“BBC Commissioning is proud to work in creative partnership with producers right across the UK. Together we make bold, brilliant, television which excites and unites audiences across all four Nations, showcasing the best British talent. This TV supply report is transparent about what we have done to support the strength of the sector in 2018, and how we have performed against our commitments. We will publish an update every year.”

TONY HALL – BBC Director-General
Introduction

Section 1: What we’ve done to support producers

Section 2: What we’ve achieved in 2018

INTRODUCTION

CONTEXT

Commissioning outstanding content for our audiences is at the heart of delivering the BBC’s mission to inform, educate, and entertain. Our public service remit – to reach all audiences with high quality, distinctive content, and reflect all communities across the UK – remains vitally important.

The UK Production sector has transformed over the last 15 years. It is now a creatively and commercially thriving industry – a magnet for global content buyers. That transformation has driven consolidation, and an increasing number of large companies with vertically integrated broadcast and production business models. But growth is not felt equally across the sector, and the competition for ideas and talent is increasingly intense.

The BBC’s success depends on a vibrant, mixed supply base to commission great content that audiences love. Working with a broad range of suppliers and supporting the creative health of the sector is a key part of what we do. At a time of increased competition, we want UK producers and talent to continue to see the BBC as the place to bring their very best work, where we add creative value and impact to the stories they want to tell, across the widest variety of programmes and platforms of any UK broadcaster.

WHAT WE’VE ACHIEVED

We are proud of the role we play in enabling the strength of the UK Production sector. As this report sets out, we work with more suppliers than any other UK broadcaster, including more small suppliers and more qualifying independent producers. Half of all the suppliers we work with are based outside of London. And we actively support the development of talent and companies across the UK, either directly or in partnership with others.

This report demonstrates that we have:

- Met or exceeded all our regulatory requirements – including over-delivering on our Charter interim requirements to open up the in-house guarantee to competition.
- Fulfilled our commitments in the Commissioning Process Framework to deliver parity of access and information to all producers.
- Continued to ensure our commissioning process is fair, reasonable, non-discriminatory and transparent – ensuring all decisions are made on merit, focused on the strongest appeal for audiences.

*From Pact UK Television Production Census 2018. Oliver & Ohlbaum Analysis. Figures are based on % of spend on producers who responded to the census.
ABOUT THIS REPORT

WHAT WE DO
The BBC commissions and acquires content across Drama, Comedy, Factual, Daytime, Entertainment, Current Affairs, Sport and Children’s across Network TV, non-Network TV and online platforms. We commission content for BBC One, BBC Two, BBC Three, BBC Four, CBeebies, CBBC, BBC Scotland, BBC Alba, BBC iPlayer and specific services in the nations and English regions. We commission from a range of producers including our in-house public service production teams, BBC Studios, and over 300 independent producers – both qualifying and non-qualifying (NQI).

WHAT WE NEED TO DELIVER
BBC Commissioning needs to meet various requirements set out in the Communications Act, the 2016 Charter and Agreement and our current Operating Licence.

These include:
- Opening up the in-house guarantee for Network Drama, Comedy, Entertainment, Factual and Daytime programmes – with an initial requirement of 40% opened up by December 2018.
- Removing the in-house guarantee on Children’s, Sport and non-News related Current Affairs programmes by end of December 2019.
- Eventually securing competition for all relevant TV programmes by 2027.
- Ensuring that 25% of TV programmes are made by independent producers each year overall, as well as on both BBC One and BBC Two individually.
- Ensuring we commission 50% of production spend and 50% of hours outside of London – with individual quotas and timeframes for the English regions, Scotland, Wales and Northern Ireland.
- Ensuring that competition is fair, reasonable, non-discriminatory and transparent.

WHAT THIS REPORT AIMS TO DO
This is our first TV Supply report. We will publish a report annually, as part of our commitment to transparency around the BBC’s commissioning process in this Charter. Openness is vital to ensure we retain the trust and confidence of our suppliers.

We first set out how we have worked with producers and partners to support the sector. We then provide the outputs of our commissioning processes in 2018 and how we have met our requirements.

Section 1 – Supporting producers
1.1 Communicating what we’re looking for
1.2 Providing access to information and resources
1.3 Supporting development of ideas and companies
1.4 Working with partners to support the sector
1.5 Supporting creativity across the UK

Section 2 – Achievements
2.1 We have commissioned a broad range of suppliers
2.2 We have exceeded the levels of competition asked
2.3 We have exceeded our supply quotas
2.4 We continue to operate a fair and transparent process

Since our requirements and processes can vary by genre and geography, in this report we have indicated where information applies to specific BBC commissioning teams.
SECTION 1

WHAT WE’VE DONE TO SUPPORT PRODUCERS
The quality and range of our programmes is dependent on attracting the best ideas.

Our commissioning strategy evolves based on how audiences respond to our content, in a rapidly changing competitive environment.

We communicate regularly with producers about what we are looking for, both face to face and online. We expect producers to be familiar with our channels and editorial briefs before they pitch to us.
1.1 COMMUNICATING WHAT WE’RE LOOKING FOR

**WEBEITE**

Our commissioning website is accessible to everyone – and communicates our commissioning priorities through text and video content. Text information is updated regularly – and video briefs at least once a year.

**In 2018:**
- The website had over 700,000 page views from 23,000 individual browsers.
- We published 42 additional content briefs as well as updates to all TV genres.
- We broadened the range of commissioning voices on the website to include digital commissioners, assistant commissioners and channel controllers.

**BRIEFINGS**

Our commissioners regularly brief producers face to face, through our own events and at wider industry gatherings. This is in addition to one to one meetings about specific ideas.

**In 2018:**
- We held 18 briefings in 6 different cities across the UK. Over half of briefings were out of London. 8 of those included one to one sessions with commissioners.

**OTHER COMMUNICATION**

We update producers about significant new opportunities, resources and changes to the commissioning team.

**In 2018:**
- We published 3 commissioning newsletters which include news, business information and promotions of website updates, including new commissioning contacts.
- We have communicated all new tender opportunities and invitations to pitch.
- In addition some genres send out additional communication as needed.

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1 Website figures cover all BBC Commissioning (TV, radio and online).
2 Commissioning briefings: pre-arranged events for the specific purpose of briefing suppliers.
1.1 COMMUNICATING WHAT WE’RE LOOKING FOR

**BBC CHILDREN’S**

Our commissioning priorities are updated on the [commissioning website](#) at least twice a year – in line with our commissioning round process.

**In 2018**

We held 4 commissioning briefings, 2 in Salford and 2 in London. All had opportunities for one to one pitch meetings.

- We published 3 departmental newsletters from the Director of Children’s and sent out additional communication via the weekly indie and audience newsletters.

- We updated the commissioning website to reflect the changes to our senior commissioning team structure.

- We discussed Children’s priorities at industry events including the [Children’s Media Conference](#) in Sheffield.

**NATIONS AND REGIONS**

**BBC Scotland**

We held 2 industry-wide briefings in February and December 2018, with around 100 suppliers invited to Pacific Quay – mostly focused on the needs of the new channel. Commissioners continually meet with suppliers. We update [our commissioning website](#) in line with briefings and any new programme requirements.

**BBC Wales**

We held 2 briefings in 2018, and commissioners regularly meet with contacts in the sector. We update [our commissioning website](#) quarterly via a blog to coincide with briefings or the publication of tenders.

**BBC Northern Ireland**

We issued 4 briefs in 2018, made available on [our commissioning website](#), and regularly meet with suppliers. In September 2018, we hosted a launch for our main commissioning round, where we discussed audience performance and wider development.

**BBC England**

[The commissioning website](#) is updated each year, or when there are new commissioning opportunities. It also points producers to contacts in each region.

**BBC SPORT**

Commissioning needs in BBC Sport are more ad hoc, depending on sports rights or tender opportunities. These are communicated to the market and published on [the commissioning website](#).

In October 2018, we held a briefing for suppliers in Salford to explain how contestability applied in Network Sport. More than 30 independent producers attended.

---

My Life: Locked In Boy. Sugar Films. CBBC
Our commissioning process is fair and transparent.

We make decisions based on the best mix of programmes, ability to deliver them to screen and value for money.

We share information and resources to strengthen the ideas and content we commission, regardless of who is making it.

We have published a commissioning framework which explains how we do this.
1.2 PROVIDING ACCESS TO INFORMATION AND RESOURCES

AUDIENCE INFORMATION
All producers have direct access to audience data on programmes they make for us. This is accessed via our Audiences Portal for programmes transmitted since April 2017.

In 2018:
- We expanded the site to include research articles providing more insight into specific genres, audience groups and trends.
- We held regular audience masterclasses for producers to explore research findings in more detail. Subjects included young audiences, memorable content, and the impact of programme titles. Presentations are also published on BBC Pitch.
- At least 100 independent production companies and BBC Studios had registered for accounts.

ARCHIVE ACCESS
All producers with a BBC commission or development contract can have access to the BBC’s TV archive for research purposes, if they meet our published criteria. Access is time limited as it relates to individual titles. Those bidding for competitive tenders are automatically offered this option.

In 2018:
- Roll out of the Digital Archive continued with 119 independent production companies and BBC Studios registered for access at the end of December 2018.
- A single sign on process for all archive services was introduced in November 2018. In the first month of operation, nearly 30 production companies and BBC Studios had registered to use Redux in this way.

COMMISSIONING WEBSITE
The site includes key business information and resources for the sector giving in-depth guidance on BBC programme delivery, production and post production requirements.

In 2018 we added guidance on Out of London definitions, diversity resources and a new compliance submission system.

TRAINING RESOURCES
The BBC Academy publishes a range of podcasts, videos and guides offering training support to the production sector across a range of skills as well as research resources.

In 2018 the Academy added guides to support the new online compliance reporting system.
1.2 PROVIDING ACCESS TO INFORMATION AND RESOURCES

**IN GENERAL**

BBC Academy, archive and web resources (see p11) apply across all BBC commissioning genres.

For audience information BBC in-house public service production teams have access to the internal Audience Portal through the BBC intranet, and information is shared with independent producers through other forms of communication.

**Additional specific points:**

**BBC CHILDREN’S**

Top 10 linear audience information is communicated weekly via the Indie newsletter which gives an overview of the week overnights and audiences data. Requests for consolidated audience data are provided following transmission of a whole series.

**BBC SPORT**

Information is shared with suppliers at the point we issue competitive tenders, whether that is between independent producers, or between independent production and in-house teams. In the *Sports Personality of the Year* tender we held a face to face briefing for all suppliers and shared the relevant audience, digital and business information.

**NATIONS AND REGIONS**

Suppliers in Northern Ireland have access to locally based archive in addition to Network archive services.
1.3 SUPPORTING DEVELOPMENT OF IDEAS AND COMPANIES

The BBC works in partnership with producers across the sector.

We invest in the development of ideas where we think they have strong potential to convert to a commission.

We also invest in the development of companies where we think there is strategic benefit. For example to support sustainability in the Nations and regions, to nurture small companies with creative potential, or to increase diversity.
1.3 SUPPORTING DEVELOPMENT OF IDEAS AND COMPANIES

DEVELOPMENT

In line with industry norms we invest c.2% of our commissioning budget to further hone and test ideas we receive, and to bolster the creative pipeline where necessary.

We do this in two ways:

- **Investing to shape and strengthen the best ideas** giving producers the maximum chance of success. This can include further proposal or script development, access research, pilots or taster tapes. Spend varies depending on commissioning need, genre and the complexity of the idea. We committed to funded development with more than 250 companies in 2018/19. Just under 90% was committed to independent production companies, 10% to BBC Studios and 1% to in-house public service teams.

- **Strategic support to stimulate business or ideas development** where it helps deliver our public service goals. Investments are bespoke according to individual business needs and level of strategic priority. They include seedcorn funding, talent development or production partnerships. In 18/19 we supported more than 30 companies in this way, of which nearly 80% were based out of London.

DIVERSITY, PORTRAYAL AND REPRESENTATION

- In 18/19 we invested £2m through our **Portrayal Fund** to improve the representation of all 4 Nations. This was the second year of a 3 year investment to strengthen the creative pipeline, increase the ambition of new titles and enable returning series to increase the range of production locations e.g. The Biggest Weekend from Swansea, Belfast, Perth and Coventry. We also support portrayal through co-commissions with teams in the 3 devolved Nations.

- Over £2m of development funding is ringfenced to support diversity - through sector initiatives like **Class Act** which trained 32 disabled actors, the **Felix Dexter** and **Caroline Aherne** bursaries for new Comedy talent, as well as tailored investments to champion new on-screen and off-screen talent. We use the Diamond data reporting tool to monitor performance.

- We continue to invest in **BBC Writersrooms** in London, Salford, Glasgow, Cardiff and Belfast to support the development of new talent and stories across the UK. In Scotland this includes a Comedy Writersroom. In 2018 we launched the Writers Access Group to develop ten disabled writers.

All development funding is 100% contestable.
1.3 SUPPORTING DEVELOPMENT OF IDEAS AND COMPANIES

BBC CHILDREN’S

- In 18/19 we committed development funding to more than 25 companies. The pot is fully contestable. This year just over 60% was committed to in-house public service production teams and nearly 40% to independent production companies. 90% was spent outside of London.

NATIONS AND REGIONS

BBC Scotland

- The launch of the new BBC Scotland channel in February 2019 has led to the development of a number of new independents, some partnered with established suppliers to deliver new programming. The channel has reserved slots in the schedule for first time writers and directors under the banner Next Best Thing. The channel also resulted in increased investment in pilots and taster tapes. Of this nearly 80% was committed to independent production companies, 18% to BBC Studios and 2.5% to in-house production teams.

BBC Wales

- We support the Beacons Project in tandem with Film Cymru, where we co-commission Drama shorts for up and coming filmmakers. We also support programmes such as It's My Shout.

- We have a BBC Wales New Directors Scheme supporting the work of promising directors. We also put aside development money for taster tapes, and pay for script development in Drama and Comedy. The Comedy Commissioning Editor has a fund to develop new voices and talent in Wales.

BBC Northern Ireland

- We fund the development of ideas with a range of companies, including broadcast pilots, and match funding the development of feature documentaries and drama scripts with Northern Ireland Screen.

- We collaborated with BBC Writersroom in developing and producing the comedy Soft Border Patrol for BBC One Northern Ireland.

BBC England

- The TV Development Editor and our leadership teams engage with local suppliers on opportunities available in the regions and Network commissioners' interests.
The BBC also works in partnership with other organisations across the UK where our objectives are aligned.

This brings additional benefit to the sector and enables access to specialist support beyond which we can provide from the licence fee.

We also provide leadership, support in-kind and access to commissioners where appropriate.
TALENT DEVELOPMENT

We actively support initiatives to develop talent and skills across the UK – particularly outside London.

In 2018:

- We remain a key investor in Screen Skills, supporting UK wide training programmes such as the Series Producer Programme, Production Co-ordinator Programme and Rising Directors Scheme.

- We co-invest in TRC in Glasgow to support TV production and digital skills out of London, in particular the Supersizer Programme.

- We partnered with Directors UK for a fourth year on the Continuing Drama New Directors’ Training Scheme, with 9 directors mentored on BBC series.

- BBC Three ran a New Talent Shorts Scheme in partnership with the Northern Docs initiative, as well as a pitching session at the Sheffield DocFest for young northern filmmakers.

- We support the National Film and Television School at their bases in Scotland and Beaconsfield.

- BBC Films and BBC Arts work with the BFI to support UK talent development. BBC Film also work with Creative England to grow talent in the English regions and Film London to develop diverse talent in the capital.

- BBC Arts has worked with partners across all 4 Nations to develop young content makers, commissioning over 100 short films under the ‘BBC Arts Introducing’ umbrella.

STRATEGIC DEVELOPMENT

- We have BBC partnership agreements with Northern Ireland Screen and Screen Scotland to support the strategic development of the sector in both Nations.

- We continue to partner with Indielab, a business accelerator programme helping independent production companies to super-charge their growth. In 2018 we funded 5 bursaries targeted at small out of London or diverse companies with turnovers of less than £5 million.

- The BBC co-funds a Diversity Executive in Pact supporting producers to implement their own diversity objectives, as well as being a founding member of the CDN.

- In 2018 we continued to support Pact’s Export Accelerator initiative – to strengthen international sales for out of London companies.

- The BBC is a co-founder of the Albert consortium, hosted by BAFTA, and has a specialist team who work closely with the production community to encourage environmental sustainability.
1.4 WORKING WITH PARTNERS TO SUPPORT THE SECTOR

BBC SCOTLAND, WALES, NORTHERN IRELAND, CHILDREN’S AND SPORT

BBC CHILDREN’S

- A small Diversity Fund is available to encourage off-screen diversity in underrepresented groups.
- We also support the Edinburgh Television Festival Network Scheme and are active employer of scheme delegates.

BBC NATIONS AND REGIONS

BBC Scotland

- BBC Scotland continues to work with the BBC Writersroom Scotland, to support young writers in Drama and Comedy.
- We have a formal partnership agreement with Screen Scotland to work together to strengthen the Scottish TV sector. We have already secured Screen Scotland funding for landmark Comedy-Drama Guilt, and a series of digital Dramas.
- We are also working with Screen Scotland and the Scottish Documentary Institute to deliver 6 Documentaries over 2 years.
- BBC Scotland continues to partner with MG ALBA to support Gaelic language programming for BBC ALBA.

BBC Wales

- We have a close partnership with Film Cymru, where we co-invest in feature Documentaries.
- We also co-commission with S4C, for example on Dramas Hidden and Keeping Faith.

BBC Northern Ireland

- We have a well-established partnership with Northern Ireland Screen and work with them to develop the sustainability and competitiveness of the local creative economy.
- Our work with NI Screen’s Irish and Ulster-Scots Broadcast Funds has supported a range of minority language output from the local independent production sector.
- We are a partner in the Aim High Trainee Scheme, which provides training and support for new production talent.
- We sponsor the Belfast Media Festival.
We have Network Commissioning Editors to support the development of ideas and companies in each of the Nations and regions as part of their role.

In addition, 16 of our Network commissioners are based outside of London.¹

We have held 13 briefings outside the M25 in 2018 and held targeted Factual commissioning rounds in Northern Ireland and Scotland, with ring-fenced development funds.²

In 2018/19 we invested just under a million pounds to support companies in the Nations and regions.

¹ Figures include Network television: Drama, Comedy, Factual (including Current Affairs), Daytime, Entertainment, BBC Sport and BBC Children’s. It excludes non-Network.
² Briefings: prearranged events for the purpose of briefing suppliers.
1.5 SUPPORTING CREATIVITY ACROSS THE UK

**Commissioner support:**
- **Factual:** Craig Hunter
- **Drama:** Gaynor Holmes,
  - **Comedy:** Gregor Sharp
  - **Children’s:** Julia Bond
  - **Entertainment and Daytime:** Jo Street
  - **Daytime:** Muslim Alim

**Commissioner support:**
- **Factual:** Catherine Catton
- **Drama:** Tommy Bulfin
- **Comedy:** Gregor Sharp
- **Children’s:** Julia Bond
- **Daytime:** Muslim Alim
- **Entertainment and Daytime:** Jo Street

**Commissioner support:**
- **Factual:** Emily Smith for North and Midlands
  - **Drama:** Lucy Richer and Mona Quershi
  - **Comedy:** Gregor Sharp
  - **Daytime:** Alex McLeod

**Commissioner support:**
- **Factual:** Clare Mottershead
- **Drama:** Lucy Richer and Mona Quershi
- **Comedy:** Gregor Sharp
- **Children’s:** Julia Bond
- **Daytime:** Muslim Alim
- **Entertainment and Daytime:** Jo Street

**Commissioner support:**
- **Factual:** Emily Smith for North and Midlands
  - **Daisy Griffith for the South West**
- **Drama:** Lucy Richer and Mona Quershi
- **Comedy:** Gregor Sharp
- **Daytime:** Alex McLeod

**Commissioner support:**
- **Factual:** Emily Smith for North and Midlands
  - **Daisy Griffith for the South West**
- **Drama:** Lucy Richer and Mona Quershi
- **Comedy:** Gregor Sharp
- **Daytime:** Alex McLeod

**Data pan-Network TV Drama, Comedy, Entertainment, Factual, Daytime, Children’s and Sport.**

**Commissioners visited:** number of commissioners travelling to a nation/region outside of their permanent base to openly engage with sector. Each commissioner is only counted once. Commissioners with specific responsibility visit more frequently.

**Briefings** include pre-arranged events for the specific purpose of briefing suppliers. These figures don’t include individual one to one meetings with suppliers, taking part in panels at industry events or other visits which happen on an ongoing basis.

**Companies supported:** Independent production companies supported through ideas development and strategic development funding. *Bristol and Wales shared one briefing.*
SECTION 2
WHAT WE’VE ACHIEVED
We are proud to work with more producers than any other UK broadcaster.

This gives us the broadest range of ideas and voices to choose from across the UK.

Commissioners pick the best ideas wherever they come from – allowing creative competition to drive innovation and quality.
2.1 WE HAVE COMMISSIONED A BROAD RANGE OF SUPPLIERS
BBC NETWORK AND NON-NETWORK DRAMA, COMEDY, FACTUAL, DAYTIME, ENTERTAINMENT, CHILDREN’S AND SPORT

VOLUME
In 2018 BBC Commissioning worked with more producers than ever before – and the highest number of new producers.
This is significantly higher than any other broadcaster in the UK. (See fig. 1.)
Of the 72 new producers we worked with in 2018, 58 were commissioned by Network and 29 were Out of London.

SIZE
The BBC commissions significantly more small producers than any other broadcaster. According to Pact’s 2018 census, the BBC commissioned 36% of business from independent production companies with a turnover of less than £10m (compared to 23% for C4, 18% for C5 and 14% for ITV).\(^1\)
According to the 2018 census, the BBC was the only UK Public Service Broadcasters to commission producers with a turnover of less than £1m in the previous year.

LOCATION
We worked with producers across all areas of the UK. Nearly 50% of our suppliers have a substantive base outside of London. (See fig. 2.)

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1 From Pact UK Television Production Census 2018. Oliver & Ohlbaum Analysis. Figures are based on % of spend on producers who responded to the census.
2 Based on data reported in Broadcast Indie Survey and Channel 4 Annual Report 2018.
2.1 WE HAVE COMMISSIONED A BROAD RANGE OF SUPPLIERS
BBC NETWORK AND NON-NETWORK DRAMA, COMEDY, FACTUAL, DAYTIME, ENTERTAINMENT, CHILDREN’S AND SPORT

MIX OF SUPPLIERS

In 18/19 50% of our Network programme hours were made by independent producers and 50% by BBC producers.

In the last 10 years independent producers have increased the levels of business across all genres from 43% to 50%.

The volume of business won by non-qualifying independent producers continues to grow. Over the last 10 years NQI producers have increased their share of commissioning hours from 2% to 18%. (See fig. 3.)

In 18/19 NQI producers increased their share of business by 2%* compared to 17/18, whilst qualifying independent producers increased by 1%*.

BBC Studios level of business fell by 2%* points in 18/19 and in-house public service teams decreased by 1%*.

These fluctuations vary by genre, depending on the strength of ideas, the commissioning mix, impact of contestability, and volume of sports coverage within the timeframe. Year on year comparisons by genre will be available in the BBC’s 2018/19 Annual Report.

FIG. 3

*percentage points
2.1 WE HAVE COMMISSIONED A BROAD RANGE OF SUPPLIERS
BBC NETWORK AND NON-NETWORK DRAMA, COMEDY, FACTUAL, DAYTIME, ENTERTAINMENT, CHILDREN’S AND SPORT

TOP TEN EXTERNAL SUPPLIERS BY SPEND

01. REMARKABLE TV
02. NEAL STREET PRODS
03. TALKBACK
04. HUNGRY BEAR MEDIA
05. MAMMOTH SCREEN
06. SHINE
07. WALL TO WALL
08. LION TELEVISION
09. OBJECTIVE PRODS
10. ITV STUDIOS LTD

TOP TEN EXTERNAL SUPPLIERS BY HOURS

01. IMG MEDIA
02. REMARKABLE TV
03. CACTUS TV
04. LION TELEVISION
05. BOUNDLESS
06. SUNSET & VINE
07. SHINE
08. JUNIPER COMMS
09. MENTORN
10. SLAM MEDIA
Since 2016 we have been putting new Network Drama, Comedy, Factual and Entertainment commissions out to competition.

We have also tendered a number of Network returning series made by BBC Studios in these genres, and invited pitches for new opportunities and existing strands.

By the end of December 2018 we had competed 43% of the original Network TV in house guarantee.

And other genres have made positive progress to the overall objective to compete 100% of relevant television content by the end of 2027.
LEVELS OF COMPETITION ACHIEVED

- The BBC has opened up 43% of the original Network TV in-house guarantee and has therefore exceeded its 40% interim obligation.

- The BBC has published a separate report detailing the methodology and calculation alongside a limited assurance statement from EY.

NEW OPPORTUNITIES

- As slots become free, new business is competed through the normal commissioning process – with producers submitting ideas speculatively against our published commissioning briefs. These are filtered and chosen based on the strength of the idea, the match to our commissioning needs, the ability to deliver the idea to screen, and value for money.

INVITATIONS TO TENDER AND PITCH

- In 2017 we completed the competitive tenders for Holby City, Songs of Praise and A Question of Sport as well as an invitation to pitch for Horizon. The Invitation to Tender for Doctors was published.

- In 2018 a further 6 titles were put out to tender along with additional invitations to pitch for The One Show insert films and a new BBC Four film series.

- The BBC received 266 applications for these competitive opportunities with 119 producers meeting the eligibility criteria to take part.

- To date Songs of Praise, Mastermind and the BBC Proms TV coverage have been awarded to independent production companies. The 6 other completed tender titles were retained by BBC Studios.

- 13 independent producers alongside BBC Studios were selected to produce insert films for The One Show, 6 of these were new suppliers to the show.

- 2 independent producers were awarded commissions to produce film content for BBC Four and online. Both were new suppliers to BBC Arts.
2.2 WE HAVE EXCEEDED THE LEVELS OF COMPETITION ASKED

BBC SCOTLAND, WALES, NORTHERN IRELAND, ENGLAND, CHILDREN’S AND SPORT

BBC CHILDREN’S

- We no longer operate an in-house guarantee, after removing it early in 2017/18.
- All new commissioning slots are fully contested by independent production companies, and in-house. As Children’s commissions have a shorter life cycle, we expect more slots will become contested as returning titles are decommissioned over the course of the Charter.

BBC SPORT

- We have a requirement to remove the in-house guarantee by the end of 2019. To demonstrate our commitment to this we have put Sports Personality of the Year out to tender. From 2020, all sports programmes will be contestable, though most of our commissions are dependent upon securing sports rights – where the rights holder informs the approach to competition.

CURRENT AFFAIRS

- We removed the in-house guarantee for non-News related Current Affairs in Autumn 2016.
- News-related Current Affairs is content overseen through the News editorial chain, and is not relevant for our contestability obligations.
- We still operate an in-house guarantee for the public service team, but mirror that with similar levels of business for qualifying independent production companies, and room for creative competition between the two on our main channels. Protocols are in place to ensure fair commissioning and commercial terms.
- Both Current Affairs strands, Panorama and This World have targets for independents to ensure these have opportunities for a range of suppliers and creative competition.

NATIONS AND REGIONS

BBC Scotland

- We issued an invitation to pitch in December 2018 for a new Current Affairs programme for BBC Scotland, resulting in Debate Night, produced by Mentorn Scotland.
- We have tendered Hogmanay Live and expect to announce a decision in June 2019. The new BBC Scotland channel has opened up a large volume of slots for competition.

BBC Wales

- All new Factual, Comedy and Drama is fully contestable on BBC Wales.

BBC Northern Ireland

- We opened a live performance and event-based TV brief to competition in Music Entertainment. All Factual, Comedy and Drama is fully contestable.

BBC England

- We issued an Invitation to Tender for the Super League Show (transmits in the North West, North East and Yorkshire). Companies are invited to pitch for ‘landmark’ moments each year on a common theme, with content commissioned for each region. 3 of the 11 Sunday Politics programmes are commissioned from independents.
## Invitations to tender and pitch have released more than 450 hours to competition in relevant Network TV genres

We have used competitive tendering to open up the in-house guarantee in the timeframe set by our interim 40% quota. This is unusual in commissioning, where competition is typically between a range of new ideas rather than a formal tender of an existing series.

We have invited feedback from bidders on how to make the process as clear and transparent as possible. We have acted on this and continue to capture lessons and iterate changes.

Going forward we will look to achieve our objectives through competing new opportunities wherever possible – using tendering only where we have to in order to meet our requirements.

<table>
<thead>
<tr>
<th>Year of Issue</th>
<th>Title</th>
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<td>21</td>
<td>15</td>
<td>BBC Studios</td>
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<td></td>
<td>Songs of Praise</td>
<td>16</td>
<td>8</td>
<td>Avanti and Nine Lives</td>
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<td>Holby City</td>
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<td></td>
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<td>15</td>
<td>9 independent producers and BBC Studios awarded commissions or paid development</td>
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<td></td>
<td>BBC Proms, Park Events and Proms Extra television programming</td>
<td>16</td>
<td>6</td>
<td>Livewire Pictures</td>
</tr>
<tr>
<td></td>
<td>The One Show insert films (Invitation to Pitch)</td>
<td>59</td>
<td>22</td>
<td>13 independent producers and BBC Studios awarded film bundles</td>
</tr>
<tr>
<td>2018</td>
<td>Mastermind &amp; Celebrity Mastermind</td>
<td>15</td>
<td>8</td>
<td>Hindsight and Hat Trick Productions</td>
</tr>
<tr>
<td></td>
<td>Later… with Jools Holland &amp; Jools’ Annual Hootenanny</td>
<td>15</td>
<td>7</td>
<td>BBC Studios</td>
</tr>
<tr>
<td></td>
<td>Cinema and Film series (Invitation to Pitch)</td>
<td>22</td>
<td>5</td>
<td>Somethin’ Else Little Dot Studios</td>
</tr>
<tr>
<td></td>
<td>BBC Topical Arts including Front Row &amp; Edinburgh Nights</td>
<td>9</td>
<td>6</td>
<td>BBC Studios</td>
</tr>
<tr>
<td></td>
<td>Countryfile</td>
<td>11</td>
<td>5</td>
<td>Awaiting outcome</td>
</tr>
</tbody>
</table>

In addition, a tender for qualifying independents only was published for *Saturday Kitchen* in 2016 attracting 14 applications. 9 suppliers were made eligible with Cactus TV, the existing producer, retaining the contract.
In 2018 we have met or exceeded all our quotas.

30% of our productions were made by qualifying independent companies.

Just under 51% of our Network productions qualified as Out of London, more than any other broadcaster in the UK.

20% of our Network spend and 24% of Network hours were on productions from the three devolved Nations.

Just under 31% of Network spend and almost 39% of Network hours were on productions from the English regions.

In 2018 we also developed plans to achieve new future spend and hours quotas in our Operating Licence.
2.3 WE HAVE EXCEEDED ALL OUR SUPPLY QUOTAS

BBC Commissioning has exceeded its Independent production quota by 5% – commissioning 30% of its programme hours from qualifying independent producers in 2018. Fig 4.

The downward trend since 2012 is driven by industry consolidation and the increase in volume from non-qualifying independent producers.

In 2018 41% of programme hours on BBC Two were made by qualifying independent producers, the highest figure since 2013.

On BBC One the volume was stable at 28% of programme hours.

OUT OF LONDON PRODUCTION QUOTA

In 2018 we achieved all our Nations and regions spend and hours quotas.

Details of the Independent production quota and Out of London production quota can be found on the commissioning website (pdf).

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Figures are Pan BBC
Figures are Network TV only
Before the creation of BBC Studios in April 2017 we reviewed all our relevant business processes and published a framework for how we would work. Creative competition was already built into how we work through the experience of the WOCC*.

All ideas are treated on merit – based on consistent commissioning criteria and expert creative judgement.

Access to information and pitching systems is transparent and consistent across producers.

Access to commissioners is on the merit of an idea – with opportunities for new suppliers to submit proposals.

*Window of Creative Competition
SEPARATION FROM BBC STUDIOS

There is clear physical and organisational separation between BBC Studios and BBC Commissioning.

All our business processes have been reviewed to ensure there is no access to commissioning information from BBC Studios that isn’t also available to independent producers.

We have restricted access to some resources for BBC Studios, and expanded access for independent producers to achieve parity where necessary.

Operating terms with BBC Studios mirror those with independent producers, and the commissioning process is identical.

BBC Studios commercial activities are carried out in accordance with market principles.

FAIR DECISION MAKING

Commissioning TV is an iterative process – based on creative collaboration between producers and commissioners. Ultimately decisions are a matter of creative judgement – informed by a number of factors:

- The quality of the idea, compared to other ideas in play at that time;
- The cost of the programme based on our published tariff range, potential third party funding and overall value for money;
- Our overall content mix for audiences and slot availability in the schedule;
- Whether producers will be able to deliver the ambition of the idea to the expectations of the audience in the relevant schedule slot;
- The audience and competitive context.

FAIR PRICING

We pay the same prices for the same type of shows whether they are produced by independent producers or by BBC teams.

We publish our programme tariffs in full on the commissioning website which were last updated in September 2016.
IDEA SUBMISSION

All producers are asked to submit ideas through the our online proposal system BBC Pitch*

All ideas are routed through to Commissioning Editors in the same way.

This helps producers keep a record of their intellectual property and track progress of ideas they have submitted to the BBC.

It helps commissioners to manage and prioritise a high volume of ideas in order to respond to producers in a timely way.

In 2018 we received 5455 individual proposals on BBC Pitch.

DECISION TIMELINES

There is parity in the speed of decision making between independent producers and BBC Studios. Decisions are taken on nearly 90% of active ideas within 20 weeks, with no substantial differences between supply groups. The remaining ideas were subject to further development or funding dependencies.

ACCESS TO BBC PITCH

Access is automatically granted to UK based independent production companies who have been commissioned by the BBC or another major UK broadcaster in the last 3 years.

For producers who do not meet the criteria – access needs to be through invitation or approval by commissioning teams.

In 2018:

- Independent producers with access: 1710
- Number of new companies registered: 341
- Number of new suppliers invited onto the system by a commissioner: 69
- Number of new suppliers approved without meeting full access criteria: 173

Snatches: Moments from Women’s Lives - Bovril Pam. BBC Studios. BBC Four

*Drama has a separate database for independent submissions, as does Storyville for all suppliers.
COMMISSIONING SURVEY
We conduct a regular survey to ask for feedback from suppliers on our commissioning process in Network Drama, Comedy, Factual, Daytime and Entertainment. Run anonymously by a market research company, the survey gathers supplier opinion across all aspects of our business, and provides valuable insight into how we compare with other commissioning teams. The results are presented to the senior management team and actions agreed as part of a commitment to continuous improvement.

COMPLAINTS
With thousands of ideas received every year, many are in similar territories or propose the same talent. When concerns are raised, the vast majority are dealt with through feedback or explanation of the process. If a producer is not satisfied at this point, they have the option to make a formal complaint.

We have a published complaints process (pdf) available to all suppliers.

We are also signatories to the APC code of practice which encourages the free flow of programme ideas by providing guidelines around the submitting and receiving of proposals and outlining procedures to handle disputes.

We investigate complaints in 2 categories:

- Complainants consider that BBC Commissioning has fallen short of its published commitments to make decisions in a fair and meritocratic way.

- Complainants consider that BBC Commissioning has failed to open up competition and operate in a fair, reasonable, non-discriminatory and transparent manner following the creation of BBC Studios.

In 2018 we received no formal complaints from producers in either category through the published process.*

For further information on how we work please visit the BBC Commissioning website.

*Applies to all commissioning genres