment value. Access requirements were assessed for all participants, with adjustments designed collaboratively and tailored to individual needs. This included adapting the Trojan Horse challenge in *The Celebrity Traitors* to enable equitable participation, ensuring all participants could fully engage with and experience the challenge.

By embedding access expertise within the production process, *The Traitors* and *The Celebrity Traitors* demonstrate how inclusive design can enhance participation, agency and creative outcomes, while creating a richer and more authentic viewing experience for audiences.

Diversity Development Fund

Our Diversity Development Fund ringfenced over £2 million to support individuals from underrepresented backgrounds to develop in mid and senior-level production roles across the UK.

The fund provided placements for production talent from underrepresented groups, enabling participants to gain industry credits, build experience and progress sustainable career pathways.

Targeted at mid to senior level roles, it addressed progression and retention across the industry. By embedding placements within production teams, it continues to help remove barriers to progression and strengthens representation in creative and editorial decision-making roles.

As well as funding production talent on scripted and unscripted titles, we allocated specific funding for Audio, Scotland, and Children's & Education titles, allowing us to tailor support to different production talent pipelines.

Returning series such as *Waterloo Road*, *DIY SOS*, *Gladiators*, *Blue Lights* and *Granite Harbour* played a key role in talent development, offering continuity that supports progression beyond a single placement. By embedding the fund within well-established productions, the BBC is better able to support long-term development and strengthen inclusive talent pipelines across the industry.



£2m+

Diversity Development
Fund investment

80+

Production companies supported

100+

Individuals supported in mid to senior roles



Far left: Gladiators, Hungry Bear Media, BBC
Left: Football Fanatics, Strike Global, CBeebies

Case study: Supporting directors

This year through the Diversity Development Fund, we've supported 20 directors at different stages of their careers through targeted shadowing opportunities. In partnership with Directors UK, we provided director placements on high-profile scripted titles including *Beyond Paradise*, *Death in Paradise*, *Two Weeks in August* and *Call the Midwife*, offering experienced directors from underrepresented backgrounds meaningful progression in drama.

Complementing this, our partnership with Film Hub North supported shadow director placements for emerging northern directors from underrepresented backgrounds on productions in the North of England – *The Split Up*, *Shy & Lola* and *This City Is Ours*. Strong support from production teams enabled hands-on learning whilst contributing to local talent development and the local creative economy.

The fund has also supported directors on titles such as *Football Fanatics*, *Girl Troop vs Aliens*, *MasterChef*, *Proms 2025* and *Natalie Cassidy: Caring Together* as well as opportunities delivered via the Comedy Collective.

Representation and portrayal

Representation and portrayal are central to our public service mission. We are focused on authentically reflecting the breadth of the UK: strengthening representation across protected characteristics, class and geography, investing in talent and storytelling and building on insights from this year's independent thematic review.

420

TV titles featuring incidental portrayal
of people from underrepresented backgrounds
2024/25: 384 ↑

£447.5m

Spend on TV titles qualifying on creative
diversity portrayal criteria only
2024/25: £385m ↑

375

TV titles featuring on-screen leads from
underrepresented backgrounds
2024/25: 353 ↑

174

TV titles featuring landmark portrayal, with
underrepresented stories at the heart of the narrative
2024/25: 126 ↑



Race Across the World, Studio Lambert, BBC One

Portrayal and lasting impact

Landmark portrayal places underrepresented stories and authentic voices at the heart of storytelling, enabling audiences to see themselves, and others, reflected more fully. Incidental portrayal embeds inclusion seamlessly across storytelling and casting, ensuring a broader range of people, experiences and perspectives are reflected, even when they are not the sole focus of the narrative.

In 2025/26, the return of acclaimed comedy titles including *Juice*, *Black Ops*, *Dreaming Whilst Black*, *Dinosaur* and *We Might Regret This* reflected a sustained commitment to distinctive creative voices.

Women continue to play a vital role in shaping our scripted titles. This year, Sarah Quintrell's first original series commission, *The Other Bennet Sister*, based on Janice Hadlow's novel, was the UK's most-watched new drama, attracting 7.3 million viewers. Other new titles included Nicole Lecky's *Wild Cherry*, Kat Sadler's BAFTA-winning *Such Brave Girls* and Lucia Keskin's *Things You Should Have Done*.

The strength of the casting on our biggest unscripted titles like *Gladiators*, *The Traitors*, and *Race Across the World* reflected the breadth of the UK, and *The Apprentice* remained one of our strongest performers with underrepresented audiences. The series winner resonated strongly with young South Asian women, reflecting the breadth of talent reaching audiences through mainstream formats.

Chris McCausland's work on titles including *Seeing into the Future*, *Comic Relief*, and *The Wheel* built on his earlier success on *Strictly Come Dancing*, illustrating how inclusive portrayal can extend across genres.

Case study: Rafi the Wishing Wizard

On CBeebies, *Rafi the Wishing Wizard* showcased representation in a magical way. Set in Manchester, the series features recognisable city landmarks, including local architecture and recognisable yellow trams!

The story follows seven-year-old Rafi, a determined young wishing wizard, and her dads, Jake and Dash.

By placing a family with two dads at the heart of the story, the programme broadens the range of family experiences represented on screen. LGBTQ+ representation is also present across the production team, supporting our wider creative diversity commitments.

The programme demonstrates how authentic representation and rooted settings can enrich content for our audiences.



Left: Rafi the Wishing Wizard, BBC Studios Children's, CBeebies

Above: Chris McCausland: *Seeing Into the Future*, Open Mike Productions, BBC Two

£447.5m

Spend on TV titles qualifying on creative diversity portrayal criteria only

Working-class representation

Socio-economic background can shape access to opportunities, experiences and perspectives, influencing both who makes content and the stories that are told.

We are committed to strengthening socio-economic representation and the portrayal of working-class experiences across BBC content through our creative diversity commitments and our work with the TV Foundation, including as a founding member of Class Confident, alongside our support for research led by the University of Leeds.

This year major productions such as *Waterloo Road* acted as training grounds, sustaining local crews, creating flexible roles and strengthening regional creative economies. Across scripted titles, from *EastEnders* to *Waiting for the Out*, *What It Feels Like for a Girl* and *The Guest*, working-class lives were portrayed with complexity and authenticity, to accurately reflect contemporary Britain.

420

TV titles featuring incidental portrayal of people from underrepresented backgrounds

375

TV titles featuring on-screen leads from underrepresented backgrounds

174

TV titles featuring landmark portrayal with underrepresented stories at the heart of the narrative

Above: *What It Feels Like for a Girl*, Hera Pictures, BBC Three

Right: *Boarders*, Studio Lambert, BBC Three



Case study: Boarders

Created and written by BAFTA-nominated Daniel Lawrence Taylor, who also stars as Gus, *Boarders*, produced by Studio Lambert in association with All3Media International, placed diversity and representation at the centre of its creative vision, shaping both on-screen portrayal and off-screen opportunity.

Produced in Bristol, the third series drew over 70% of its crew from the local region. Representation informed key creative hires, including directors, heads of department and trainees, with ScreenSkills trainees embedded across departments. The production partnered with the All Set West programme, offering paid placements and shadowing opportunities, supported by the BBC Diversity Development Fund.

Across three series, crew members progressed into more senior roles, demonstrating sustained pathways into the industry. Collaboration with Bristol-based Latent Pictures supported behind-the-scenes content from underrepresented filmmakers, whilst original music by University of Westminster students provided early-career credits.

Together, these approaches ensured *Boarders* reflected its themes of access and opportunity, embedding long-term representation and progression within its production model.

Across **the UK**

Our goal is to bring people together, serving communities across the UK and connecting everyone to unmissable content through distinctive high-quality programming for all audiences and the best homegrown storytelling.

69.8%

Network TV hours qualified as regional productions
2024: 67.4% ↑

49.8%

Network Radio and Music qualifying spend outside London*
2024/25: 46% ↑

35%

Non-Network TV programme hours made by qualifying independent producers

58.1%

TV Network and Nations suppliers based in the Nations and English regions
2024: 60% ↓

*Includes non-commissioning spend such as performing groups



Our Across the UK strategy

We are the largest investor in original UK creativity, strengthening the nation’s creative industries and nurturing emerging talent.

This year saw new titles including *Riot Women*, created, written and directed by Sally Wainwright and set in Hebden Bridge, Janice Okoh’s *Just Act Normal* which told the story of three young siblings in the West Midlands fighting to stay together following the death of their mother and *Girl Fight* which stepped inside the cage with the next generation of female MMA fighters at a Ballymena gym. These titles all met the Ofcom criteria to qualify within the Nations or English regions they portrayed, delivering real benefit to the creative economy.

We work with partner organisations on skills and training, from TRC Media in Scotland and Indielab in London, to Screen Agencies in all four Nations, and connected 520 freelancers with commissioning teams through events across the UK.

We’re growing our commissioning footprint outside London to support authentic portrayal and creative sectors and are on track to meet our AUK commitments. In 2025, 40 Network TV commissioners were based outside London (38%, up from c.20% in 2022), with a 40% target by 2027. In Radio, all but one National Network now has a commissioner based outside London.

59.0%

Network TV spend in Nations and English regions

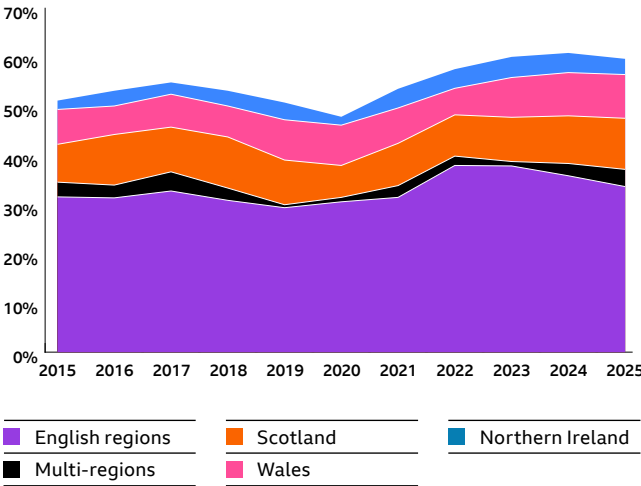
45.8%

Network Radio commissioning spend qualified as out of London (Quota 30%)

50.9%

Network Radio commissioning hours qualified as out of London 2024/25: 47% ↑

Yearly TV spend trend by Nations/English regions



Long Story Short: Pineapple, Barry Crerar, BBC Three

Case study: Long Story Short

We saw the results of our new initiative – *Long Story Short* – a short drama strand launched to champion emerging writers, directors and small production companies across the UK within one initiative.

Led by BBC Writers, it paired seven alumni from BBC Writers’ talent-development programmes with local production partners to develop ambitious, original short films. Each film is produced by an independent company supported through the BBC’s Small Indie Fund, ensuring creative ambition is matched with meaningful supplier development.

Of the seven commissions, one film each came from Northern Ireland, Scotland, Wales, the Midlands, the South, London and the North East of England.

Following broadcast and nationwide screenings, the initiative is already generating lasting impact, including continued collaboration between writer, director and production company teams – demonstrating how *Long Story Short* creates sustainable opportunities for new talent and small indies alike.

69.8%

Network TV hours qualified as regional productions (Quota: 50%)

Across Scotland

This year we delivered high-impact hits across the genres, attracting audiences from Scotland and UK-wide for titles including *Two Doors Down*, *The Ridge*, *The Rise and Fall of Michelle Mone*, and *Lover, Liar, Predator*.

We brought audiences together around cultural moments in the calendar such as *Hogmanay*, *Burns Night* and *TRNSMT* and we marked significant anniversaries with landmark documentaries *Dunblane: How Britain Banned Handguns*, *Disaster at Sea: The Piper Alpha Story* and *Lockerbie: Our Story*.

Our commitment to building our scripted slate continues. *The Ridge* was co-funded with Sky New Zealand, *Dinosaur*, co-funded with BBC Comedy and Hulu came back for a second series and we invested in our digital offering with scripted shorts *Govan Fair Queen*, *Pineapple* and *Good for Her*, all of which developed Scottish writing and directing talent.

This year, in partnership with BBC Entertainment and Screen Scotland, we launched Supersizing Entertainment Formats, a training scheme delivered by TRC Media to find exciting new entertainment formats from Scotland-based indies.

We also launched new diversity funding, with £50,000 for opportunities to support underrepresented off-screen production talent.

100%

TV Nations development spend on independent production companies

23%

Non-Network TV programme hours made by qualifying independent producers* (Target: 25%)

21

Network-Nations TV co-commissions

27

Independent TV production companies in Scotland supported by Network

12%

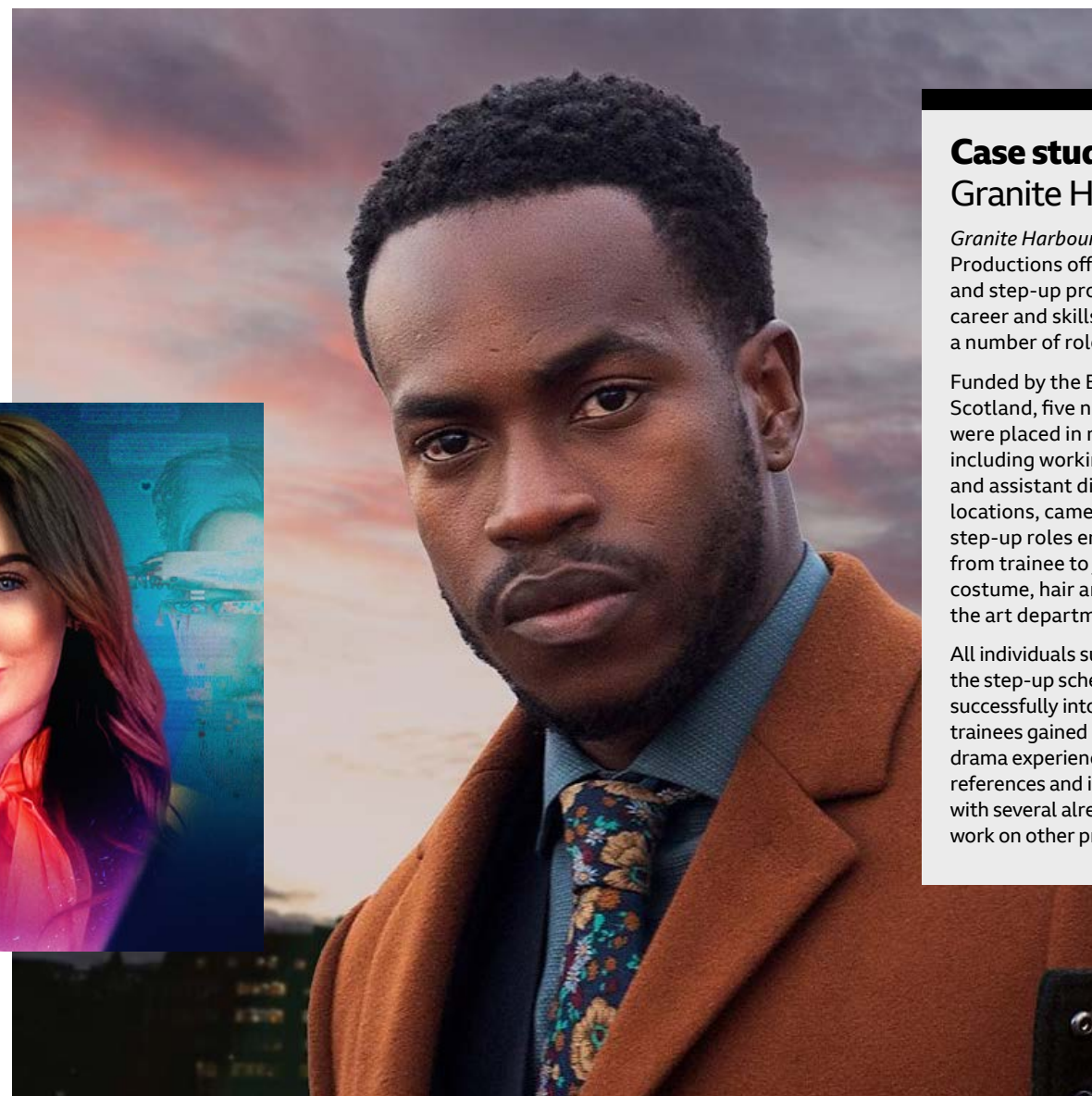
Audio commissioning hours indies

* Includes a reclassification of news as current affairs content so not comparable with previous years.



Above: *Beauty Queen and the Catfish*, STV Studios, BBC Three/BBC Scotland

Right: *Granite Harbour*, LA Productions, BBC One/BBC Scotland



Case study: Granite Harbour

Granite Harbour series three from LA Productions offered a bespoke trainee and step-up programme to support career and skills development across a number of roles and departments.

Funded by the BBC and Screen Scotland, five new entrant trainees were placed in roles in different teams, including working alongside producer and assistant director, and with locations, camera and grip. Three step-up roles enabled progression from trainee to junior level in costume, hair and makeup, and the art department.

All individuals supported through the step-up scheme transitioned successfully into junior roles, whilst trainees gained hands on HETV drama experience, industry contacts, references and increased employability, with several already securing further work on other productions.

Across Wales

An ever-growing portfolio of content in both drama and comedy drove BBC Cymru Wales' performance throughout 2025/26, with *The Guest* and *Death Valley* at its heart.

The Guest helped deliver the highest weekly audiences on record for BBC Nations content on iPlayer and at the time of broadcast, *Death Valley* achieved the biggest overnight audience for a UK comedy launch in three years.

Our continued investment into scripted comedy is delivering a strong pipeline of pilots and mini episodes showcasing Wales' emerging comedy talent.

BBC Writers continue to develop a strong cohort of Welsh writers and our long-term partnership with not-for-profit community interest company It's My Shout, providing hands-on training for those interested in gaining experience in film, continues to provide a platform for new and emerging writers and directors.

Returning unscripted titles *The Crash Detectives*, *SOS: Extreme Rescues*, *Saving Lives in Cardiff* and *Weatherman Walking* continued to perform very well across the BBC.

77%

TV Nations development spend on independent production companies

17

Independent TV production companies in Wales supported by Network

46%

Non-Network TV programme hours made by qualifying independent producers (Target: 25%)

7%

BBC Wales audio commissioning hours indies*
*Radio Wales only

20

Network-Nations TV co-commissions



Above: *Death Valley*, BBC Studios Wales, BBC One/BBC Wales
Right: Richard Burton: *Wild Genius*, Yeti/Bright Yellow Films, BBC One/BBC Wales



Case study: Made in Wales – Factual Entertainment

With the support of Creative Wales, BBC Cymru Wales and BBC Network briefed out an opportunity for producers to develop a major new factual entertainment series rooted in Welsh creativity, outlining an ambitious, returnable format, with UK-wide appeal.

The initiative was announced at the Wales Media Summit, following an updated Memorandum of Understanding between Creative Wales and the BBC, a commitment between the two organisations to work together to support world-class Welsh screen industries.

Following an open call to production companies with a substantive base in Wales, commissioners were really impressed by the variety and volume of the submissions received. Four indies – Boom Cymru, Curve Media, South Shore and Tŷ'r Ddraig – were awarded paid development, with £10,000 each to further develop bold, original ideas.

Across Northern Ireland

This year we further strengthened our scripted slate, with returning favourite *Hope Street* reaching its fifth series and the debut of the charmingly offbeat comedy *Funboys*.

BBC Northern Ireland's Green Lit development scheme also came to fruition, with three short films broadcast in November. Two of the Green Lit films – *Helpless* from Small Indie Fund company Fabel and *Rewarding* from Conker Pictures – featured landmark diversity portrayal through their main characters, and both productions received additional funding support under the TV Access Project.

The BBC's Hot House development scheme returned, with Northern Ireland independent production companies pitching for unscripted network co-commissions, with support from Northern Ireland Screen. It resulted in three commissions to date: *Ronan Keating's Wild Atlantic* for Alleycats, *Stacey Dooley Cleans Up* for Below The Radar, and *Prison Break – Maze Escape* (w/t) for Walk On Air.

100%

TV Nations development spend on independent production companies

46%

Non-Network TV programme hours made by qualifying independent producers (Target: 25%)

12

Network-Nations TV co-commissions

14

Independent TV production companies in NI supported by Network

10%

Audio commissioning hours indies



Far left: Ronan Keating's *Wild Atlantic*, Alleycats, BBC Northern Ireland

Below: *Glue*, *Hat Trick NI*, BBC Three/BBC One Northern Ireland

Case study: Comedy in Northern Ireland

In May, Belfast became the fourth city to host the annual BBC Comedy Festival, a major gathering of the UK comedy industry which brings together established figures and emerging talent to explore the issues shaping comedy today and celebrate its impact as a defining part of British culture. The two-day programme included 16 panels and masterclasses, exclusive screenings, stand-up performances, and in-depth career retrospectives – including conversations with Steve Coogan and Lisa McGee.

During the festival, BBC Comedy and BBC Northern Ireland announced a ringfenced investment of more than £500,000 in production funding for new comedy, focused on projects from Northern Ireland producers with authentic on-screen representation at their heart.

So far the funding has supported *Glue* – a short film from Hat Trick NI – which has been broadcast and also moved into development to explore further opportunities, additional funding for *So You're Going to Die* from Two Cities, and a read-through for *Hopley Hall* (w/t) from Small Indie Fund company Nice One Productions and Birdie Pictures, which has gone on to a full series commission.

Across England

This year we continued our focus on invigorating the sector in the West Midlands and the North East, creating significant opportunities for producers.

We confirmed our biggest expansion in the West Midlands in over a decade through a second Memorandum of Understanding with the West Midlands Combined Authority and Create Central that will see Network television production spend in the region almost double from £24 million to £40 million a year by the end of 2027. We committed to building a stronger mix of output in the region, establishing a new production base in Digbeth, and growing skills, apprenticeships and traineeships. Alongside BBC Studios and other funders we created 56 opportunities for career development across *Silent Witness*, *Shakespeare & Hathaway – Private Investigators* and *Father Brown*. Together, these measures will position the West Midlands as a long-term, high-value production hub with increased access, infrastructure and opportunity for independent suppliers.

109

Independent TV production companies in England supported by Network*

37.5%

Network TV hours from English regions

* All England

We also extended our commitment to the North East through to 2027, reinforcing the region as a priority creative cluster. The agreement sees a minimum total Network TV investment of £40 million with new commissions including daytime drama *The Northumbria Mysteries* and plans to host major events including Radio 1's Big Weekend in the region. The partnership will continue to grow production, skills, facilities and career pathways, supporting local talent and strengthening the region's rapidly expanding screen industries.



Left: Small Prophets, Hot Olives Productions, BBC Two
Below: Amkbhamra: Asian Network Represents

Case study: Asian Network Represents

BBC Asian Network, now based in Birmingham, relaunched *BBC Asian Network Represents*, offering new and emerging presenters their first opportunity to broadcast on national radio. Through an open call we found 12 up-and-coming voices from across the UK including content creators, dancer and an actor.

Each presenter will host a month-long run of *Asian Network Represents*, delivering four weekly programmes shaped around the presenter's individual vision, spanning music, culture and entertainment rooted in contemporary British Asian life. For many, this will be their first-ever role in radio.

Amongst them was Birmingham based Amkbhamra, a Punjabi presenter and content creator, who explored how Punjabi music continues to influence Bollywood, from iconic originals to modern remakes.

The initiative reinforces Asian Network's ongoing commitment to discovering on-air creatives, broadening the supplier and on-air pipeline, and creating meaningful routes into broadcasting.

Sustainability

The BBC remains the foremost media provider of environmental content in the UK, whether it's embedding upcycling in *Sort Your Life Out* or incorporating birdsong every morning into Radio 3's *Breakfast Show*, we continue to educate and inform audiences about our planet, bringing together our Climate Content Pledge with our Net Zero target to form ambitious measures for us and our producers.

700+

TV productions Albert certified

98%

Audio production units EcoAudio certified

Sort Your Life Out, Optomen Television, BBC One



Sustainable production

This year we launched our strengthened approach to sustainable production, EcoAudio 2.0 and a new focus on decarbonising live music events, delivering against our commitment to meeting the BBC's Net Zero targets.

In TV, we introduced new sustainability reporting requirements in our commissioning specification and asked producers to each have a company-level sustainability policy with a focus on reductions in energy and travel emissions – our industry's biggest source of carbon emissions. This sits alongside our continuing commitment to BAFTA Albert certification. We provided additional resources to help companies target the highest carbon areas of production with the most effective strategies.

In Radio, the relaunch of EcoAudio – our sustainability certification for in-house audio production – brings a simplified and standardised submission process, a sharper focus on material impacts, including emissions and waste, and embedded sustainability practices that continue beyond certification.

700+

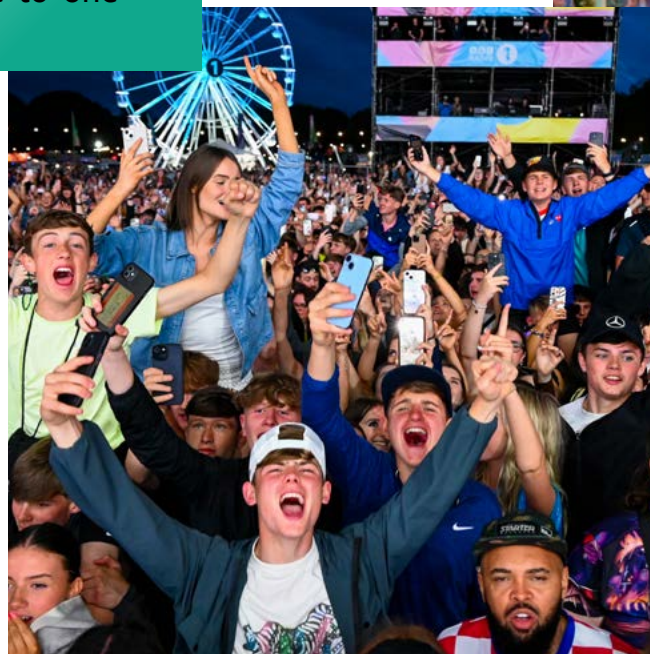
TV productions Albert certified

98%

Audio production units
EcoAudio certified

148

TV productions
received one-to-one
support



Case study: The Great British Sewing Bee

Sustainability is embedded from the earliest stages of prep on *The Great British Sewing Bee*, with circularity planned from the very beginning. Filming takes place at a site powered by 100% renewable electricity, operating a zero landfill waste policy. Production offices and post-production facilities also use renewable energy tariffs, and electric production vehicles and on-site EV chargers have been introduced across recent series.

Catering partners are selected for strong environmental credentials, including no red meat, one vegetarian day per week and locally sourced produce, supported by a dedicated composting food waste scheme.

A reuse costume shop enables crew to rehome clothing and materials, whilst fabric offcuts are donated to charities, including Mind – ensuring nothing goes to landfill. Lower carbon travel is also encouraged for all cast and crew.

Left: Radio 1's Big Weekend 2025, Liverpool

Above: The Great British Sewing Bee, Love West, BBC One

Sustainability and the environment on-air

This year saw audience successes with content that reflects climate themes both front and centre and also embedded within the narrative.

This year this included *Wild London* – the most watched documentary in the UK this year, with an audience of 6.6 million viewers across 28 days – demonstrating our continued commitment to delivering on our Climate Content Pledge and aligning with the expectations of our audiences – 72% of whom agree that the media should have a responsibility towards the environment.

We continue to support producers to consider climate themes in fresh and authentic ways, from ideation to delivery, with our annual Climate Creatives conference. This year our conference was hosted by the Royal Geographical Society and featured voices from across broadcasters, as well as experts and creatives.

With enhanced tracking, engagement and resources we maintain our industry-wide collaboration on this shared challenge.

1,700

Attendees at Climate Creatives events

43%

Audiences claimed BBC improved their understanding of environmental topics and issues

BBC Audiences tracker – November/December 2025



Left: The War Between the Land and the Sea, BBC Studios Wales, BBC One

Below: Hamza's Hidden Wild Isles, Silverback Films, BBC One

Case study: BBC Wild About Nature Week

In a world of news avoidance and crisis fatigue we have sought joyous ways to engage audiences beyond dystopian visions of the future. *Hamza's Hidden Wild Isles* (reaching over 5 million viewers) celebrated the wonders of the British Isles, whilst not shying away from the challenges climate change is bringing to UK nature.

Accompanying its launch was the pan-BBC Wild About Nature week, which invited audiences to get outside and connect with nature to reap the benefits for their wellbeing, and the planet, wherever they live. Content included *Morning Live's* first-ever outside broadcast from an urban nature paradise in Central Manchester, CBBC's *Saturday Mash-Up* airing a special 'wild' edition of the show, and Radio 4's *What's Up Docs?* with Chris and Xand van Tulleken exploring the science connecting nature, human and planetary health.

84% of all audiences aware of BBC Wild About Nature week said the campaign showed them how nature can have a positive impact on their wellbeing.

Looking ahead and appendix

As we look ahead to the new Charter, we remain focused on our core roles: pursuing truth with no agenda, backing homegrown storytelling, and bringing people together, at the same time evolving our content and services to meet changing audience habits, as people find and engage with us in different ways. We are excited to see the results of our new YouTube partnership as part of the BBC's Value for All strategy, ensuring more BBC content is accessible to all audiences.

We will continue to increase our content from every part of the UK as our new commissioning model comes into force, doubling spend on content that reflects Northern Ireland, Scotland and Wales from £50m last year to over £100m by 2027/28. Over the next 12 months, we'll grow our commissioning footprint further, ensuring senior roles and a mix of genres are based across the UK – as well as bringing our Network and Local commissioning teams more closely together, so more decision making is rooted closer to audiences.

In Radio, we will be building a contestability and competition framework for audio commissioning into the next Charter to ensure we have the most efficient and effective in-house audio production model alongside a thriving independent audio sector, together providing a creatively strong pipeline of audio content for all our audiences.

We have committed to actions to strengthen authentic portrayal and representation across all content following this year's [independent thematic review of portrayal and representation](#).

We will strengthen how we measure portrayal and representation across BBC content, reflecting a broader range including protected characteristics, socio-economic diversity and geography. We will systematically review upcoming content plans to ensure underrepresented audience groups are reflected authentically and look at the development and succession of TV and audio presenters.

We will be taking further steps to deliver greater efficiency and manage costs to generate maximum value for audiences at a time of significant financial constraint for the BBC.

In order to achieve £500m of savings over the next three years, we will need to decommission some shows and reduce the opportunities for new commissions, however we will continue to commission across all genres and invest in distinctive UK content from a wide range of independent production companies of all sizes across the UK.



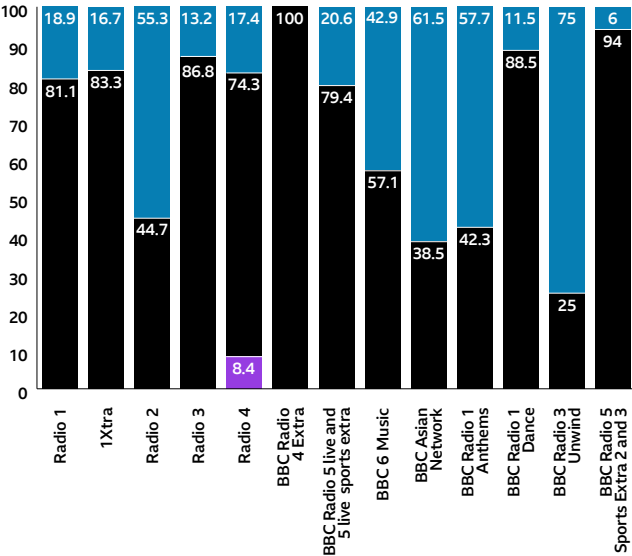
Top: The Other Bennet Sister, Bad Wolf, BBC One

Middle: Just Act Normal, The Forge Entertainment, BBC Three

Bottom: Scam Interceptors, BBC Studios Scotland, BBC One

Appendix

Network radio supplier by eligible hours – 2025/26



Including new Radio Networks BBC Radio 1 Anthems, BBC Radio 1 Dance and BBC Radio 3 Unwind and new BBC Sounds streams BBC Radio 5 Sports Extra 2 and BBC Radio 5 Sports Extra 3. Eligible hours exclude Repeats, Simulcasts, Core News, Education/Social Action, Presentation, EBU Output, World Service.

Key – Above

% Independent producers

% BBC producers (excluding BBC Studios)

% BBC Studios

Key – Right

QI

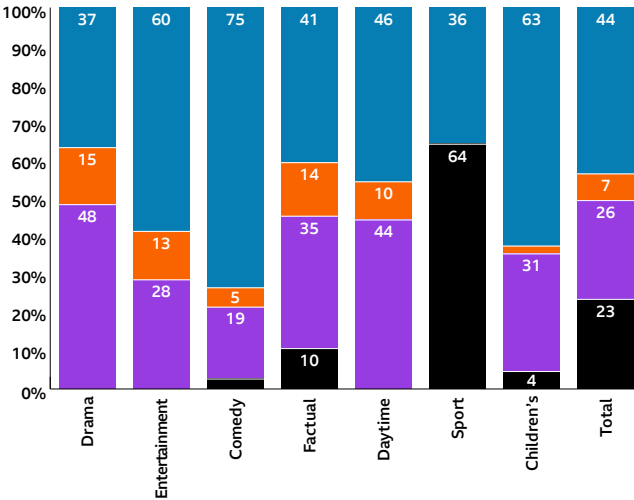
NQI

BBC Studios

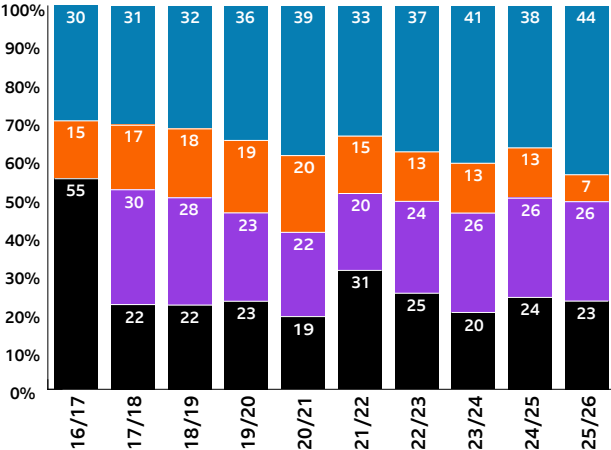
BBC PSB

* Totals do not add up to 100% due to rounding

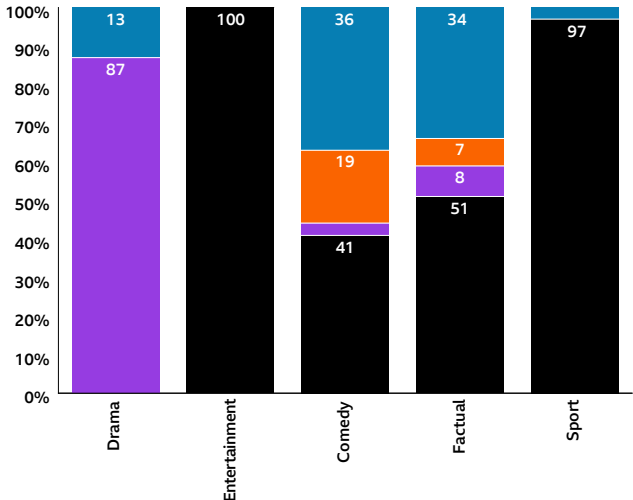
Network TV levels of business by genre hours – 2025/26



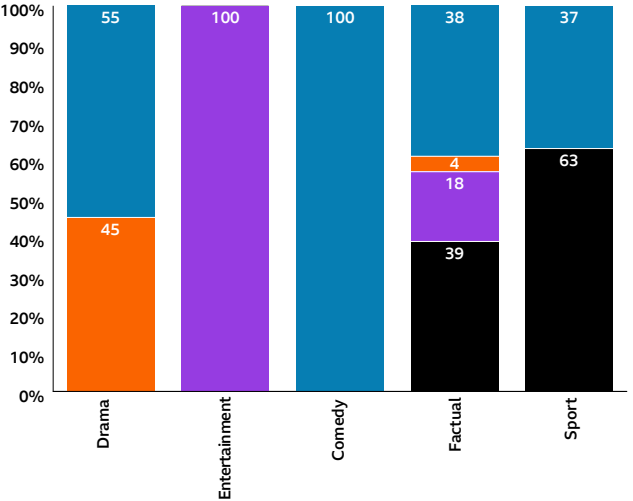
Network TV levels of business trend by hours



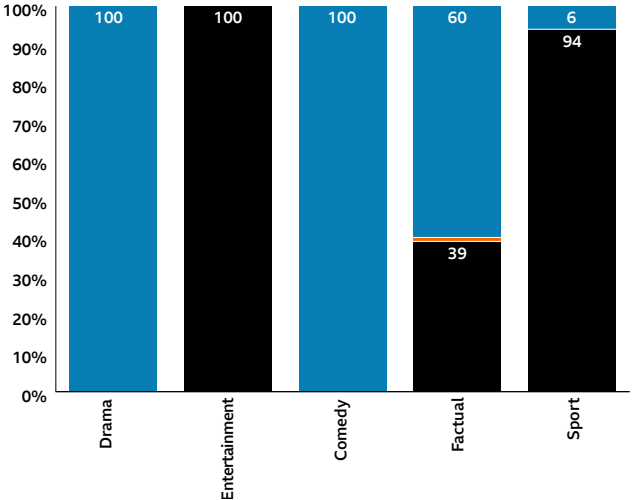
Non-Network Scotland levels of business by genre hours – 2025/26



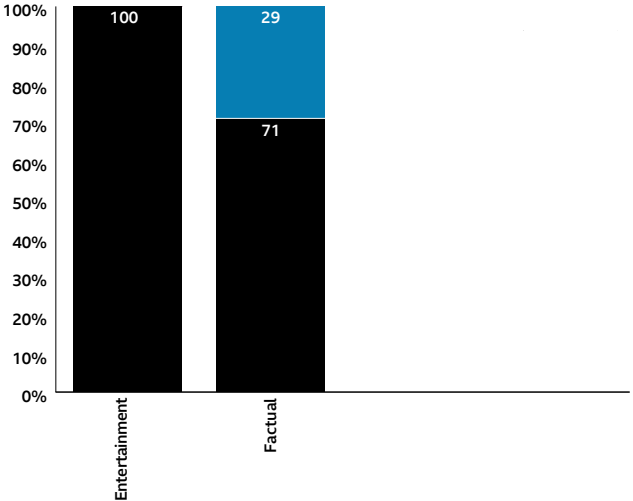
Non-Network Wales levels of business by genre hours – 2025/26



Non-Network NI levels of business by genre hours – 2025/26



Non-Network England levels of business by genre hours – 2025/26



Appendix continued

Spend by Nation	Quota	2025
Scotland	8%	10.4%
Wales	5%	9.1%
Northern Ireland	3%	3.2%
English regions	30%	33.1%
Multi-region	n/a	3.2%
Total Out of London spent	50%	59%

Hours by Nation	Quota	2025
Scotland	8%	19.8%
Wales	5%	8.6%
Northern Ireland	3%	3.2%
English regions	30%	37.5%
Multi-region	n/a	0.7%
Total Out of London spent	50%	69.8%

Nations and English regions production quotas

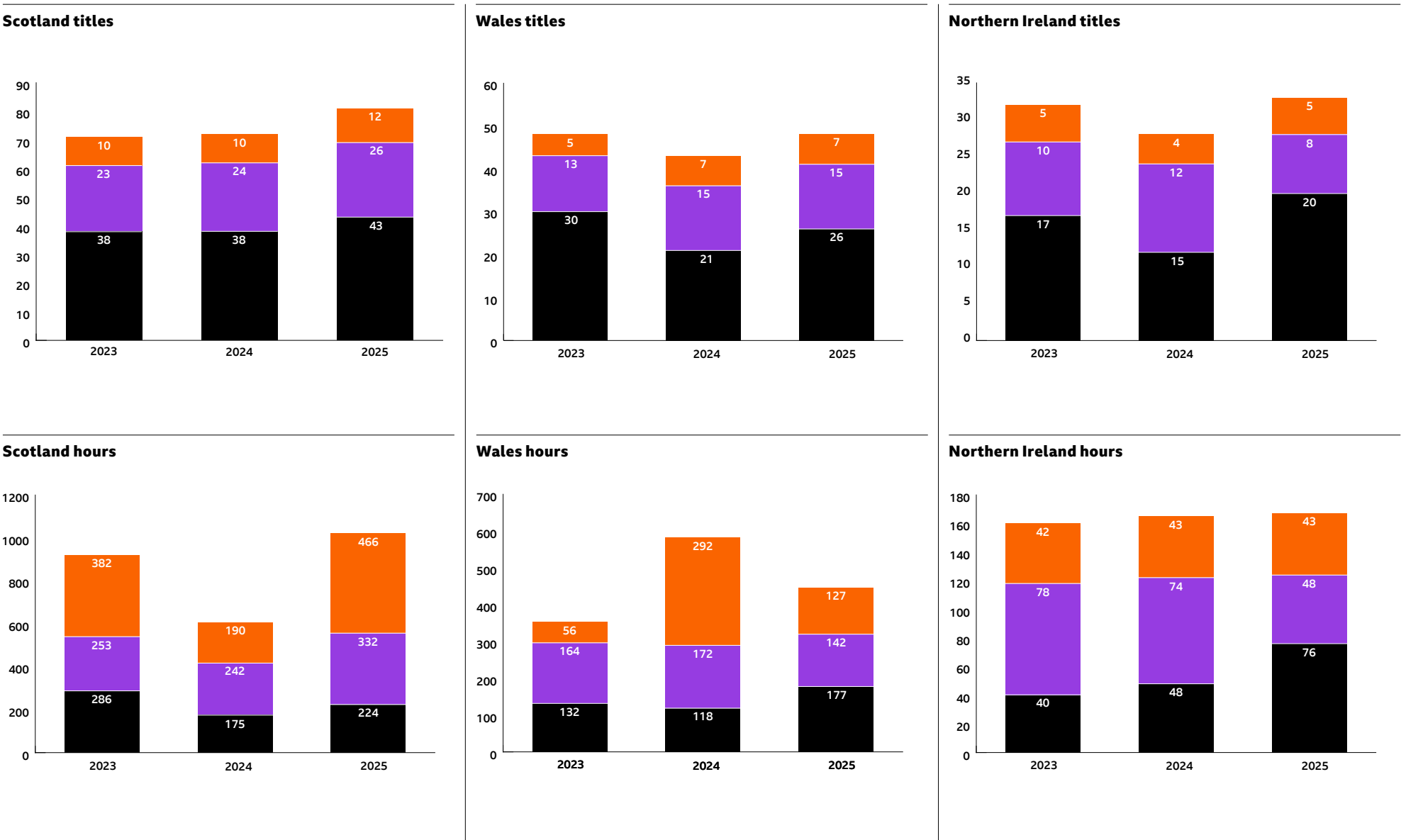
Our ambition in the Nations and English regions is to support talent and strengthen regional production. Last year we introduced measures to strengthen delivery of this by growing the number of productions that qualify on two or all three of the Ofcom criteria. Overall, the number of titles meeting two or all three Ofcom criteria in the devolved nations increases in 2025 from 125 to 138.

Key

All three

Two criteria

Base only



Appendix continued

Investment in content meeting our Creative Diversity criteria

Investment in content meeting our [Creative Diversity criteria](#) has grown year on year from £59 million in 2021/22 to £196 million in 2025/26, our highest level to date.

This reflects the increasing scale and breadth of content delivering against our creative diversity ambitions, supported by the refreshed [Diversity Commissioning Code of Practice and Inclusive Production Principles](#).

Qualifying spend against our creative diversity criteria



Top ten indies by spend

- 1 Studio Lambert Limited
- 2 Hungry Bear Media
- 3 Wall to Wall Media Limited
- 4 Naked Television Limited
- 5 Optomen Television Limited
- 6 Twofour Productions
- 7 Red Planet Pictures Limited
- 8 Neal Street Productions Limited
- 9 Remarkable Television
- 10 Kudos Film and Television Limited

Top ten indies by hours

- 1 Sunset & Vine Productions Limited
- 2 Remarkable Television
- 3 Cactus TV Limited
- 4 Whisper Films Limited
- 5 STV Studios Limited
- 6 Lion Television Limited
- 7 Ricochet Limited
- 8 Naked Television Limited
- 9 Tern Television Productions Limited
- 10 Slam Media Limited



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