

Performance against  
public commitments  
2013/14



The BBC is accountable for a number of public commitments each year, including programming and production quotas, service licence commitments, and promises made as part of its Statements of Programming Policy.

This document sets out the BBC's performance against these commitments for the past year (2013/14).



SoPPs for the year ahead (2014/15) can be found at [www.bbc.co.uk/aboutthebbc/reports/](http://www.bbc.co.uk/aboutthebbc/reports/)

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## Front cover

Lauren Laverne and Mark Radcliffe present festival coverage from Glastonbury 2013



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.

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:

<b>Programme standards</b>	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.
<b>Quotas and codes</b>	
<b>News and current affairs</b>	The BBC Trust sets quotas for news and current affairs on BBC One and BBC Two. It consults with Ofcom (for agreement in some cases) before imposing these requirements.
<b>Original productions</b>	The BBC Executive and Ofcom must agree an appropriate proportion of programming to be original productions.
<b>Nations and Regions programming</b>	The BBC Trust sets quotas for programmes from the Nations and Regions. It consults with Ofcom (for agreement in some cases) before imposing these requirements.
<b>Programmes made outside London</b>	The BBC Executive and Ofcom must agree a suitable proportion of programming to be made in the UK outside the M25 area.
<b>Independent production</b>	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.
<b>Access</b>	The BBC Executive must observe Ofcom’s code for providing services for the deaf and the visually impaired.
<b>Public Value Tests (PVTs)</b>	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.
<b>Competitive impact</b>	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.
<b>Radio spectrum</b>	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.

## 2 – Ofcom Tier 2 quotas

### 2013

	Quota	2013 Achievement
<b>Independent production quota<sup>1</sup></b>		
Hours of qualifying programmes across all channels	25%	36%
Hours of qualifying programmes on BBC One	25%	35%
Hours of qualifying programmes on BBC Two	25%	42%
<b>Regional programme making<sup>2</sup></b>		
Spend on qualifying programmes	30%	52%
Hours of qualifying programmes	25%	59%
<b>News and current affairs programmes<sup>3</sup></b>		
Hours of News on BBC One	1380	1,604
Hours of News on BBC One in peak	275	292
Hours of current affairs on BBC One and BBC Two	365	571
Hours of current affairs on BBC One and BBC Two in peak	105	109
<b>Levels of Original Production<sup>4</sup></b>		
BBC One	70%	84%
BBC One in peak	90%	99%
BBC Two	70%	90%
BBC Two in peak	80%	98%
BBC Three	70%	76%
BBC Three in peak	70%	70%
BBC Four	Approx 70%	85%
BBC Four in peak	50%	82%
CBeebies	Approx 80%	80%
CBBC Channel	70%	79%
BBC News Channel	90%	96%
BBC Parliament	90%	98%
<b>Regional Programming<sup>5</sup></b>		
Hours of regional programming	6,270	6,576
Hours of programmes made in the relevant area	95%	100%
Hours of BBC One news	3,920	4,815
Hours of BBC One news in peak	2,010	2,335
Hours of non-news programming in peak	655	715
All non-news programmes adjacent to peak	280	372

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.

4 Original productions include all BBC commissioned programmes including repeats.

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

Each BBC service has a Service Licence. Most services are required by their licence to comply with a number of minimum annual conditions. The following pages report on compliance of each service with its Service Licence conditions in 2013/14. Unless otherwise stated, all commitments are minimum hours or percentages and include originations, repeats and acquisitions.

Statements of Programme Policy (SoPPs) are annual promises to licence fee payers from the BBC. SoPPs are a Tier 3 Ofcom commitment approved by the BBC Trust. The following pages summarise the BBC's performance against SoPPs by service for 2013/14. SoPPs for the year ahead (2014/15) can be found at [www.bbc.co.uk/aboutthebbc/reports/](http://www.bbc.co.uk/aboutthebbc/reports/).

# BBC Network Television

BBC network television services also have statutory regulatory requirements 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 2013/14 performance against Tier 2 quotes see page 02.



## Notable service developments

### Drama and distinctive, high impact series

Over the past year BBC One has offered a broad range of popular dramas. *The Village*, which reflected the impact of World War I through the eyes of a close knit community, gained critical and audience acclaim and will return for a second series. *The Day of the Doctor*, the episode which marked Dr Who's 50th year, gained an average audience of 12.8m and with 2.8m iPlayer requests, it became the most requested drama of 2013. 2013 also saw strong performances from popular returners *Call The Midwife*, *Silent Witness*, *Death in Paradise* and *Luther*. 2014 got off to a strong start with the two-part *The 7:39* which made a big impact and *The Musketeers* launching with 9.3m for the opening episode. The new series of *Sherlock* averaged 11.8m. When iPlayer viewings for the first episode hit 3.6m it overtook Dr Who's 2013 record as the most requested drama to date!

### Connection with the contemporary world and the big issues at the heart of viewer's lives

BBC One's *Cost of Living* season had notable impact when it shone a spotlight on the financial pressures many people face. Stand out programming in the season included *Nick and Margaret: We all Pay Your Benefits*, *The £9.50 Holiday*, *Wheelers, Dealers and Del Boys* and *Pound Shop Wars*. The latter two were commissioned as series for 2014 and *Pound Shop Wars* has already aired averaging almost 5m. *Paul O Grady's Working Britain* was an emotive journey for our presenter as he looked at the history of working class Britain and *Panorama* continued to tackle tough subject matter. Memorable programmes included *Britain's Hidden Housing Crisis* and *Hillsborough: How They Buried The Truth*.

BBC One peaktime repeats (%)



### Launch the next generation of popular returnable comedy series

David's Walliams's sitcom *Big School*, focusing on the chaotic lives of the teaching staff at Greybridge Secondary School, will be returning for a second series. *Still Open All Hours* saw Granville taking over the Arkwright empire, a move which was appreciated by over 12m viewers making it the highest viewed sitcom of 2013 on any channel. And *Mrs Brown's Boys* continued to delight – the Christmas episode became the second most popular sitcom programme of the year with an average of 11.5m viewers.

## BBC One

	Commitment	Actual
Hours of arts and music	40	55

## BBC One Scotland

	Commitment	Actual
Hours of news and current affairs	265	335
Hours of other (non-news) programming each year <sup>2</sup>	140	193

## BBC One Wales

	Commitment	Actual
Hours of news and current affairs	250	339
Hours of other (non-news) programming each year <sup>2</sup>	60	114

## BBC One Northern Ireland

	Commitment	Actual
Hours of news and current affairs	280	362
Hours of other (non-news) programming each year <sup>2</sup>	80	112

## BBC One and BBC Two shared

	Commitment	Actual
Hours of religious programmes	110	129

<sup>1</sup> Unless otherwise stated, hours commitments throughout this document include originations, acquisitions and repeats. The use of the word 'new' means that the commitment includes originations only.

<sup>2</sup> This output may include repeats and acquisitions.

# BBC Network Television



## Notable service developments

### Genius of Invention season

The *Genius of Invention* season in 2013 marked the story of the industrial revolution and its place in British history with outstanding programmes including *Dan Snow's Locomotion*, *Why the Industrial Revolution Happened Here*, *The Railway: Keeping Britain on Track* and films on Josiah Wedgwood, JMW Turner and Richard Feynman.

### Religious programming

BBC Two offered a wide variety of religious programming in 2013 including *Simon Schama's Story of the Jews*, *Ragegh Omar's The Ottomans – Europe's Muslim Emperors*, *Medieval Monastery Farm* and *Kumbh Mela*.

## BBC Two

	Commitment	Actual
Hours of arts and music	150	231

## BBC Two Scotland

	Commitment	Actual
Hours of other (non-news) programming each year including Gaelic output <sup>3</sup>	140	193

## BBC Two Wales

	Commitment	Actual
Hours of other (non-news) programming each year <sup>4</sup>	160	217

## BBC Two Northern Ireland

	Commitment	Actual
Hours of other (non-news) programming each year <sup>4</sup>	55	80

<sup>3</sup> Repeats included but current affairs excluded.

<sup>4</sup> This output may include repeats and acquisitions.

BBC Two peaktime repeats (%)



# BBC Network Television



## Notable service developments

### Factual output

*The Call Centre* was a huge hit in 2013 with audiences averaging 2.9m viewers across TV and iPlayer. *Don't Call Me Crazy*, part of the very successful *Mental Health Season*, averaged 1.65m viewers per episode across TV and iPlayer with an average appreciation score of 88 amongst 16-34 year olds. *Barely Legal Drivers*, *Don't Just Stand There I'm Having Your Baby* and *Hotel of Mum and Dad*, were all new factual series that made an impact and all will be returning. Early 2014 saw the launch of *Tough Young Teachers*, another hit at over 1.7m viewers per episode across TV and iPlayer.

### Comedy and comedy entertainment

*Bad Education* returned for a second series with an average of 3.6m across TV and iPlayer. *The Revolution Will Be Televised* returned for a second series hot on the heels of its 2013 BAFTA Best Comedy award. New sitcoms *Bluestone 42*, *Badults* and *Uncle* will all be returning for a second series and the much loved sitcom *Him and Her* culminated in the wedding to end all weddings to great critical acclaim and audience appreciation. Nick Grimshaw hosted our new panel game show *Sweat The Small Stuff* which proved particularly popular for 16-24 year olds, with a strong presence on social media. It will be returning in 2014 as will *Backchat* which saw Jack Whitehall and his disapproving father Michael host a very unique and entertaining chat show series.

### Multi-platform presence

*Fresh Online* was launched as a popular space where new directors could showcase their vision. Comedy Feeds continued to grow with pilots including *People Just Do Nothing* being picked up for full series. Across the four main social media platforms, Twitter, Facebook, Tumblr and Instagram BBC Three had over 1.1m subscribers, more than any other youth brand. BBC Three was also the first BBC channel to premiere a new series on iPlayer a week earlier than TV. *Bad Education* received an average of 1.5m requests via iPlayer each week for premiere episodes.

	Commitment	Actual
Hours of new arts and music	30	47
Hours of new factual programming	100	115
Hours of new current affairs	15	31



## Notable service developments

### Music and arts

BBC Four continues to exceed their Music and Arts commitment covering a diverse range of programming from *Proms*, *World Music* and *Blues Seasons* to *Rococo*, *Ancient Greek Theatre* and *50th Anniversary of the National Theatre*.

### International films

BBC Four have met the agreement to feature 20 International Film Premieres from Oscar Winning drama set in Denmark *In A Better World* to WWII French thriller *Free Men*.

### Factual

BBC Four have exceeded the Factual hour's commitment and have continued to create impact with titles such as *Byzantium* and *TB: Return of the Plague* and *House of Surrogates*.

	Commitment	Actual
Hours of new arts and music	150	269
Hours of new factual programming	60	133
Premiere at least 20 new international films	20	20



# BBC Network Television



## Notable service developments

### Improved ways for audiences to access and enjoy our content

CBBC launched its first dedicated content for mobile in this period, and also enabled multiplayer gaming on the main website. A second-screen feature was developed for the TV show *Ludus*, allowing viewers to play along at home via tablet. CBBC programmes that have premiered on iPlayer have seen the majority of iPlayer requests before the broadcast on the channel. With the programme *Dixi* we experimented with a new form of interactive storytelling over several weeks.

### Strengthen the transition between CBeebies and CBBC

A new online game was co-commissioned with CBeebies, specifically designed to transition the young audience across to CBBC. A number of scheduling trials were carried out on the TV channels, enabling cross promotion to take place and move CBeebies viewers over to CBBC.

### Improved representation of the full diversity of children in the UK

The *My Life* documentary series continued to challenge and celebrate our young audience with real children living extraordinary lives – from Joanne (who was born with no arms or legs but can text faster with her top lip than most people with their fingers), to three aspiring Paralympians, to Iona who lives on a Floating Hospital in the Congo.

New comedy *Hank Zipzer* charted the adventures of a cheerful boy coping with dyslexia, and our dramas featured diverse portrayal from *Wolfblood* in England's north east to *Roy* in Ireland. *Newsround* introduced two new female presenters to their team, along with Martin Dougan who is their first Reporter who is a wheelchair user.

We were very proud to win a Stonewall Award for our *Marrying Mum and Dad* episode featuring a wedding arranged for two Dads by their three resourceful adopted children.

	Commitment	Actual
Hours of drama programming	665	1158
Hours of news	85	98
Hours of factual programming	550	954



## Notable service developments

### Strengthen the transition between CBeebies and CBBC

A new online game was co-commissioned with CBBC, specifically designed to transition the CBeebies audience across to the older services. A number of scheduling trials were carried out on the TV channels, enabling cross promotion to take place and move the audience over to CBBC.

### Significantly improved the online offering

The CBeebies App was launched and downloaded over 2 million times. It also drove up unique browsers to the CBeebies online offering. The Grown Ups section of the website was updated, making more use of social media, and a new CBeebies YouTube channel was launched which offers our audience a curated route to our content.

### Channel defining series (to complement *In The Night Garden*)

A new channel-defining series for the younger age range of the CBeebies audience has now been commissioned. Programmes of this scale require a more extensive development and production period, with transmission therefore currently scheduled for early 2015.

	Commitment	Actual
No specific commitments apply	–	–

# BBC Network Radio

In radio, the BBC operates a voluntary quota of at least 10% of eligible radio programming by broadcast hours for external radio producers. This year was the second full year that the Window of Creative Competition (WoCC) was put in place for the radio.

**BBC**  
RADIO



## Notable service developments

### Radio 1's Big Weekend

Radio 1's Big Weekend, Derry~Londonderry was hailed by Northern Ireland's Deputy First Minister, Martin McGuinness as "a tremendous service for the people of this city". 37,000 free tickets for the event were given away, with those attending enjoying performance from the likes of Calvin Harris, Bruno Mars and The Script. Radio 1's Academy, a partnership with BBC Learning, was run in conjunction with the event and offered around 80 free workshops, Q&A and panel sessions that focussed on helping 16-19 year olds realise their goals and ambitions.

### New engagement with the audience

Radio 1 continues to experiment with social media and look to find innovative ways of engaging with our audience. Access All Areas in February was a great example of getting listeners involved directly in programmes: around a 1,000 people submitted tracks they'd made to Diplo, with the best mixed up in a special 'unsigned' show; while 36 teams were given the opportunity to create something in our studios for an hour – they included a group of girl guides, 14 year olds working on a school project and someone wanting to talk about the robot apocalypse. Highlights from the scheme were broadcast as part of a special show.

### Campaigns which reflect the concerns of our audience

The planned campaign around *Sex, drugs and booze* developed into a wider initiative entitled *Talk It Out*, which encouraged listeners to talk about and share their problems and dilemmas. Mental health, sex and bullying were amongst the additional subjects dealt with by our team of experts and doctors.

Metric	Commitment	2013/14 results
Hours of specialist music per week	60	69
% of music from UK acts in daytime	40%	50%
% of new music in daytime	45%	62%
Number of live events and festivals broadcast	c.25	29
Number of new sessions (excluding repeats)	250	257
% of eligible hours commissioned from independent producers	>10%	17%
Hours of news in daytime each weekday, including two extended bulletins	1	1 hr 7mins
Regular bulletins during daytime at weekends	✓	✓
Minimum number of new documentaries	40	43
Number of major social action campaigns	>2	3

# BBC Network Radio



## Notable service developments

### Highest calibre music entertainment content of a diverse nature and at the cultural centre of significant public moments

Radio 2 has continued to create high impact, standout moments which have included our *Hyde Park Weekend*, *500 Words*, *2 Day*, and the innovative *JFK: Minute by Minute* format.

In May, Radio 2 commemorated the 70th anniversary of The Dambusters Raid. Chris Evans broadcast his *Breakfast Show* live from RAF Scampton then flew in one of the last remaining Lancaster Bombers to Biggin Hill where we broadcast Jeremy Vine's lunchtime show and a special *Friday Night Is Music Night*, including a special docu-drama, *The Dambusters*, with a musical soundtrack played by the BBC Concert Orchestra and the Central Band of the RAF.

### Create standout content which reaches our audience in new ways

Our year-long series *The People's Songs* has been one of Radio 2's most important digital offerings to date, built around the memories and recordings of our listeners. There has been over 1 million UK online episode requests to *The People's Songs* between January 2013 and the end of March 2014. The audience contributed to the series via Audioboo, and at the interactive exhibition at the British Music Experience which ran in tandem with the series.

### Commitment to music, especially of British origin

Radio 2 played 48% UK-originated music during the daytime, and 57% of new music played on the network was also originated in the UK. Radio 2 has the biggest range and commitment to live popular music on radio, and on new platforms including the Red Button.

In 2013 we launched a new weekly *Folk Show with Mark Radcliffe* live from Salford, incorporating live music from artists from across the UK, and Mark fronted our expanded Radio 2 Folk Awards live from the Royal Albert Hall.

Metric	Commitment	2013/14 results
% of music in daytime from UK acts	40%	48%
% of new music in daytime	20%	23%
Hours of live music	260	288
Hours of specialist music programmes	>1,100	1,143
Hours of arts programming	>100	115
% of eligible hours commissioned from independent producers	>10%	34%
Weekly hours of news and current affairs, including regular news bulletins	16	18
Hours of documentaries	130	135
Hours of religious output covering a broad range of faiths	170	209



## Notable service developments

### Single composer event

Building on extensive listener interest in previous composer initiatives, Radio 3 presented a day devoted to the music of the French composer Maurice Ravel on the composer's birthday, March 7th, featuring recordings from the 1930s to the present day.

### Special programming for the Britten 100th anniversary

In partnership with the Aldeburgh Festival, Radio 3 and the BBC Symphony Orchestra and BBC Singers were in residence in Aldeburgh throughout the 100th anniversary weekend. In addition Radio 3 showcased its extensive archive of Britten's work through its *Festival of Britten*, and *Britten by Night* programmes.

### Continuing our strong focus on opera

Throughout 2013, Radio 3 celebrated the achievements of three significant opera composers – Wagner, Verdi and Britten, broadcasting all their operas during the anniversary years, as well as creating informative downloadable opera guides to their works.

### Special broadcasts for seasonal landmarks

Radio 3 promoted a special season of Christmas concerts from the Temple Church; produced a series of seasonal paintings as 'Christmas Cards', and informally called on leading musicians at home to talk about their careers.

Metric	Commitment	2013/14 results
% of live or specially recorded music	40%	57%
Number of live or specially recorded performances	400	593
Number of new musical works commissioned (excluding repeats and acquisitions)	20	28
Number of new drama productions broadcast (excluding repeats and acquisitions)	25	32
% of eligible hours commissioned from independent producers	>10%	19%
Number of new documentaries on arts and cultural topics (excluding repeats and acquisitions)	30	47
% of relevant spend incurred outside the M25	40%	43%

# BBC Network Radio



## Notable service developments

### A focus on the history of the UK

The political and cultural texture of the UK was explored through major historical series such as *The New North*, *British Conservatism: The Grand Tour*, *A History of Britain in Numbers* and *Acts of Union*.

The history of Scotland, in particular, was illuminated through commissions including four original dramas about the Stuart dynasty and dramatisations of three novels by Sir Walter Scott, scheduled in conjunction with Rossini's opera of *Scott's The Lady of the Lake* at the Royal Opera House.

### New factual commissions

A year-long natural history series, *Shared Planet*, investigated the inter-connectedness of humankind with our animal neighbours.

Major factual commissions included multi-part series on *Disability and Noise*, and the Reith Lectures on contemporary art given by Grayson Perry.

### In-depth international perspectives

A landmark series presented by economist Jim O'Neill, supported by news programmes, looked at the prospects for four coming economic giants, Mexico, Indonesia, Nigeria and Turkey.

Metric	Commitment	2013/14 results
Hours of news and current affairs programmes	2,500	3,405
Hours of original drama and readings	600	602
Hours of original comedy (excluding repeats)	180	266
% of eligible hours commissioned from independent producers	>10%	14%
Hours of original documentaries (excluding repeats)	350	411
Hours of original religious programming (excluding repeats)	200	225



## Notable service developments

### Reputation for news and breaking news

The station has continued to deliver first class coverage of breaking news stories (from Woolwich to Boston, from Thatcher to Mandela) as well as focusing on news within key parts of the schedule including *Breakfast*, *Drive*, *Pienaar's Politics*, and *Question Time Extra Time*.

### Original journalism

5 live continues to drive the news agenda with original journalism every day in the *Victoria Derbyshire* show 10-12 am, as well as through *5 live Investigates*. Notable highlights from the past year include a Scottish referendum debate and *The Abuser's Tale* (an investigation into domestic abuse from the perspective of the abusers for the first time).

### Sport and improved representation for women

Coverage of sport continues to be strong including events that bring the nation together, such as The Ashes. There has also been notable progress on women's representation in general and coverage of women's sports, in particular Shelagh Fogarty's sports panel, Euro 2013, netball coverage, and topical focuses on pregnancy and body image.

### Online short-form content

The station has made significant progress in bringing the best of 5 live to audiences in new ways online and in terms of short-form content. Online clip requests has increased close to 10 fold from well under 100k at the end of 2012 to over 750k UK requests at the start of 2014.

Metric	Commitment	2013/14 results
% of output that is news coverage	c.75%	76.5%
% of eligible hours commissioned from independent producers*	10%	13%

\* Radio 5 and Radio 5 live combined.

### Programmes contributing to the commitment to 75% news and current affairs output

Wake Up to Money  
 5 live Breakfast  
 Breakfast: Your Call  
 Victoria Derbyshire  
 Shelagh Fogarty  
 Richard Bacon  
 5 live Drive  
 Love Nights – Phil Williams/Stephen Nolan  
 Up All Night  
 Weekend Breakfast  
 Pienaar's Politics  
 5 live Investigates  
 5 live Science  
 Saturday Edition  
 Question Time Extra Time

# BBC Network Radio



## Notable service developments

### Destination for big sporting events

The Ashes demonstrated the value of making sports extra the home of cricket as it achieved the station's highest ever reach of 1.5m weekly listeners in Q2 (July-Sept) and record online audiences.

### Further increased the range of sports covered

We increased the range of sport on 5 live sports extra including: broadcasting every minute of the Rugby League World Cup, coverage of the women's golf Solheim Cup for the first time, netball coverage ahead of the Commonwealth Games, improved coverage of road cycling and coverage of disability sport through commentary from the IPC World Athletics in France.

Metric	Commitment	2013/14 results
% of eligible hours commissioned from independent producers*	10%	13%

\* Radio 5 and Radio 5 live combined.



## Notable service developments

### 1Xtra's live events schedule

1Xtra Live led the way in 2013, with a series of four concerts, in different cities, across a week in October. We believe the event is unique in the UK in the way it blends a diverse mix of specialist and mainstream urban artists. Across a busy summer, we also broadcast from Global Gathering, brought a flavour of Glastonbury at night to audiences, and ran a Reading versus Leeds rap battle in our packed out tent at the Reading/Leeds festival – something the organisers of the event are keen to repeat in future years.

### 1Xtra's comedy season

1Xtra's *Comedy Club* opened its doors in April, aiming to put smiles on people's faces and showcase a new generation of up-and-coming comedians. Recorded in front of live audiences and featuring the likes of Kane Brown, Miss London and Babatunde, they were 1Xtra's first ever stand-up shows. The season also included comedy drama *Knockback*, written by Daniel Kaluuya and Jason Lewis; and a host of characters from the online world invited in to 'takeover' the station – acts like Kurupt FM and Man Dem on the Wall taking up the challenge to cause a little mayhem in the 1Xtra studios.

Metric	Commitment	2013/14 results
New music in daytime	60%	60%
% of music in daytime from UK acts	35%	43%
% of eligible hours commissioned from independent producers	>10%	18.5%
% of speech-based output each week	c.20%	23%
Hours of news in daytime each weekday, including two extended bulletin	1	1
Regular weekend daytime news bulletins	✓	✓



# BBC Network Radio



## Notable service developments

### Increase listener base whilst remaining distinctive

In 2013/14 the 6Music offer was refined to fit better within the BBC's portfolio of network radio brands. Audience figures increased since last year with 6Music achieving a record reach of 1.85m over the year, average weekly listening remains high at close to nine hours with 35-44 year olds being the largest audience group. 6Music remained the most listened to UK digital radio station.

### Standout partnerships

BBC Radio 6Music collaborated with BBC Four in creating *Punk Britannia*: a complementary season of new and archive programmes covering a significant area of British music history. We also teamed up with external music services and websites to deliver visualised live streams of *6 Music Live at Maida Vale*. BBC 6 Music partnered with external organisations to deliver the inaugural John Peel Lecture, an event which again increased awareness of the station.

Metric	Commitment	2013/14 results
% of new music	≤30%	28.5%
Hours of archive concert performances	400	416
% of music that is concert tracks and sessions from the BBC's archive	15%	15%
Number of new sessions (excluding repeats and acquisitions)	300	314
% of eligible hours commissioned from independent producers	>10%	25%
Weekly hours of speech-based features, documentaries and essays	10	10
Weekly hours of news	6	6hrs 10mins



## Notable service developments

### Radio 4 Extra content complemented the Radio 4 schedule

Radio 4 Extra re-broadcast all of Radio 4's *Ulysses* alongside a twenty part reading on Radio 4 of James Joyce's *Dubliners*, and scheduled a two part dramatisation of *The Ramayana* to complement the five-part feature series about the epic on Radio 4.

We re-broadcast for the first time Charles Chilton's 1961 landmark documentary *The Long, Long Trail* scheduled to tie in with a Radio 4 documentary about his life and to mark the start of the First World War centenary year.

### We curated the riches of the audio archive to offer something distinctive

In June there were two broadcasts not heard since 1953 to mark the anniversary of the Queen's Coronation: *A Royal Gala Programme of Radio Variety and Coronation Day Across the World*.

We devoted Christmas Day to *Richard Briers: Ever Increasing Wonder*, celebrating the work of the well-loved actor.

*Cambridge Spies*, a season of dramas, documentaries and comedies, offered perspectives on the infamous spies, Burgess, Maclean, Philby and Blunt.

*The National Theatre at 50* was a sequence of programmes marking the half century of the National Theatre.

Metric	Commitment	2013/14 results
Weekly hours of comedy	>55	70
Weekly hours of drama	>55	80
Hours of children's programming	>350	429
% Radio 4 catch-up programming	<15%	6%
% of eligible hours commissioned from independent producers	>10%	19%

# BBC Network Radio



## Notable service developments

### BBC Asian network delivered greater impact from its distinctive journalism

Our journalism cut through across the wider BBC on TV, Network and Local Radio and Online, including the documentary *Sikh Wedding Crashers*, a look at the opposition to mixed-marriage ceremonies in some Gurdwara's in Britain, and *Syria: A Road Trip To War* in collaboration with Newsnight. Asian Network also held a live panel discussion broadcast from Oxford in the heart of the local Asian community in the aftermath of the Oxford Grooming Case.

### The network continue to develop a distinctive Asian Comedy strand, and landmark performances

We produced an Asian Comedy special at the Edinburgh Fringe, and a *Big Comedy Night* at the BBC Radio Theatre in January featuring new British-Asian talents and diasporic comedy from Canada's Lilly Singh and Aditi Mittal from Mumbai. The event was filmed for Red Button and will broadcast in March 2014.

The station partnered with the BBC Concert Orchestra for a broadcast of *Bollywood To Hollywood* and with BBC North and BBC Three for *Bollywood Karmen*, a musical opera based in Bradford.

### We provided a stronger platform for new UK music

The station held its inaugural *New Music Day* at Maida Vale to celebrate the best in new British-Asian talent. The event featured a range of music industry panels, headlined by Brit-Award winning Producer 'Naughty Boy', and culminated with an evening of performances by Artists including Abi Sampa and Cynikal. Asian Network collaborated with iXtra for a documentary special looking at the rise of a British-Asian music star in 'The Naughty Boy Story'.

### We increased community engagement more than ever before

The station commissioned special programmes to connect with the various regional communities within the Asian Community. *Bangladesh Music Week*, *Pakistani Music Week* and our *Gujarati Music* coverage around the Navratri festival placed a spotlight on creativity in specific specialist areas of our audience.

Metric	Commitment	2013/14 results
Proportion of daytime speech to music	50:50	50:50
% of music in daytime from UK artists	30%	30%
% new music in daytime	30%	30%
% of music from South Asia in daytime	10%	10%
Coverage of live events or festivals	10	26
% of eligible hours commissioned from independent producers	> 10%	12%
Average hours of language programming each week	20	23

# BBC News

BBC News Channel and BBC Parliament each has a statutory obligation for at least 90% of broadcast hours to be originations. BBC News Channel achieved 96% and BBC Parliament achieved 98%.



## Notable service developments

### New graphics and presentation techniques

The News Channel introduced new graphics and presentation techniques during 2013-14 – including additional data and summary graphics during live events, and graphical explanation of stories in the studio by presenters.

On complex subjects the News Channel has used the new virtual reality graphics available in Broadcasting House to bring clarity and context. During the recent storms and flooding visual treatments, including the integration of weather presenters and graphics into our news coverage, were used to bring clear explanation and essential information to a large audience.

### Local expertise and insight through collaboration with Nations and Regions' teams

The multiple storms and floods of 2013/14 demonstrated the effectiveness of increased links between the News Channel and the BBC's Nations and English Regions. With weather stories accounting for five of the top ten stories in 2013, these relationships allowed us to report from a wider range of locations, and to source more video and eyewitness material from our network of local reporters. We were also able to promote the valuable role of the BBC's Local Radio stations during such severe weather. Other joint initiatives across the UK included a China & the UK season, World War One at Home, and increased local coverage tracking economic growth.

Metric	Commitment	2013/14 results
More international news than other main continuous news channel(s) in the UK	✓	✓
More local/regional news and perspectives than other main continuous news channel(s) in the UK	✓	✓
Sports news throughout the day, including evening round-up	✓	✓
Hours of sports news	100	266*

\*In addition to sports updates throughout the day, there were 266 hours of dedicated sports news programmes on the News Channel. There were a further 125 hours of Sport Today broadcast on our overnight joint service with BBC World News, bringing total hours of sport to 391.



## Notable service developments

### Live committees

Live committees entered the schedule, reflecting the high importance of these in the political and parliamentary process and helping to build audiences to a monthly average reach of 1.8 million.

### Referendum on Scottish independence

Reporting on the lead up to the 2014 referendum on Scottish independence we followed the early stages of the campaign in UK-wide broadcasts of BBC Scotland's documentaries and debates.

### Coronation anniversary

The 60th anniversary of the Coronation was marked with the first showing of a special digitally re-mastered version of the original days outside broadcast programming.

Metric	Commitment	2013/14 results
Hours of coverage of the Westminster Parliament during a normal sitting week including...	70	79
...hours from committees	10	16
Hours of proceedings of the Scottish Parliament, Northern Ireland Assembly and Welsh Assembly	260	407
Hours of programming (including repeats) from Brussels and Strasbourg	100	190

# BBC Nations and English regions

Services from BBC Nations and English 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

### Notable service developments

#### Crucial local service during floods

Throughout the severe winter weather BBC Local Radio stations responded to the needs of communities across England by delivering local news updates, essential information and special programming. Live despatches from reporters on the scene and powerful personal accounts from listeners were also shared with BBC Online, social media and network outlets. The Prime Minister, senior cabinet ministers and those in positions of local responsibility were questioned, with coverage of this fast moving story receiving commendation from audiences, emergency organisations and key decision makers.

#### Reflecting the communities we serve

A series of coaching and development workshops are being run by BBC English Regions and the BBC Academy for up-and-coming female presenters from both within and outside the BBC who would like to advance their on-air skills.

#### High quality, original, local news

There has been an increasing emphasis on developing the role of BBC Local Radio in providing the audience with a platform to hold people in positions of power and responsibility to account. Our specialist political reporters have originated many strong stories which also featured prominently on other BBC outlets. Following a long campaign by listeners asking for a bespoke service for Dorset, a new weekday breakfast programme has been launched for people in the county. Training and coaching has also been delivered to improve the content and sound of news bulletins.

Metric	Commitment	2013/14 results
% speech content in core hours (6am-7pm)	60%	74%
% speech content at breakfast peaktime	100%	100%
Average minimum weekly hours per station of original, locally made programming <sup>2,3,4</sup>	85	108

- 1 Unless otherwise stated, hours commitments throughout this document include originations, acquisitions and repeats.
- 2 All local radio stations exceeded the minimum weekly hours of original locally made programming.
- 3 Following its establishment as a stand alone station, BBC Somerset shares some programming with BBC Bristol. For service licence purposes these also contribute to BBC Somerset's commitment.
- 4 BBC Lincolnshire shares origination of the lunchtime show with Humberside. These hours are listed under BBC Humberside but for service licence purposes may also be attributed to Lincolnshire. Combined, both services exceed 170 hours.



### Notable service developments

#### A range of new programmes commissioned

The new weekday afternoon programme was launched in the early summer of 2013. Entitled *The Culture Studio with Janice Forsyth* it offers comprehensive coverage of the arts scene in Scotland and beyond, with regular high profile guests and live music in session. *The Kitchen Garden* programme was launched. Produced from Inverness it features live cooking, interviews and content that appeals to gardeners and cooking enthusiasts alike. It complements the regular weekly gardening clinic offered by Carole Baxter on the *MacAulay & Co* show. We dramatised the first of the Peter May trilogy, *The Black House*, and transmitted it in four parts across one week in October 2013. We co-commissioned *Bad Language* – a panel game – with BBC Radio Ulster.

#### Innovative series on mental health

In addition to the stated promises, we also transmitted a very successful season on Mental Health – entitled *Changing Minds*. This included an innovative format on the links between comedy and female mental health.

Metric	Commitment	2013/14 results
Weekly hours of radio news and current affairs	43	61
Hours of arts coverage (including narrative repeats of daily arts show)	200	661
% of eligible hours commissioned from independent producers	c.10%	21%

# BBC Nations and English regions



## Notable service developments

### Preparing for the Referendum and Commonwealth Games

The preparations for the Referendum on Scottish Independence and Scotland's hosting of the Commonwealth Games have begun with staff and talent development work in place. The first documentary and debate programmes exploring the key questions arising from the referendum on Scottish Independence have been broadcast. An enhanced online site has been launched and is being populated with stories from both Radio nan Gàidheal and BBC ALBA news output.

### WWI programming

Planning and commissioning for the commemoration of the Centenary of World War I is in progress and a partnership with PNE (The National Gaelic Arts Agency) has resulted in five new dramas on World War I themes. The Radio nan Gàidheal children and features teams are supporting the recording of these community productions for broadcast on Radio nan Gàidheal. Initial work has also begun on a publication partnership which will see the first anthology of Gaelic war poetry being produced. Over 170 poems were sourced as part of the development process for World War I programming and will enable new strands and collaborative projects over the commemoration period.

### Working with our partners in the community

Partnership with MG ALBA, Comunn na Gàidhlig and Sabhal Mòr Ostaig facilitated opportunities for young Gaelic writers and performing talent, with sketches performed live each week on Radio nan Gàidheal's youth programme *Rapal*. Collaboration with the traditional music and dance summer school Ceòlas resulted in a specially commissioned spiritual concert from St Mary's, Calton, in Glasgow. Work alongside the Islands' Books Trust facilitated the creation of programmes on the life and work of community poet Domhnall Aonghais Bhàin.

### Schedule refresh

Plans to refresh the Radio nan Gàidheal schedule were delayed while we focussed on talent development and a broader recruitment strategy to encourage cross-genre skills development. Plans are in place to launch a refreshed schedule in the autumn.

Metric	Commitment	2013/14 results
% of eligible hours commissioned from independent producers	c.10%	9%



## Notable service developments

### An La/Referendum

Coverage of the issues key to the Referendum on Scottish independence involved an integrated approach across BBC ALBA, Radio Nan Gàidheal and [bbc.co.uk/alba](http://bbc.co.uk/alba). Regular detailed coverage of Referendum issues on the daily news programme *An La* was complemented by the European current affairs series *Eòrpa*; two (of eight planned) TV documentaries; and the first of two hour-long TV and radio audience-led debates. An enhanced news online service was launched.

### WWI programming

Commemoration of WWI began with *Ceòl, Camanachd is Cogadh*, a documentary and accompanying concert charting the links between shinty, traditional music and the Great War. A number of documentary and drama projects are in production for delivery and broadcast in the autumn of 2014.

### Drama

The ambition to introduce drama into the schedule on a regular basis was taken forward with the development of two projects, a 3 x 30 minute pilot series, *Bannan (The Ties That Bind)* and a WWI period drama, *Iolair*.

BBC ALBA collaborated with CBeebies on the production of a Gaelic version of the successful new children's drama, *Katie Morag*, set and filmed in the Hebrides.

### Commonwealth Games

Programmes across a range of genres were commissioned and are in production for broadcast during the 2014 Commonwealth Games, including a Commonwealth Ceilidh; *Kerry MacPhee*, a documentary on the professional cyclist from South Uist; and *Struileag/Shore to Shore*, a multimedia show about the peoples of the Gaelic diaspora, blending song, spoken word, poetry, film, dance and imagery.

### Entertainment

A new entertainment format, *Gun Sgot*, aimed at a younger audience, was launched and piloted and will return in an extended format later in 2014.

Metric	Commitment	2013/14 results
Weekly hours of originated programming (excluding news), including current affairs and transfers from other BBC services	c.5	9
Hours per week of originated programming aimed at Gaelic language learners	2	4.3
Live news programmes each weekday evening (including peaktime) and news review at weekends	✓	✓
% age of eligible hours commissioned from independent producers	>50%	78%



# BBC Nations and English regions



## Notable service developments

### Refresh of sports coverage

Radio Wales refreshed the station's sport coverage to provide more quality journalism on both the country's most popular and minority sports. We introduced a new weeknight edition of *Radio Wales Sport* and a new Saturday football phone-in, *Call Rob Phillips*. The new programmes have so far broken news and provided extensive coverage of the sackings of both the managers of Cardiff City and Swansea City, the civil war in Welsh regional rugby, as well as Wales' preparations for the Commonwealth Games and, for the first time, live commentary of Wales' women's football team.

### New comedy commissions

We continued to build on the station's growing reputation for nurturing new Welsh comedy by commissioning three new series for Friday nights: a new comedy format show, *Come the Revolution*, a return of comedy cult character *Siadwel* and the successful *Here Be Dragons*, a sketch show from Matt Lucas' stable written and starring the most talented of Wales' new generation of comedians.

### Support contemporary music made in Wales

We provided extensive support of contemporary music made in Wales through specialist programmes, daytime exposure through the Radio Wales Artist of the Week feature, and bespoke event coverage including the National Eisteddfod, Festival No.6 and the WOMEX 2013 world music festival.

### Wales and the UK

With six months to go to the Scottish independence referendum, Radio Wales delivered a challenging season on Wales's relationship with the rest of UK. *Good Morning Wales*, *Morning Call* and Jason Mohammad challenged misconceptions about the Welsh's view of the English, and also provided opportunities for people to understand the implications of a yes or no vote in Scotland in September.

Metric	Commitment	2013/14 results
Weekly hours of news and current affairs	24	42
% of eligible hours commissioned from independent producers	>10%	29%



## Notable service developments

### Audience consultation

Radio Cymru initiated *Sgwrs Radio Cymru* (Radio Cymru's Conversation) in order to better understand the audience and demographic challenges facing the station. The conversation involved the biggest ever audience consultation process held by Radio Cymru designed to ensure that the station would continue to offer an ambitious and vibrant service for years to come. The *Sgwrs*' conclusions in autumn 2013 suggested that Welsh speakers wanted a more accessible service with a greater emphasis on choice for listeners. There was also recognition that the station should better nurture talent and communicate in more natural Welsh – as audiences would understand and recognise it.

### Schedule refresh

In light of the consultation, Radio Cymru focused efforts on building a new schedule which launched on 10 March 2014. The key developments saw the launch of the *Dylan Jones Show* and *Bore Cothi* with Shân Cothi in the morning with Andrew Thomas or 'Tommo' becoming the mainstay of the afternoon schedule.

### New talent

A new supply of talent is also integral to the success of the new Radio Cymru schedule. *Cais am Lais* (Request for a Voice) was a talent trawl with a particular focus on finding new voices for Radio Cymru's youth strand, C2. As a result of the exercise, Guto Rhun has been chosen as one of C2's new presenters.

### Key writing talent

Creatively, Radio Cymru continued to feature the work of key writing talent. *Tu Hwnt I Ddagrau* by Manon Eames was a poignant drama looking back at the centenary of the Senghenydd mining deaths – Britain's worst mining disaster.

Metric	Commitment	2013/14 results
Weekly hours of news and current affairs	16	26
% of eligible hours commissioned from independent producers	>10%	19%

# BBC Nations and English regions

BBC  
RADIO

ULSTER

BBC  
RADIO

FOYLE

## Notable service developments

### Coverage of large-scale civic and community events

BBC Radio Ulster/Foyle played a key role in City of Culture celebrations with specially commissioned programmes and events. Our involvement showcased local talent and helped to bring what was happening in Londonderry to a region-wide audience. We also provided extensive coverage of the World Police and Fire Games and the many developments and discussion points around the G8 summit in County Fermanagh.

### Programming about family and health-related issues

We described, and provided a forum for debate, about some of the issues affecting health and social care provision in Northern Ireland. Our programmes included high-profile stories about the needs of older people, abortion law and emergency care in local hospitals. They generated significant levels of audience interaction, intense political debate and made effective use of our specialist journalists and also the links between BBC radio, television and online.

### Celebrating the arts, community and cultural diversity

We undertook some innovative projects with the Ulster Orchestra, engaging diverse audiences and seeking to make classical music accessible to a wider community. City of Culture talent and events featured across the schedule and outside broadcasts brought us closer to local communities. We developed some new initiatives and commissions as part of our minority language programming and launched a new series on contemporary Christian music.

### Scheduling developments and renewal

We refreshed some existing programme formats, piloted new comedy talent and ideas and re-affirmed our commitment to BBC Radio Foyle as a regional production base with *Pure Culture* and *Your Place and Mine* now coming from this site. Other scheduling plans are in development. These will reflect changing audience needs and emerging editorial opportunities.

### Commemorations and Anniversaries

We launched a series of programmes about the stories, events and legacies of WWI. Archive recordings were a highlight of *BBC MacNeice Week* (marking the fiftieth anniversary of his death) and have enriched much of our other programming about Northern Ireland's recent past. We have also begun to develop some ambitious plans to mark the 90th birthday of local BBC services, which will take place in September 2014.

Metric	Commitment	2013/14 results
Weekly hours of news and current affairs on Radio Ulster	27	39
Weekly hours of news and current affairs on Radio Foyle	8	13
Hours of new comedy	20	20
% of eligible hours commissioned from independent producers	10%	10%
Hours of indigenous minority language programming, including Ulster Scots and Irish	220	300

# BBC future media

BBC Online has a statutory obligation to source at least 25% of eligible content and services from external suppliers. Last year, BBC Online achieved 30%.



Throughout this year BBC Online has continued to bring the BBC to audiences via all screens, offering a more personalised experience and empowering users to watch, listen, share, discover and interact with the best of the BBC's distinctive content where and when they want.

### Notable service developments

#### iPlayer

BBC iPlayer had a record over 3bn programme requests in 2013/14 and was named the nation's number one brand of 2013 by YouGov. It became a showcase of British creativity, pioneering iPlayer-exclusive content such as the Doctor Who and Sherlock 'minisodes', and comedy pilots. Programme premieres were introduced in 2013 for all BBC Three scripted comedy – as well as selected content across all channels. iPlayer increased the amount of catch-up content in both HD and SD, and introduced features such as Chromecast support and downloads on Android devices. The year culminated with the launch of the new iPlayer, beautifully designed for the multi-screen experience, making it easier to browse and discover relevant BBC content.

#### Transforming the Knowledge & Learning portfolio

As part of the transformation of the Knowledge & Learning online portfolio, BBC Online launched BBC iWonder, providing thought-provoking answers to questions sparked by BBC programmes, the news agenda, or social media trends. Innovative new content formats, including 'interactive guides', aim to facilitate learning and bring factual content to life. The first set of interactive guides launched in January 2014 to coincide with the start of the World War One season of content. Each guide contained original content exclusive to BBC Online fronted by key talent such as Dan Snow and Kate Adie.

#### Mobile

BBC Online took advantage of mobile growth and the unique characteristics of smaller screens in 2013/14. The BBC Weather app, released in June, has over 6m downloads. BBC Children's built over 80 HTML5 games across both CBeebies and CBBC, which can be viewed on both desktop and mobile devices. The CBeebies Playtime app, launched in August and downloaded over 2m times, transformed the way audiences access the product – over half of CBeebies browsers now come from handheld devices, up from a fifth before the app was released.

Metric	Commitment	2013/14 results
Weekly % of eligible content and services commissioned from external suppliers (by value)	25%	30%
Increase the volume of clickthroughs to external sites	2012/13 Monthly average for the year 17.9m	Monthly average for the year 16.75m, down 6%



### Notable service developments

#### Supporting BBC's coverage of major events using available Broadcast capacity

Red Button reached around 16m adults weekly and continues to support coverage of major sporting, music and cultural events. In 2013/14, two Red Button streams were available during the Winter Olympics, reaching 11.3m people. 7.6m watched Wimbledon via Red Button, and 2.4m turned to Red Button to enjoy Glastonbury as part of a complementary set of services covering the event for its first ever truly digital delivery.

Metric	Commitment	2013/14 results
No specific commitments apply	–	–







# 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](http://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 the access of visually impaired viewers to our programmes. We consult with a range of disability organisations regularly, and update our Guidance as required.








	Subtitled hours		Total hours 2013/14	Actual for year (%)		Target for year (%)	
	2013/14	2012/13		2013/14	2012/13	2013/14	2012/13
	14,534	14,290	14,558	99.8	99.9	100.0	100.0
	9,886	9,505	9,890	100.0	100.0	100.0	100.0
	3,329	3,687	3,331	99.9	100.0	100.0	100.0
	3,241	3,188	3,242	100.0	100.0	100.0	100.0
	4,430	4,353	4,431	100.0	100.0	100.0	100.0
	4,802	4,709	4,802	100.0	100.0	100.0	100.0
	1,018	918	8,904	11.4	10.5		
	8,897	8,731	8,904	99.9	99.9	100.0	100.0
<b>Total</b>	<b>50,136</b>	<b>49,382</b>	<b>58,062</b>				

BBC Alba is not subject to Ofcom audio description targets on the basis of audience size.

	Audio described hours		Total hours 2013/14	Actual for year (%)		Target for year (%)	
	2013/14	2012/13		2013/14	2012/13	2013/14	2012/13
	1,593	1,368	8,904	17.9	15.7	17.0	14.5
	1,825	1,359	8,904	20.5	16.1	17.0	14.5
	819	795	3,331	24.6	21.5	17.0	14.5
	793	772	3,242	24.5	24.2	17.0	14.5
	977	966	4,431	22.1	22.2	17.0	14.5
	963	849	4,802	20.1	18.0	17.0	14.5
<b>Total</b>	<b>6,971</b>	<b>6,108</b>	<b>33,614</b>				

The audio description target was 16% from April to December and 20% from January to March.  
BBC Alba and BBC Parliament are not subject to Ofcom audio description targets on the basis of audience size.  
BBC News Channel is not subject to the audio description target due to the narrative nature of the output.



	Sign interpreted hours		Total hours 2013/14	Actual for year (%)		Target for year (%)	
	2013/14	2012/13		2013/14	2012/13	2013/14	2012/13
	478	457	8,904	5.4	5.2	5.0	5.0
	468	463	8,904	5.3	5.5	5.0	5.0
	180	206	3,331	5.4	5.6	5.0	5.0
	188	185	3,242	5.8	5.8	5.0	5.0
	238	229	4,431	5.4	5.3	5.0	5.0
	263	272	4,802	5.5	5.8	5.0	5.0
	517	473	8,904	5.8	5.4	5.0	5.0
<b>Total</b>	<b>2,332</b>	<b>2,284</b>	<b>42,518</b>				

BBC Alba and BBC Parliament are not subject to Ofcom signing targets on the basis of audience size.

# Window of Creative Competition

## Television

The following table shows the levels of all BBC network television hours from in-house and external suppliers.

	Proportion of all hours produced by independent producers for BBC television (%)			Proportion of all hours produced in-house for BBC television (%)		
	2013/14	2012/13	% change	2013/14	2012/13	% change
Drama	40	41	-1	60	59	1
Entertainment	64	68	-4	36	32	4
Comedy	50	52	-2	50	48	2
Knowledge	41	39	2	59	61	-2
Daytime	63	66	-3	37	34	3
Sport	30	26	4	70	74	-4
Children's	36	41	-4	64	59	4
<b>Total</b>	<b>45</b>	<b>44</b>	<b>1</b>	<b>55</b>	<b>56</b>	<b>-1</b>

The WoCC is that part of BBC network television commissioning that falls outside the 25% statutory independent quota and the 50% in-house guarantee. It was introduced six years ago to drive creative competition between external producers and the BBC's own in-house production departments.

In the WoCC Commissioners are free to commission the best programme ideas from any supplier, delivering benefits for licence fee payers in terms of quality and value for money.

The following table shows the levels of all WoCC hours from in-house and external suppliers.

	Proportion of 'WoCC' hours produced by independent producers for BBC television (%)			Proportion of 'WoCC' hours produced in-house for BBC television (%)		
	2013/14	2012/13	% change	2013/14	2012/13	% change
Drama	100	100	0	0	0	0
Entertainment	86	88	-2	14	12	2
Comedy	78	79	-2	22	21	2
Knowledge	80	76	4	20	24	-4
Daytime	71	96	-25	29	4	25
Sport	22	0	22	78	100	-22
Children's	47	62	-15	53	38	15
<b>Total</b>	<b>78</b>	<b>74</b>	<b>4</b>	<b>22</b>	<b>26</b>	<b>-4</b>

## 5 – Window of Creative Competition (WoCC)

### Radio

The following table shows the levels of radio hours from external suppliers.

	Actual % 2013/14					Actual % 2012/13				
	Indie Guaranteed	Indie WoCC	In-house WoCC	Total WoCC	Total Indie	Indie Guaranteed	Indie WoCC	In-house WoCC	Total WoCC	Total Indie
Radio 1	9	8	4	12	17	10	8	4	12	18
Radio 2	12	24	1	25	36	11	23	1	24	34
Radio 3	13	5	6	12	19	13	6	0	6	19
Radio 4	10	5	7	12	15	10	4	6	11	14
Radio 5 Live	13	9	0	10	22	10	7	2	9	17
IXtra	18	0	2	2	18	15	0	1	1	15
6 Music	17	9	0	9	26	16	8	0	8	24
4 Extra	9	7	3	10	17	15	3	3	7	18
Asian Network	12	2	7	9	14	11	1	3	4	12
<b>Total</b>	<b>13</b>	<b>9</b>	<b>3</b>	<b>12</b>	<b>22</b>	<b>12</b>	<b>8</b>	<b>2</b>	<b>10</b>	<b>20</b>
Target	10			10		10			10	