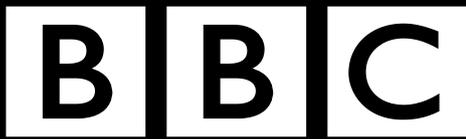


B B C

**PERFORMANCE
AGAINST PUBLIC
COMMITMENTS**

2009/10



PERFORMANCE AGAINST PUBLIC COMMITMENTS

2009/10

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I – BBC PURPOSES

THE BBC'S PUBLIC SERVICE MISSION IS TO INFORM, EDUCATE AND ENTERTAIN AUDIENCES WITH PROGRAMMES AND SERVICES OF HIGH QUALITY, ORIGINALITY AND VALUE. AND THE BBC'S SIX PUBLIC PURPOSES – BUILT ON THESE PRINCIPLES TO INFORM, EDUCATE AND ENTERTAIN – UNDERPIN ALL THAT WE DO:



CITIZENSHIP

Inform: we have a worldwide reputation for reportage and analysis of the world we live in. Our UK-wide, international, national and local channels and services cover a wide range of stories, issues and information tailored for a diverse range of users.

BBC News channel had an average weekly reach last year of over 7.9 million – and is the most watched 24 hour news channel in the UK. Picture shows presenters Matthew Amroliwala and Jane Hill.



LEARNING

Educate: we promote and support formal and informal education for all age groups – from pre-school children to silver-surfer adults, across television, radio and the web.

Alphablocks is an animated series which entertains our younger viewers, and at the same time helps them to develop engagement and confidence with reading and making words.



CREATIVITY

Entertain: we offer unique and innovative content that entertains and engages audiences, including live music and the biggest range of radio, television and bespoke online drama from any broadcaster in the world.

We brought the immediacy and intimacy of theatre director Gregory Doran's production of *Hamlet* for the Royal Shakespeare Company to BBC Two in a widely acclaimed film. We are currently co-producing a contemporary realisation of Shakespeare's *Coriolanus*, from first-time director Ralph Fiennes.



COMMUNITY

We reflect the UK's diversity at national, regional and local levels with services in English, Scottish Gaelic and Welsh, and programmes in over 30 other languages. The BBC's distinctive offer across our portfolio means we have something for everyone.

Our sporting commentary – especially football – brings together communities united in passion. *The Football League Show*, shown here, averaged 1.1 million viewers per week in its first year. Off-air, we present concerts and host events across the UK – for more information on our outreach activities visit www.bbc.co.uk/outreach or to apply for tickets to recordings www.bbc.co.uk/tickets.



GLOBAL

Our global news services provide independent and internationally respected news and analysis, covering the key stories of the day like the Haiti earthquake and the future of Afghanistan. BBC Worldwide offers the best UK content to new audiences across the globe.

Lyse Doucet interviews Prime Minister Gordon Brown and President Hamid Karzai for BBC World Service, and reported on our other outlets.



DIGITAL

The BBC is the most used online content provider in the UK, and 12.1 million now listen to our radio services via digital platforms. We are offering help to the millions of viewers aged 75 or over, disabled or living in care homes to switch to digital TV between now and 2012.

EastEnders marked its 25th year with a live edition, and new online spin-off *E20*, shown here. Audiences are increasingly watching content via new devices and technologies, bringing fresh challenges and opportunities as we seek to make our content available in the most appropriate way.

2 – OFCOM AND BBC TRUST'S RESPONSIBILITIES

UNDER THE TERMS OF THE BBC'S ROYAL CHARTER, THE AGREEMENT, AND THE COMMUNICATIONS ACT 2003 ('THE ACT'), SOME AREAS OF THE BBC'S ACTIVITY ARE REGULATED BY OFCOM, SOME BY THE BBC TRUST, AND SOME BY BOTH TOGETHER.

A Memorandum of Understanding was agreed in March 2007 to clarify the respective roles and responsibilities of the Trust and Ofcom, and the key points are summarised below:

PROGRAMME STANDARDS	The BBC Executive is accountable to the BBC Trust for accuracy and impartiality of content; Ofcom sets certain programme standards. Both have duties to consider complaints.
QUOTAS AND CODES	
News and current affairs	The BBC Trust sets quotas for news and current affairs on BBC One and BBC Two, consulting Ofcom (for agreement in some cases) before imposing these requirements.
Original productions	The BBC Executive and Ofcom must agree an appropriate proportion of programming to be original productions.
Nations and Regions programming	The BBC Trust sets quotas for programmes from the Nations and Regions, consulting Ofcom (for agreement in some cases) before imposing these requirements.
Programmes made outside London	The BBC Executive and Ofcom must agree a suitable proportion of programming to be made in the UK outside the M25 area.
Independent production	The BBC Trust requires the BBC to follow a code of practice for commissioning independent productions, and reviews delivery against the Window of Creative Competition (WOCC), within which in-house and independent producers can compete for commissions. The BBC Trust and Ofcom monitor compliance with targets for independent production.
Access	The BBC Executive must observe Ofcom's code for providing services for the deaf and the visually impaired.
Public Value Tests (PVTs)	The BBC Trust must apply a public value test before allowing significant change to the BBC's UK public services. Ofcom provides the market impact assessment element of the test.
Competitive impact	The BBC Trust must consider the economic impact of the BBC on the broadcasting sector. Adjudications on matters of competition law are the responsibility of Ofcom or the Office of Fair Trading.
Radio spectrum	The BBC Trust must ensure efficient use of the BBC's allocated spectrum; Ofcom is responsible for ensuring best use is made of the whole spectrum.

Some further areas of common responsibility (including public service broadcasting, media literacy and the promotion of equal opportunities and training) are set out in the Act and Agreement

3 – OFCOM TIER 2 QUOTAS

2009

We exceeded all of the Ofcom Tier 2 Quotas last year. These are the BBC's self assessment figures. Ofcom are due to formally report on our performance in its Communications Market Review 2010 due to be published later this year.

	Quota	2009 Achievement
Independent production quota¹		
Hours of qualifying programmes across all channels	25%	40%
Hours of qualifying programmes on BBC One	25%	34%
Hours of qualifying programmes on BBC Two	25%	49%
Regional programme making²		
Spend on qualifying programmes	30%	38%
Hours of qualifying programmes	25%	35%
News and current affairs programmes³		
Hours of news on BBC One	1380	1602
Hours of news on BBC One in peak	275	277
Hours of current affairs on BBC One and BBC Two	365	493
Hours of current affairs on BBC One and BBC Two in peak	105	113
Levels of Original Production⁴		
BBC One	70%	88%
BBC One in peak	90%	99%
BBC Two	70%	82%
BBC Two in peak	80%	95%
BBC Three	70%	85%
BBC Three in peak	70%	75%
BBC Four	70% approx	80%
BBC Four in peak	50%	80%
CBeebies	80% approx	80%
CBBC channel	70%	84%
BBC News channel	90%	97%
BBC Parliament	90%	98%
Regional Programming⁵		
Hours of regional programming	6,270	6,895
Hours of programmes made in the relevant area	95%	100%
Hours of BBC One news	3,920	4,855
Hours of BBC One news in peak	2,010	2,259
Hours of non-news programming in peak	655	763
All non-news programmes adjacent to peak	280	337

¹ The BBC is subject to a 25% independent production quota across all channels, and on BBC One and BBC Two individually.

² The BBC has used Ofcom's definitions of regional production from 1 January 2006.

³ These quotas and performance figures are for network programming only. The News quota specifically excludes overnight transmissions of BBC News channel.

⁴ Original productions include all BBC commissioned programmes including repeats.

⁵ These figures represent regional programmes across BBC One and BBC Two.

4 – PERFORMANCE AGAINST STATEMENTS OF PROGRAMME POLICY 2009/10

STATEMENTS OF PROGRAMME POLICY (SOPPS) ARE ANNUAL PROMISES TO LICENCE FEE PAYERS FROM THE BBC WHICH SHOWCASE SOME OF THE WAYS THAT EACH OF OUR SERVICES MEETS ITS SERVICE LICENCE COMMITMENTS AND DELIVERS HIGH QUALITY, CREATIVE AND MEMORABLE CONTENT TO THEM AS VIEWERS, LISTENERS AND USERS. SOPPS ARE TIER 3 OFCOM COMMITMENT, APPROVED BY THE BBC TRUST.

The following pages summarise the BBC's performance against SoPPs by service for 2009/10. Unless otherwise stated, all commitments are minimum hours or percentage and include originations, repeats and acquisitions.

The priorities for CBeebies, BBC Radio nan Gàidheal and BBC Red Button are given on the following pages but they have no commitments to report on for the period.

SoPPs for the year ahead (2010/11) can be found at www.bbc.co.uk/aboutthebbc/statements2010

BBC NETWORK TELEVISION SERVICES

BBC NETWORK TELEVISION SERVICES ALSO HAVE A STATUTORY REGULATORY REQUIREMENT TO MEET TIER 2 QUOTAS, AGREED ANNUALLY WITH OFCOM, FOR INDEPENDENT PRODUCTION, REGIONAL PROGRAMME MAKING, NEWS AND CURRENT AFFAIRS PROGRAMMES, LEVELS OF ORIGINAL PRODUCTION, AND REGIONAL PROGRAMMING. FOR PERFORMANCE AGAINST TIER 2 QUOTAS SEE PAGE S5.

BBC ONE

Priorities

News and current affairs. BBC One news programmes brought the nation together and the 8pm bulletin increased reach to news. High quality current affairs included *Panorama* and a range of one-off specials, including *The Day The Immigrants Left*.

Best documentary film-making. This included the RTS award-winning *Wounded*, which followed the progress of two soldiers seriously injured in Afghanistan and Rosa Monckton's critically acclaimed story, *When a Mother's Love is Not Enough*.

Science for mainstream family audience. New science show *Bang Goes The Theory* launched successfully with an online presence and a UK roadshow. The highly popular *Jimmy's Food Factory* brought us the science behind supermarket food to a family audience. *Life* showed the diversity of animal behaviours and survival strategies across the world.

Cultural diversity. *The One Show* reflected the national conversation, whilst *Inside Out* offered a regional perspective. Our drama slate, which included *EastEnders*, *The Street*, *Moving On*, *Torchwood* and *Small Island*, reflected the cultural diversity of the UK.

	Commitment	Actual
Hours of arts and music	45	53
Hours of new factual programming ¹	700	1,064
Hours of children's programmes (shared commitment with BBC Two)	1,500	2,142
Hours of religious programmes (shared commitment with BBC Two)	110	122

BBC TWO

Priorities

Quality journalism and thought-provoking current affairs. *The Love Of Money* investigated the causes and effects of the banking crisis; Sophie Raworth and Justin Rowlatt revealed *The Trouble with Working Women* and *This World* provided a range of award-winning documentaries.

High quality factual programming. Landmark series in peak included Andrew Marr's *The Making of Modern Britain*, Dan Snow's *Empire of the Seas* and Stephen Fry's *Last Chance to See*.

Arts and culture. The pan-BBC Poetry Season included several critically acclaimed documentaries, including Simon Schama on John Donne and Armando Iannucci on John Milton. In The Modern Beauty Season, Waldemar Januszczak made the case for modern art in *Ugly Beauty* and Matthew Collings argued *Why Beauty Matters*.

Documentaries. *Can Gerry Robinson Fix Dementia Care Homes?* brought a new angle to a current concern. Simon Reeves' *Tropic of Cancer* explored life in the tropics and *Inside John Lewis* went behind the scenes at the department store.

	Commitment	Actual
Hours of arts and music	200	317
Hours of new factual programming	520	813
Hours of children's programmes (shared commitment with BBC One)	1,500	2,142
Hours of religious programmes (shared commitment with BBC One)	110	122

Unless otherwise stated, hours conditions throughout this document include originations, acquisitions and repeats.

¹ Originations only.

BBC THREE

Priorities

New talent and risk-taking ideas. We invested in new comedy and drama including a second series of the BBC Three hit *Being Human*. *Russell Howard's Good News* was highly successful and *Ballet Boyz: The Rite Of Spring* brought young audiences to modern dance.

A window on the World. Factual content for young viewers included the highly-relevant *Blood, Sweat and Takeways*. *Women, Weddings, War and Me* about a young Anglo-Afghan returning to Kabul achieved the highest ever appreciation score for a factual programme on any reported channel.

Interactive media. Our website with a BBC Three insider's blog gives users privileged access to specially shot content, photo galleries and interviews. We use Facebook and YouTube to reach our target audience and have web-only ventures such as *Jail Tales*.

Compelling serious factual. The highly successful *Adult Season*, which examined what it means to grow up, included *Underage and Pregnant* and *The Autistic Me*. *First Time Voters' Question Time* and advice on how to vote was transmitted in the build up to the Election.

	Commitment	Actual
Hours of new music and arts programming	35	54
Hours of new factual programming ²	125	171
Hours of new current affairs ³	15	20

² Originations only.

³ Originations only

BBC FOUR

Priorities

Arts and music. Andrew Graham-Dixon presented *The Art of Russia*. Simon Armitage celebrated Sir Gawain in the pan-BBC Poetry Season and live music included 17 *BBC Proms*.

Specialist factual programmes. Prof. Diarmaid MacCulloch presented *A History of Christianity*. Prof. Jim Al Khalili explored *Chemistry: A Volatile History*. Michael Cockrell achieved access to *The Great Offices of State*.

Best international and foreign-language films and documentaries. *Syrian School* provided poignant insight across five hours and *Storyville* continued to show the best documentaries from around the world including *Napoli – City of the Damned*. Acquisitions such as *Wallander*, *Mad Men*, and movies like *The Lives of Others* showed the best of world drama.

Archive programming. Archive material online and via BBC Red Button was used to support programmes including the marking of the 40th anniversary of the first moon landing.

	Commitment	Actual
Hours of new music and arts programming	100	228
Hours of new factual programming	110	133
Premiere at least 20 new international films	20	21

CBBC

Priorities

Mix of news and factual programming. *Blue Peter* and *Newsround* continue to tackle issues around citizenship and civil society, as does the *BugBears* website.

Informal learning. Programmes like *Horrible Histories*, *Blue Peter*, *Beat the Boss* and *Blast Lab* encourage informal learning across subjects ranging from history to business.

Interactive platforms. Children's interest in learning is stimulated by the interactive content of a large portfolio of programming, and by the *BugBears* website.

UK-produced programming. Innovative and popular programmes include *Spirit Warriors*, *Horrible Histories*, *OOglies*, *Animals at Work* and *Skate Nation*.

Encouraging interaction. Recent highlights include *BAMZOOKi*, *Sarah Jane Adventures* and *Tracy Beaker*. The website will be re-launched soon, with enhanced navigation, content and functionality.

International Perspectives *Newsround* provides a unique national and international news bulletin for children and *Blue Peter* covers the globe with adventures like Helen's Amazon challenge.

	Commitment ⁴	Actual
Hours of drama programming	665	1,306
Hours of news	85	88
Hours of factual programming	550	876

⁴ All CBBC hours commitments include originations, repeats, transfers and acquisitions.

CBEBBIES

Priorities

Distinctive high quality programming. *Timmy Time* and *Waybuloo* both launched during the year, offering new original programming for our young audience. Other content included *Show Me Show Me*, with its engaging stories, songs and activities.

Encouraging learning. Learning is key to the CBeebies offering. A number of CBeebies series contribute towards this priority, including: *Kerwhizz*, *Chuggington*, *Louie*, *Nina & The Neurons Go Inventing*, *The Green Balloon Club*, *Green Balloon Club on Holiday in Arran* and *Show Me Show Me*.

Encouraging participation and interaction. CBeebies iPlayer launched in May and the new BBC Red Button services launched in September. The re-launch of our website offered even greater emphasis on parental notes and the ability to relate all content to Early Years Foundation stages.

	Commitment	Actual
No commitments apply	–	–

BBC HD

Priorities

Best of BBC output. New content available on HD included *Children in Need*, David Tennant's performance in *Hamlet* at Christmas, and the natural history epic *Life*. The service launched on Freeview in December, improving viewer access to HD content.

	Commitment	Actual
Less than 20% of output to be first-run showings of sport and acquired feature films (except on occasions of major sporting events)	<20%	10%

BBC NETWORK RADIO SERVICES

BBC NETWORK RADIO HAS MADE A VOLUNTARY PLEDGE THAT AT LEAST 10% OF ELIGIBLE HOURS ON ITS NATIONAL ANALOGUE AND DIGITAL RADIO NETWORKS WOULD BE MADE BY INDEPENDENT PRODUCERS. IN 2009/10, ALL SERVICES MET OR EXCEEDED THIS TARGET. TOGETHER, BBC NETWORK RADIO BROADCAST 14.2% OF ELIGIBLE OUTPUT FROM INDEPENDENT PRODUCERS.

BBC RADIO 1

Priorities

Audience engagement. On-demand videos included BBC Radio 1's *Big Weekend*, *Scott Mills – The Musical* and *The Chris Moyles Show* proved popular. The week long 'Access All Areas,' invited audiences to interact in a variety of ways including live webcams, and web chats with key members of staff. It created BBC Radio 1's biggest ever weekly online usage, with 1.7 million unique users.

Next generation of listeners. We held various events, including a BBC Switch Road Trip to club nights for under 18s around the UK. *Switch Live* at London's Hammersmith Apollo attracted 4,000 14-17 year olds.

Social action. A week long drugs campaign and an anti-bullying season – *Bullyproof* – both produced positive reaction from listeners.

	Commitment	Actual
Hours of specialist music per week	60	66%
In daytime output, % of the music is from UK acts	40%	55%
In daytime output, % of the music is new	45%	60%
Number of UK live events and festivals broadcast	c.25	33
Number of new sessions (excluding repeats)	250	320
% of eligible hours commissioned from independent producers	c.10%	12%
Hours of news in daytime each weekday, including two extended bulletins	1	1hr 8 mins
Minimum number of new documentaries	40	40
Hours of original opt-out programmes from Scotland, Wales and Northern Ireland	c.200	292

BBC RADIO 2

Priorities

Celebrate British songwriters. *The Great British Songbook* initiative was developed, with new recordings of British songs by contemporary artists, and a series of programmes during the Christmas season which focused on British song writing through the decades. A song writing masterclass was held as part of the *Electric Proms*.

Mark the 20th anniversary of fall of Berlin wall. Programming broadcast in November included an outside broadcast from Berlin as part of *The Jeremy Vine Show*.

Jazz. An insight into jazz was provided through a series of programming on the genre's greats like Benny Goodman and Nat King Cole, a documentary on the life of Billie Holiday, and a dedicated evening celebrating 50 years of Ronnie Scott's iconic club.

Music from around the world. Programming included an exploration of the British love of Bollywood, plus documentaries on the Belgian singer/songwriter Jacques Brel and hip hop's influence on popular culture.

	Commitment	Actual
% of music in daytime is from UK acts	40%	51%
% of music in daytime is new	20%	26%
Hours of live music	260	260
Hours of specialist music programmes	>1,100	1,145
Hours of arts programming	>100	102
% of eligible hours commissioned from independent producers	c.10%	20%
Weekly hours of news and current affairs, including regular news bulletins	16	18
Hours of religious output covering a broad range of faiths	170	193

BBC RADIO 3

Priorities

Classical music. We celebrated the work of Purcell, Handel, Haydn and Mendelssohn, marking major anniversaries for each.

Speech programming. We covered international topics in *Night Waves* and *Music Matters*, including a special focus on culture and music in Berlin, as part of the 20th anniversary of the fall of the Berlin Wall.

Ideas programming. The fourth edition of *Free Thinking* – a festival of live events, debates and conversation, was held in Gateshead with an impressive line-up of speakers, produced a good response amongst those who attended, with 90% saying that they would be more likely to listen to BBC Radio 3 as a result.

	Commitment	Actual
% of music output is live or specially recorded	50%	57%
Number of live or specially recorded performances	500	569
Number of new musical works commissioned	30	40
Number of new drama productions broadcast	35	43
% of eligible hours commissioned from independent producers	c.10%	16%
Number of new documentaries broadcast on arts and cultural topics	30	49
% of relevant spend incurred outside the M25	40%	44%

BBC RADIO 4

Priorities

Drama. We commissioned long-running series including a dramatisation of the Smiley novels by John le Carré, the Tom Ripley novels by Patrica Highsmith, and *Our Mutual Friend* by Charles Dickens.

Landmark factual programming. Innovative series included *A History of the World in 100 Objects* in partnership with the British Museum, which included an extensive online dimension and has been the springboard for related BBC initiatives across the UK that explore local history through museum collections. Another landmark series was the 90-part *America – Empire of Liberty*.

Audience engagement. We piloted a tour of universities, and had a major presence at the Latitude and Edinburgh Festivals.

Global events. We marked the 20th anniversary of the fall of the Berlin Wall with a season of programmes including over 100 episodes of *1989 Day by Day* using archive audio, and various dramas, features and debates.

Online content. Our re-launched website is now easier to use. An extended range of content is now available via BBC iPlayer, and podcasts *Friday Night Comedy* and the *Archers* omnibus each attract over five million downloads per month.

	Commitment	Actual
Hours of news and current affairs programmes	2,500	3,348
Hours of original drama and readings (excluding repeats)	600	655
Hours of original comedy (excluding repeats)	180	248
% of eligible hours commissioned from independent producers	c.10%	14%
Hours of original documentaries (excluding repeats)	200	422
Hours of original religious programming (excluding repeats)	200	225

BBC RADIO 5 LIVE

Priorities

Distinctive news output. As part of enhanced interactivity, we launched a new web page – *5 Live Now*, to allow listeners to see comments to the station from a variety of sources, as well as texts, blogs, Facebook and Twitter:

Promote digital listening. We have developed on-demand content, with Danny Baker's interview with Elton John attracting over one million listeners via BBC iPlayer or BBC Red Button. There was also a good uptake of the interview via BBC Red Button.

Develop interest in football amongst younger audience. We further developed the Football Player online application, enabling younger listeners to explore and deepen their interest in football. The site has grown its reach to over 7% of all 15-24 year olds this year.

Innovative multiplatform sports content. We increased the availability of coverage of key sporting events, including Wimbledon and the Winter Olympics, via online, mobile and BBC Red Button. The topical sports show *Fighting Talk* was broadcast live in front of a studio audience, with content available online, and via BBC Red Button.

	Commitment	Actual
% of output that is news coverage	c.75%	76%
% of eligible hours made by independent producers (including Sports Extra)	c.10%	17%

BBC RADIO 5 LIVE SPORTS EXTRA

Priorities

Home of cricket. Michael Vaughan joined us as a pundit for the South Africa Test series, further promoting the station as the home of cricket.

Promoting the station. We used promotional and trails campaigns to further build awareness of the station. Early stages of the Australian Open tennis featuring Andy Murray were carried on sports extra and heavily promoted on the sister station.

	Commitment	Actual
% of eligible hours made by independent producers (with BBC Radio 5 live)	c.10%	17%

BBC IXXTRA

Priorities

Interaction with young people. As part of a unique project, in collaboration with BBC Blast and the BBC Academy, 21 youngsters took over BBC IXXtra for a day in September. They produced and presented a range of content including an interview with Prime Minister Gordon Brown and a music guide – *The Ultimate Introduction to Dubstep*.

News. We changed our news output from a two-hour news magazine show into two shorter and punchier news bulletins, following recommendations of the BBC Trust's review of Services for Younger Audiences.

Social action. In collaboration with other BBC services, we ran a series of high profile social action campaigns on drugs and anti-bullying.

	Commitment	Actual
% of music in daytime that is new	60%	62%
% of music in daytime from the UK	35%	40%
Number of live music events	50	56
% of eligible hours commissioned from independent producers	c.10%	12%
% of speech-based output each week	c.20%	29%
Hours of news during daytime each weekday, including two extended bulletins	1hr	1hr

BBC ASIAN NETWORK

Priorities

Factual programming. Key documentaries covered subjects relating to and affecting the UK's Asian Communities such as *Holiday Brides* and the risk of mouth cancer amongst people who chew paan/gutka.

Revised schedule. New monthly single dramas have now replaced the daily soap *Silver Street*, increasing the diversity of stories told and issues aired.

Asian music. We staged a number of events and live music concerts in cities around the UK with significant Asian communities, including the London Mela. We were also closely involved with *BBC Introducing...* and the *Electric Proms*.

	Commitment	Actual
Proportion of speech to music	50:50	46:54
% of music in daytime from UK artists	40%	40%
% of eligible hours commissioned from independent producers	c.10%	c.13%
Average hours of language programming each day	3 to 5	4.5

BBC 6 MUSIC

Priorities

New British artists. Support for emerging artists across BBC Radio included Tom Robinson's *Introducing...* show.

Music news. We offered special downloads tailored around major events like Glastonbury and the Mercury Prize. Major interviews included Jack White, Elbow and Damon Albarn.

	Commitment	Actual
% of music that is more than four years old	50%	50%
Hours of archive concert performances	400	450
% of music that is concert tracks and sessions from the BBC's archive	15%	15%
Number of new sessions (excluding repeats and acquisitions)	275	350
% of eligible hours commissioned from independent producers	c.10%	12%
Hours of speech-based features, documentaries and essays each week	10	11
Hours of news each week	6	6

BBC 7

Priorities

High-impact seasons. *Comedy Playhouse* and *I Did It My Way* celebrated the 60th anniversary of the writing partnership between Galton and Simpson. A series of *Rumpole of the Bailey* tied-in with the memorial service for Sir John Mortimer.

Coverage of UK key events. We celebrated National Poetry's Day by broadcasting the works of Spike Milligan throughout the day. Black History Month was marked, and a range of output including drama and features broadcast over Armistice week. We strengthened our relationship with Leicester Comedy Festival and recorded the preview show and interviews with performers throughout the event.

	Commitment	Actual
Hours of comedy each week	50	56
Hours of drama each week	50	74
% of eligible hours made by independent producers (including children's)	c.10%	36%
Hours of children's programming	1,400	1,519

BBC NEWS

BBC NEWS CHANNEL AND BBC PARLIAMENT EACH HAS A STATUTORY OBLIGATION FOR AT LEAST 90% OF BROADCAST HOURS TO BE ORIGINATIONS. LAST YEAR, BBC NEWS CHANNEL ACHIEVED 99% AND BBC PARLIAMENT ACHIEVED 98%.

BBC NEWS CHANNEL

Priorities

Parliamentary reporting on Westminster, the devolved Parliament and Assemblies, and Europe. Parliamentary reporting continued to cover significant debates and parliamentary occasions from Westminster and the devolved parliament and assemblies. Political reforms remained a big theme as the implications of the expenses scandal continued to be felt. European coverage included live coverage of the election for the new European President, with interviews with representatives of all major parties.

Global news. Major international stories included the war in Afghanistan, the earthquake in Haiti and its aftermath, the Radovan Karadzic trial in The Hague, the anniversary of the fall of the Berlin Wall and the climate change summit in Copenhagen. We also offered a series of special reports on Romanian orphanages and a week long series focussing on education around the world.

Network news in the devolved nations. Regional coverage has been strengthened in response to a review by the BBC Trust. Our reports included coverage of the economy from around the UK, the new Welsh first minister and the floods in Cumbria. The BBC News channel was the first to break the story of the development of justice and policing powers in Northern Ireland in February 2010.

	Commitment	Actual
More international news coverage than the other main continuous news channel(s) in the UK	✓	✓
More local and regional news coverage than the other main continuous news channel(s) in the UK, in part through giving regional perspectives to national stories	✓	✓
Report sports news throughout the day, rounding up the day's main sports stories every evening	✓	✓
Hours of sports news across the year	100	116

BBC PARLIAMENT

Priorities

Live coverage of Parliament. Highlights of speeches from preceding debates are routinely broadcast during the long gaps in output during key divisions, in order to enhance viewer engagement and develop greater relevance of proceedings.

Coverage of the Scottish Parliament and Assemblies in Northern Ireland and Wales. The 10th anniversary of the new Scottish Parliament was marked by an entire day of programming. Live and uninterrupted broadcasting from Holyrood, Stormont and Cardiff Bay is a regular feature of the Westminster recess.

European Parliament. We have broadcast a series of programmes from Brussels and Strasbourg to help explain the workings of the European Parliament including the weekly look at key events and issues in *The Record Europe*.

	Commitment	Actual
Hours of coverage of the Westminster Parliament during a normal sitting week including...	70	76
...hours of Select Committees during a normal sitting week	10	10
Hours of proceedings of Scottish Parliament, Northern Ireland Assembly and Welsh Assembly	260	346
Hours of programming (including repeats) from Brussels and Strasbourg	100	146

BBC NATIONS AND REGIONS

SERVICES FROM BBC NATIONS AND REGIONS HAVE NO STATUTORY COMMITMENTS BUT WORK WITH BBC TELEVISION AND RADIO NETWORKS AND INTERACTIVE SERVICES TO PROVIDE CONTENT FOR AUDIENCES THROUGHOUT THE UK.

BBC LOCAL RADIO IN ENGLAND

Priorities

Reporting Local Government. New local government reporters are now in place in ten local radio stations, with more to follow later in 2010.

Maintain reach. We are continuing with in-house training to improve the station sound, focusing on key priority stations.

Build new audiences. Multimedia links from our websites continue to be improved to help attract under-served audience groups like younger adults – for example, through the successful collaboration over *Facing the Cuts*, a strand on the public service recession.

	Commitment	Actual
Minimum % speech-based content in core hours (6am-6pm)	60%+	60%+
Minimum % speech content at breakfast peak	100%	100%
Hours each week of original, locally made programming	85	118

BBC RADIO SCOTLAND

Priorities

News. A new local government correspondent was appointed in Scotland in November 2009. Enhanced news coverage of local government included a new weekly political debate programme – *Brian's Big Debate*, in front of a live audience. Locations included West Lothian and Dunfermline.

Original journalism. Local investigative documentaries have been broadcast in the daytime schedule, supported by phone-in programmes and online blogs. Issues raised included the financial viability of Scotland's festivals and the potential impact of the economic downturn on the Edinburgh Festival and other Scottish events.

	Commitment	Actual
Hours of radio news and current affairs each week	43	62
Hours of arts coverage on radio (including narrative repeats of daily arts show)	200	250
Aim to commission % of eligible hours made by independent producers	c10%	15%

BBC RADIO NAN Gàidheal

Priorities

News. We cover stories of particular interest to the core Gaelic audience at regular intervals across the day, such as the uncertainty over the Qinetiq jobs in Uist and the debate over the concentration of economic development in Inverness at the expense of the rest of the Highlands and Islands.

	Commitment	Actual
No commitments apply	–	–

BBC ONE SCOTLAND

Priorities

Local news. We now offer more local headlines on *Reporting Scotland*, more bulletins at weekends (Saturday lunchtime and Sunday evenings), a new annual 'State of the Nation' initiative and increased business news coverage.

Scotland's History project. The second half of BBC Scotland's landmark series *A History of Scotland* was broadcast on BBC One Scotland, and had a network broadcast on BBC Two and BBC HD. The two-year project has been supported by a full range of materials and outreach activities including a concert in Edinburgh featuring the BBC Scottish Symphony Orchestra.

	Commitment	Actual
Hours of television news and current affairs	265	357
Hours of other (non news) programming	140	196

BBC TWO SCOTLAND

Priorities

Documentaries. *Walking Wounded* examined society's attitudes and responses to casualties of war. It focused on the stories of three war veterans battling with mental health issues and Post Traumatic Stress Disorder, and received significant press attention and positive audience response.

	Commitment	Actual
Hours of other non news programming each year including Gaelic language output	190	415

BBC ALBA

Priorities

Factual programming. We broadcast several documentaries from different communities across Scotland, including *Trusadh* which featured a diverse range of topics ranging from 21st Century Clans, the famed Stornaway black pudding and life on the Hebridean island of Rona.

Contemporary Scottish music. Our broad music coverage included *The Hebridean Celtic Music Festival*, *T in the Park* and *The Mod*.

	Commitment	Actual
Hours of originated programming (excluding news) each week, including programming first shown on other BBC services	c.5	6.9
Hours per week aimed at those learning the Gaelic language	2	2
Broadcast live news programmes each weekday evening, including at peak time, and a longer news review at weekends	✓	✓
Percentage (by volume) of original programming (excluding news) commissioned from independent producers	50%	74%

BBC RADIO WALES

Priorities

High-quality multiplatform debates. Debates on topical and relevant subjects included the *B Word* campaign on bullying across our TV, radio and online services, and climate change as part of the *Green Wales* season.

Increased public value. All reporting staff within news have been transferred to a new coordinated planning and deployment system, improving use of resource and providing improved regional coverage of the general election campaign.

Audience interaction. The website now includes visualisation of radio content in order to increase audience interaction. An inaugural Wales Music Day showcased 12 emerging bands and artists with videos available online within 24 hours.

	Commitment	Actual
Hours of news and current affairs each week	24	36
Aim to commission % of eligible hours made by independent producers	c10%	10%

BBC RADIO CYMRU

Priorities

Reflecting national diversity. Diverse faith groups are reflected in our weekly religious current affairs programmes *Bwrw Golwg* and *Dal i Gredu*, and *Post Cyntaf* also reflects the increased demographic diversity of people living in Wales.

News and debate. We continue to reflect political and public life in Wales through a range of news and debate programmes such as *Wythnos Gwilym Owenl* and *Tar'or Post*.

Reflecting different communities. Our morning news programme *Post Cyntaf* was broadcast from five locations in Wales and guest editors have been used to reflect different parts of Wales. Hywel Gwynfryn has also continued as a roving reporter, increasing our connection with the local community.

	Commitment	Actual
Hours of news and current affairs each week	16	20
Aim to commission % of eligible hours made by independent producers	c10%	10%

BBC ONE WALES

Priorities

Landmark drama. *Crash*, broadcast in peaktime, performed well. The series was able to give a peaktime platform to new Welsh writing and acting talent under the leadership of Tony Jordan.

National debate. We continue to provide a platform for national debate around major contemporary issues. A mini season on Afghanistan, illustrating the effect of war on Welsh families, was timely and important.

Regional news. Newsgathering resources have been increased and additional weekend bulletins from the *BBC Wales Today* team have been broadcast since November, continuing to strengthen our coverage of local politics, business, industry, ethics and arts across linear outlets.

	Commitment	Actual
Hours of television news and current affairs	250	337
Hours of other (non-news) programming	60	75

BBC TWO WALES

Priorities

Regional programming. *Return to Pembrokeshire Farm* and *Hidden Histories of Wales* were just two examples of popular broadcasts which celebrated and reflected Wales, its communities and its landscape.

	Commitment	Actual
Hours of non-news programming each year	160	204

BBC RADIO ULSTER/FOYLE

Priorities

Participation and debate. Audience involvement remains a powerful feature in debates on news and political issues through *Talk Back* and *The Nolan Show*, among others, providing listeners with opportunities to engage directly with decision makers. Our coverage of the Northern Ireland Assembly has been augmented by the launch of the *Democracy Live* website.

New talent and local arts. We covered all major music festivals in Northern Ireland through programming such as *Across the Line*, which showcased young musical talent. Local writing talent was encouraged in a new radio drama and we launched *Comedy Academy* to profile and encourage new performing talent.

Indigenous language programming. BBC Radio Ulster offered weekday Irish language programming, with coverage of Gaelic sports in Irish language during the summer period, supported by a new website. The station had regular radio slots for Ulster Scots, with an increase in independent production.

	Commitment	Actual
Hours of news and current affairs on BBC Radio Ulster each week	27	37
Hours of news and current affairs on BBC Radio Foyle each week	8	11
Hours of new comedy	20	21
Aim to commission 10% of eligible hours made by independent producers	c10%	11%
Hours of indigenous minority language programming including Irish language and Ulster Scots output	220	296

BBC ONE NORTHERN IRELAND

Priorities

News and politics. A season of programmes marked 40 years of the Troubles. *On The Brink* provided a national focus on the global story of the change in the economic climate and included a live discussion. We launched a new audience-led discussion programme as part of the *Spotlight* strand.

Regional news. Area-based reporters were appointed in Counties Tyrone, Antrim and Down to enhance the reach and responsiveness of our newsgathering and help bring local stories to a region-wide audience.

Innovative programming. *Find The Funny* followed the search for an aspiring comic to perform at the Edinburgh Festival; and *The Friday Show* included a showcase for stand-up comedy. Coverage of the Belfast Festival showcased Irish music, art, comedy and theatre. Landmark drama included *Scapegoat*, retelling the 1952 murder of Patricia Curran, daughter of a prominent judge.

	Commitment	Actual
Hours of television news and current affairs	280	316
Hours of other (non-news) programming	80	125

BBC TWO NORTHERN IRELAND

Priorities

Northern Ireland Assembly. *Stormont Live* continued to offer coverage and analysis of Assembly debates and proceedings, while *Hearts and Minds* showcased in-depth interviews and reports. The *Democracy Live* website launched, enhancing coverage of the Assembly's work.

Indigenous language programming. We showcased a mix of programmes in Irish, including a third series of *Seacht*, an Irish language teen soap and *Blas Ceoll*, a blend of Irish language and culture. Ulster Scots culture featured through programmes such as *King of the Wild Frontier* (broadcast on BBC One).

	Commitment	Actual
Hours of non-news programming each year	55	84

BBC FUTURE MEDIA & TECHNOLOGY

BBC ONLINE

Priorities

Build citizenship. The *Democracy Live* website, launched in November, allows people to access the work of their elected representatives in the European, National and Local Assemblies.

Natural history content. *BBC Wildlife Finder*, launched in September, offers access to news, archive, information and behind the scenes insights into the world of natural history.

Local sites. Redesigned BBC Local sites focused on local news, sport, weather and also providing links to external local sights have been rolled out across more than half the sites in England, Wales, Scotland and Northern Ireland.

Comedy. Our BBC Comedy site has been relaunched centred around original, made-for-the-web comedy.

BBC mobile. Increased content is now available via mobiles, with new TV and radio programme support sites and a travel news service.

	Commitment	Actual
% commissions of eligible content and services from external suppliers (by value)	25%+	26%

BBC RED BUTTON

Priorities

Information service. We have made a number of improvements to the digital text service and have focused *Entertainment News* more on features.

New and creative BBC Red Button services. Freesat internet-enabled devices can now access BBC iPlayer through the BBC Red Button homepage: both are distributed over the internet.

On-demand content. On-demand access to BBC content is now available to digital television audiences in Virgin Media and Freesat homes

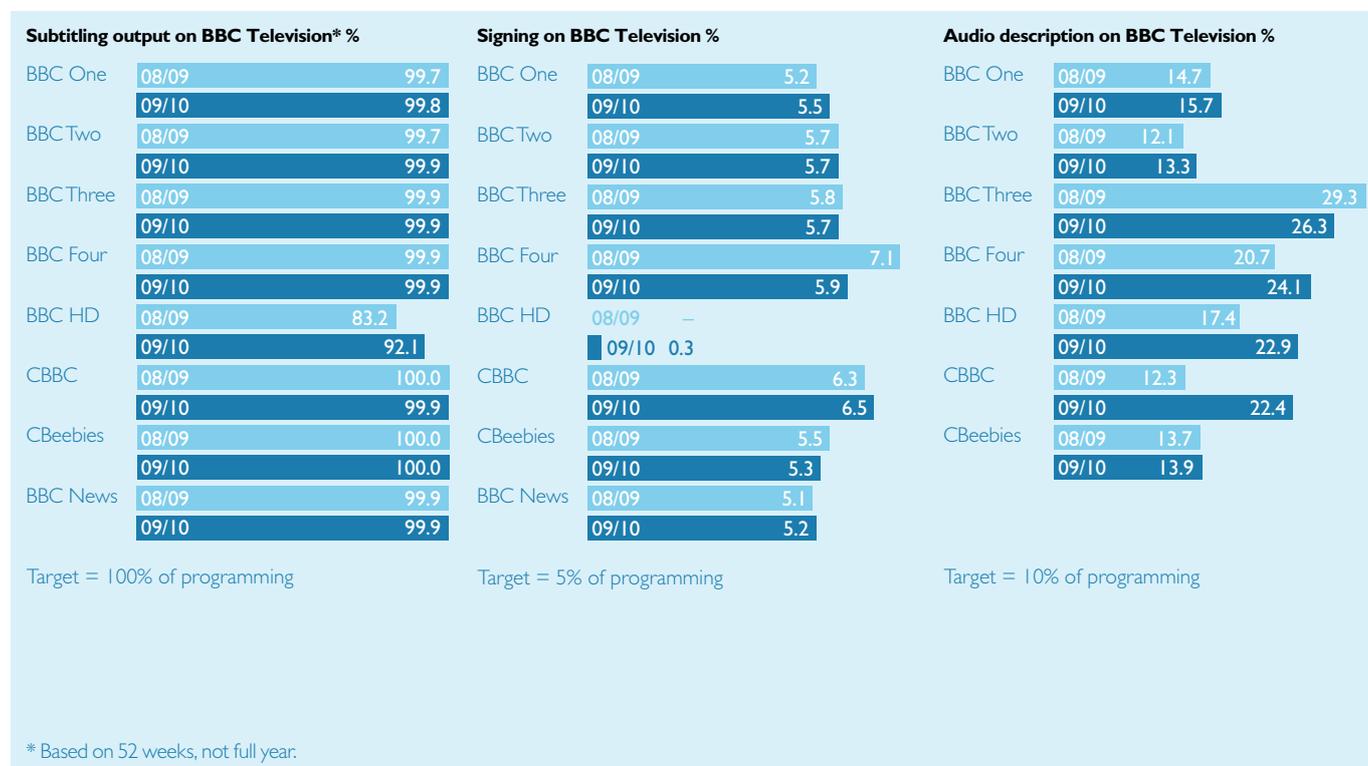
	Commitment	Actual
No commitments apply	—	—

5 – OTHER PUBLIC COMMITMENTS

(I) ACCESS SERVICES

THE BBC IS COMMITTED TO ENSURING THAT ITS PROGRAMMES AND SERVICES ARE AS ACCESSIBLE AS IS REASONABLY POSSIBLE TO ALL PEOPLE, WHATEVER THEIR IMPAIRMENTS OR DISABILITIES. UNDER PART THREE OF THE DISABILITY DISCRIMINATION ACT WE HAVE A LEGAL OBLIGATION TO MAKE REASONABLE ADJUSTMENTS TO ENSURE THAT THIS IS THE CASE, ALTHOUGH WHAT IS 'REASONABLE' WILL EVOLVE AS TECHNOLOGY DEVELOPS.

The BBC Editorial Guidelines (www.bbc.co.uk/guidelines/editorialguidelines) advises our programme makers and suppliers how we can improve access to our television programmes and services for people with hearing loss and people with visual impairment. We are committed to providing subtitling services for all programmes. In addition, we are actively involved in developing audio description services and online support which will enhance further the access by visually impaired viewers to our programmes. We consult with a range of disability organisations regularly, and update our Guidance as required. Our Guidance on Television Viewers With Hearing Loss was first published in January 2007; and our guidance on Visually Impaired Television Viewers was most recently revised in November 2005.



(II) WINDOW OF CREATIVE COMPETITION (WOCC)

The BBC's Charter and Agreement set out arrangements for the commissioning of our network television programmes. These arrangements require that 50% of non-news original programming (by hours) is reserved for in-house production and a statutory minimum of 25% is reserved for the independent sector.

The remaining 25% – known as the Window of Creative Competition (or the 'WOCC') – is a space where in-house and external producers, not just independent production companies, compete for commissions.

It is a competitive process, and the amount of programming outsourced varies from year to year, with movements up and down across the genres depending on what our channels and commissioners are looking for at the time. The revenues generated for the independent sector also change year-on-year, subject to the genre mix, as some cost more than others. Overall, however, independents are winning more commissions than before the WOCC existed.

The WOCC was introduced mid-way through the 2005/06 financial year, and the BBC Trust's first biennial review into its operation was completed in July 2008. The next review is scheduled for later in 2010.

PROPORTION OF 'WOCC' HOURS PRODUCED BY INDEPENDENT PRODUCERS FOR BBC TELEVISION

Entertainment	Comedy	Children's	Drama	Knowledge	Total share of WOCC
2008/09	2008/09	2008/09	2008/09	2008/09	2008/09
59%	76%	70%	59%	75%	73%
2009/10	2009/10	2009/10	2009/10	2009/10	2009/10
64%	77%	50%	79%	70%	70%
% CHANGE	% CHANGE	% CHANGE	% CHANGE	% CHANGE	% CHANGE
+5%	+1%	-20%	+20%	-5%	-3%

PROPORTION OF 'WOCC' HOURS PRODUCED IN-HOUSE FOR BBC TELEVISION

Entertainment	Comedy	Children's	Drama	Knowledge	Total share of WOCC
2008/09	2008/09	2008/09	2008/09	2008/09	2008/09
41%	24%	30%	41%	25%	27%
2009/10	2009/10	2009/10	2009/10	2009/10	2009/10
36%	23%	50%	21%	30%	30%
% CHANGE	% CHANGE	% CHANGE	% CHANGE	% CHANGE	% CHANGE
-5%	-1%	+20%	-20%	+5%	+3%