



BBC
Group Annual Report
and Accounts 2020/21

BBC **Group Annual Report** **and Accounts 2020/21**

Presented to Parliament by the Secretary of State for Digital, Culture,
Media and Sport by Command of Her Majesty

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Governance

The BBC...

...in 2020/21

The most-used brand in the UK for media.

Used by 90% of UK adults and 80% of young adults on average per week.

Used by an average of five million adults every single minute of the day and night, across TV, radio and online, and by a total of 45 million people across all ages over 24 hours.

Delivered £2.63 of direct economic impact for every £1 spent with 50% of that economic impact outside London, compared to a sector average of 20%.

Across the UK – the biggest transformation of the BBC in decades. This year we announced ambitious plans which will fundamentally change how the BBC operates and will cement our commitment to better reflect, represent, and serve all parts of the country. Read more about our plans on page 18.

100%

Used by almost 100% of adults on average every month, making the BBC one of the most-used UK public services.

250m

At the heart of UK life – the public choose the BBC around 250 million times a day.

18:02^{h:m}

UK adults spent on average 18:02 hours:minutes with us each week, up from 17:45 in 2019/20.

78%

% of UK adults who say the BBC is effective at informing, educating and entertaining people in the UK/them (ineffective: 12%).





...during Covid-19

As the national broadcaster, we have played a crucial role during the Covid crisis.

Throughout this report we demonstrate how, at a time of national need, we refocused all of our resources around the most pressing needs of our audiences and the UK. From trusted news and information to educational support, from arts and culture to distraction and escapism, the public came to us in huge numbers in response.

Our creative and technical teams worked wonders to find ways to continue bringing beloved shows to audiences safely, whilst also creating new shows and events, like *Healthcheck Live*, *The Big Night In* and Local Radio's coronavirus helpline.

Our local teams worked tirelessly to support their local communities – the Make a Difference campaign has been a runaway success and we positively trialled new temporary local radio output for areas most impacted by the virus.

We did huge amounts to support culture and the arts – from Culture in Quarantine to *Glastonbury Live*; from an adapted Proms to Lights Up, we have sought to help artists and arts venues keep working wherever possible.

Our strategy to grow our digital services paid dividends as audiences came in huge numbers to iPlayer, Sounds and our News Online services to binge on shows, catch new podcasts and get the latest information on Covid in their area.

We refocused our working patterns and our output to provide audiences with trusted and accurate information, providing a continuous news service on television, radio and online.

And of course our superb Children's and Education teams reinvented the Bitesize offer for students and schools not once but twice, adapting at speed to provide vital support, tools and resources for teachers, parents and students across the nation.

5.8m

Lockdown Learning brought a record-breaking 5.8 million browsers to BBC Bitesize for the first week of launch in January 2021.

4.5m

4.5 million interactions with BBC Local Radio as part of the Make a Difference campaign, in the biggest response the BBC has ever had to a local radio campaign.

45%

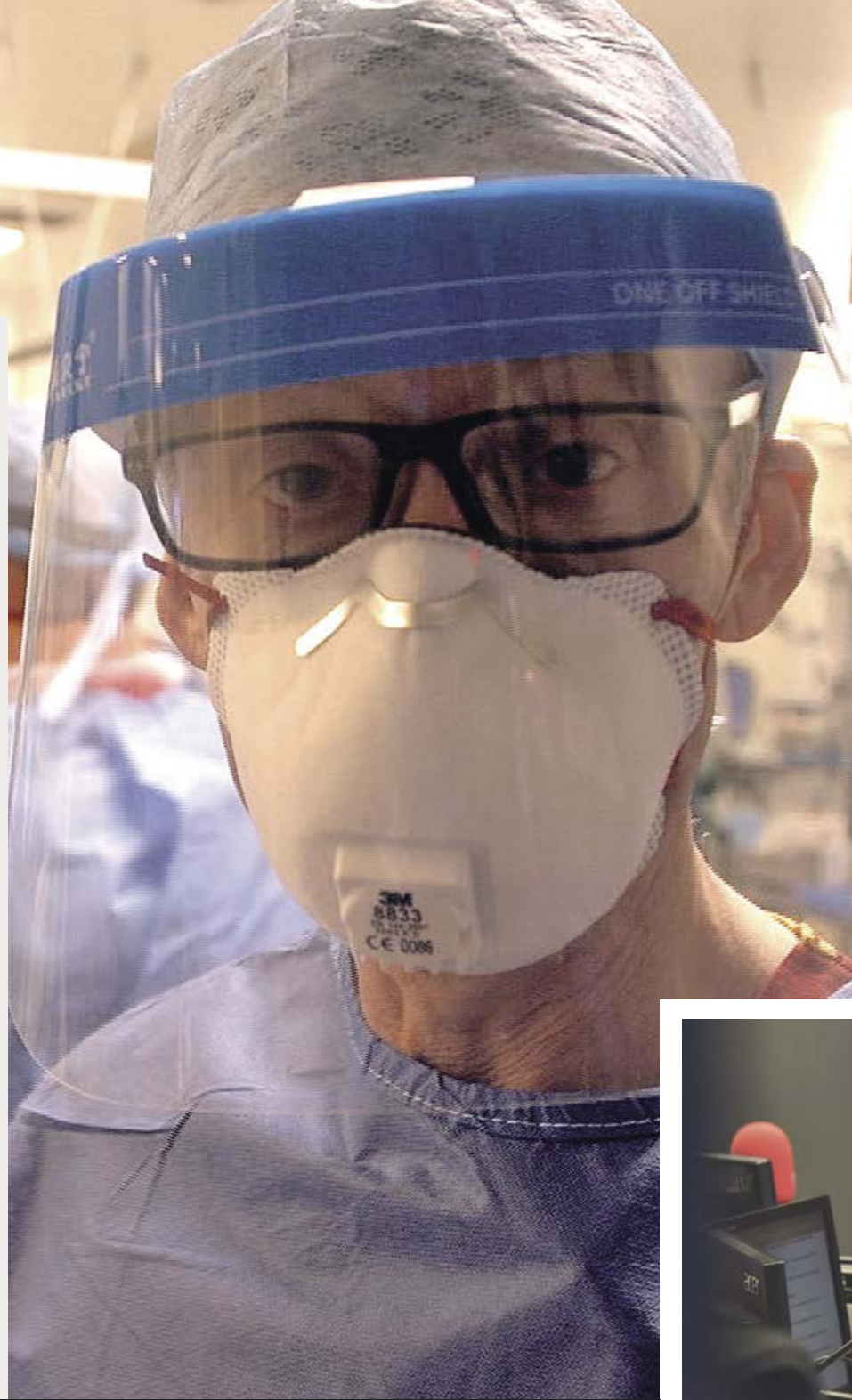
Audiences trusted us to guide them through the pandemic, with 45% naming the BBC as their number one source for information/news on Covid-19 (next nearest – 13%).

84%

We regularly cleared the schedules to screen vital public information announcements – 84% of adults in the UK came to our services on days when important plans were being laid out.



Inform



The BBC provides an unrivalled level of local, regional, national and international news and current affairs. We remain the most trusted source of news in this country and we play an important role in helping to counter the misinformation and confusion that now so often proliferate.

[P.16](#) Read more about our commitment to impartiality



Commitment to impartiality

We've set new rules and guidance, alongside new training, to ensure the highest possible standards of impartiality across the organisation, including new rules on the use of social media and around external engagements for news presenters and senior staff.

80%

The percentage of UK adults who say the BBC is effective at informing people in the UK (ineffective: 10%).

Source: Ipsos MORI. 18+



Stopping the spread of disinformation

We've provided a crucial role in combatting the spread of harmful vaccine misinformation through our role in the Trusted News Initiative, an industry collaboration of major tech and media organisations which is working together to stop the spread of disinformation.

87%

Requests for News on iPlayer were up by more than 85% year-on-year in 2020.



Informing audiences in complex times

- At the height of the Covid-19 crisis when lockdowns were announced – 23 March 2020 and 31 October 2020 – 84% of adults came to the BBC in a single day.
- Number one source for information on Covid-19: 45% of people named the BBC as their most important source of information/news about the pandemic – far ahead of the next nearest (officials, 13%).

Source: Compass by Ipsos MORI. Yonder for Ofcom

Pan-BBC News reach

8/10

(2019/20: 8/10)

Number of UK adults (16+) who use BBC News services each week

Source: Kantar Media. 16+

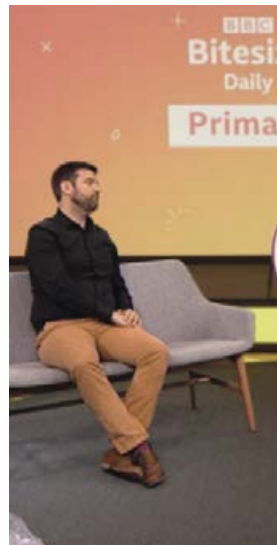
> See page 20 for more

About the BBC

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Educate



Education has always been in the DNA of the BBC. This year our education and learning content has helped support students, teachers and parents during the exceptional educational challenges of the Covid pandemic.

> P.22 Read more about BBC Bitesize, how we support children's education and how we keep children entertained



Almost one million iPlayer requests

There were almost one million iPlayer requests for Bitesize Daily shows for the first full week of school closures in January 2021.



4.5 million responses to help children gain access to online learning

Our Make a Difference: give a laptop campaign raised more than £917,000 to provide children with home-schooling technology, with over 116,000 devices handed out.



1.54^m

Since its launch on 11 January 2021, over 1.5 million 5-16 year olds watched Lockdown Learning content on CBBC or BBC Two

Keeping children learning and entertained during lockdown

Huge numbers of children, parents and teachers turned to the BBC for the biggest educational offer in our history which ensured all children could access curriculum-based learning, even if they didn't have access to the internet.



77[%]

of secondary school pupils used Bitesize in 2020/21.

Lockdown Learning

5.8^m

Lockdown Learning brought a record-breaking 5.8 million browsers to BBC Bitesize for the first week of launch in January 2021.

Entertain



Over 28 million people come to the BBC for evening entertainment on an average day. We have provided much-needed escapism, with tens of millions of viewers and listeners coming to our drama, our comedy and our entertainment.

[> P.24](#) Read more about how we entertain the nation

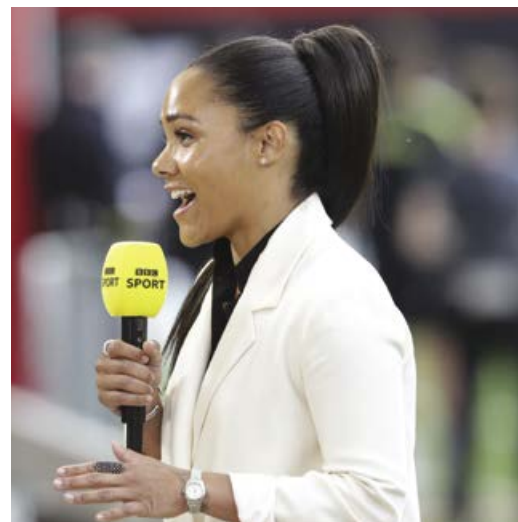


Growing BBC Sounds

1.3 billion plays on BBC Sounds

In 2020/21 there were close to 1.3 billion UK plays of radio, music and podcasts on BBC Sounds.

In the six months up to March 2021, 900,000 more 16-34 accounts used BBC Sounds for the first time.



652^m

streams in a month

January 2021 saw iPlayer break records. 163 million streams in a week (4-10 January), the most ever – as viewers flocked to watch programmes like *The Serpent*, *A Perfect Planet*, *Traces* and *EastEnders*.



Record 5.7m watch Premier League

We brought live top-tier English league football back to BBC TV for the first time since 1988, with 5.7 million watching Southampton versus Manchester City in July 2020 – setting a new viewing record for the Premier League in the UK.



8.4^m

Line of Duty's return for series six is iPlayer's biggest single episode of 2021 so far, with more than a massive eight million requests to stream the first episode.

Record-breaking year for BBC iPlayer

6.1^{bn}

In 2020/21, iPlayer broke new records, with 6.1 billion requests to stream programmes, up 28% on the year before.

Statement from the Chairman



It is an honour to have taken up the role of Chairman at an important moment in the BBC's history. This is an organisation that remains central to our national life. It commands great admiration and respect across the globe. It is key to the UK's creative strength and cultural influence worldwide.

In today's highly competitive, global media market, the BBC has to earn the right to exist through the value it provides.

This Annual Report and Accounts covers a period during which I was Chairman for only a few short weeks, but I am proud of the record of achievement it outlines. In particular it highlights how quickly and effectively the BBC rallied around the needs of the country as the Covid crisis took hold.

I have been extremely impressed by what teams across the BBC have done to serve audiences through this period of strain, suffering and loss. They have worked with dedication and determination, and they have demonstrated the enduring importance of the BBC's core public service mission.

As this report shows, the public have come to the BBC in huge numbers for trustworthy news and information. Millions of children, parents and teachers have relied on our Lockdown Learning educational offer. Programmes across all genres have attracted record ratings as audiences sought out quality entertainment, companionship and escapism.

It is perhaps the richness of the BBC's content offer that has struck me most since becoming Chairman. It gives us an extraordinary opportunity to help more people discover the wealth of programming available across all BBC platforms, and therefore deliver more value to those who currently engage with us least.

Above all, it is the BBC's commitment to home-grown British content that can generate that value and set us apart in the global media landscape. That means ensuring the highest-quality output – on screen, on air and online – that is unique in its focus on creativity and talent from every part of the UK.

Success will allow the BBC to continue playing our part at the heart of the UK's world-class creative industries in the years ahead. It will also allow us to make our fullest possible contribution to supporting social and economic recovery across the UK.

On behalf of the BBC Board, I welcome the clear strategy the Director-General has put in place since taking up his role, with its focus on creating a BBC that delivers full value for, and fairly reflects, all audiences. His determination to drive that value by maximising the BBC's commercial income is particularly important in today's highly competitive, global marketplace.

We also welcome the Director-General's renewed commitment to upholding the highest standards of impartiality, and living up



Above: BBC One's Line of Duty
Right: 5.7 million watched our coverage of Southampton versus Manchester City in July 2020

to our reputation for trusted journalism in everything we do.

Nothing could have highlighted the importance of this more clearly than Lord Dyson's investigation into the circumstances around the 1995 *Panorama* interview with Diana, Princess of Wales.

The Board has resolved to reflect on Lord Dyson's review and identify the lessons to be learned which may be relevant today. We know the BBC must do everything it can to prevent such failings happening again.

Impartiality is not only an essential prerequisite for the existence of the BBC. It also offers us a great opportunity to define ourselves globally as the pre-eminent purveyor of facts in an era of partiality, misinformation and malign state influence.

The BBC World Service is already one of the jewels in the UK's crown, and our global services reach many millions of people beyond these shores. I believe the BBC's strength in the world is one of the UK's great strengths in the world, and it is clear that we can do even more to carry Britain's voice, values and democratic influence worldwide.

I would like to pay tribute to the work of my predecessor, Sir David Clementi, who stepped down as BBC Chairman in February; this Board is in many ways his creation. These pages serve as testimony to what he achieved over a four-year period in serving the BBC with diligence, dedication and a clear passion for public service values.



“
It is perhaps the richness of the BBC's content offer that has struck me most since becoming Chairman.”

This Annual Report tells the story of a BBC that has demonstrated its worth through an incredibly difficult period, but also an organisation that knows it must change and is not afraid to take tough choices.

As we finalise our agreement with the Government on licence fee arrangements for the rest of the current Charter period, we will continue to drive the change that is needed by our audiences and that is necessary to secure the future of one of this country's most important and cherished national institutions.

Richard Sharp
Chairman
 18 June 2021

Wa



Value

for all audiences

This year the Covid crisis dominated all our lives. For so many, it was a year of anxiety, grief and distress. I am proud of how BBC teams worked tirelessly to support the whole country throughout, demonstrating the worth of our public service mission. My belief that a universal BBC really matters has strengthened, but so has my conviction that its future cannot be taken for granted.

The BBC's 2020/21 Annual Report and Accounts covers the first six months of my tenure. I began last September by setting out a clear strategy with a simple goal: the BBC must deliver significantly more value for all audiences.

To achieve this, we identified four priorities which – together with our plans to modernise the BBC – represent a

profound and far-reaching programme of reform. Already we have set out our plans to transform the BBC into a truly UK-wide organisation, shifting not just people but power and decision-making across the nations and regions. Work on all of our priorities is well underway and progress is set out in the following pages.

The headlines are encouraging. The BBC's reach and relevance remain strong. We are used by 90% of UK adults on average per week. Our news coverage is the first port of call for the vast majority of the country. Audiences for the *BBC News at Six* are the largest in almost 20 years, whilst BBC One's 6.30pm bulletin in Scotland, Wales, Northern Ireland and the English regions continues to be the UK's most-watched news programme.

Director-General’s review continued

Our news teams have produced outstanding work, whether landmark reports from hospitals or assured analysis of the Brexit agreement; coverage of a tumultuous US election or unforgettable reporting from places such as Myanmar, Yemen and Iraq. Every day they prove the value of trusted, impartial news, here and worldwide. But we know we need to do more not only to renew our commitment to impartiality, but to make the case for it with vigour in today’s news landscape.

The importance of this has only grown in light of the failings identified by the recent Lord Dyson report. We apologise for those failings unconditionally and are currently reviewing the effectiveness of our editorial policies and governance in detail. The BBC is a different organisation today but we cannot simply assume that mistakes of the past could not be repeated today – we have to make sure this is the case.

The BBC has delivered dazzling content over the past 12 months. *Line of Duty* brought record ratings as essential Sunday night viewing. *I May Destroy You* and *Small Axe* demonstrated our commitment to unique British voices telling important stories. David Attenborough’s *A Perfect Planet*, the stunning *Once Upon a Time in Iraq*, Radio 3’s award-winning *Beethoven Unleashed* and our coverage of the VE Day 75th Anniversary were all examples of what the BBC does best.

Meanwhile our national and local radio stations offered audiences daily companionship and support. Our teams responded to the constraints of Covid with brilliant virtual initiatives such as Radio 2 Live at Home, The Glastonbury Experience, The Great British Singalong and the BBC Lockdown Orchestra, whilst our BBC Proms season and Radio 3 concerts continued to create live classical music moments. Covid restrictions on face-to-face interviews mean that the industry has not been able to rely on official listening data this year, but the record response to BBC Local Radio’s Make a Difference campaign is a sign of the impact we have been having on audiences.

Our online strategy is working. At the start of 2021, iPlayer delivered its best quarter on record – up 22% on the previous year. In 2020/21 there were close to 1.3 billion plays

BBC Three’s BAFTA award-winning Normal People



£2.63

generated in the economy for every £1 of the BBC’s direct economic activity.

Up 22%

iPlayer delivered its best quarter on record – up 22% on the previous year.

of radio, music and podcasts on BBC Sounds, with 900,000 more younger people using it for the first time in the six months to March 2021. BBC News Online has reached record numbers of users over the last 12 months.

It is a core part of our strategy to do more for younger audiences on all our platforms. BBC Three has created memorable hits in the last few years, delivering some of our biggest-performing shows, from *Killing Eve* to *Drag Race* to *Fleabag* and *Normal People*. We announced this year that we want to showcase that content to a wider audience by bringing BBC Three back as a broadcast channel, as part of our pan-BBC efforts to make sure our programmes reach as many young people as possible.

I have been clear that the goal of a successful BBC is not to see off the big global players. Too often in the past we have tried to cope with increasing competition by making more and spreading ourselves too thinly. Instead, our role is to offer exceptional value to all audiences by producing more differentiated, ‘must have’ content they feel is for them.

One of the very best examples of the BBC’s unique value this year was our education offer. As Covid struck, our teams worked hard to produce – almost overnight – the biggest educational offer in our history. When schools closed again in January, we made sure it could

reach more of the pupils and parents who needed it most by introducing Lockdown Learning to our TV channels. It was a remarkable illustration of what a universal BBC can do at the heart of our national life. It also proved how quickly the BBC can move when it has real clarity of process and purpose.

A major part of our strategy to boost audience value is by building our commercial income. We are already making good progress. Despite the immense disruption of the Covid crisis, 2020/21 was a better year than anticipated for BBC Studios. The business is on track to deliver its five-year returns target of £1.2 billion by the end of the next financial year, and we have recently announced a new, higher, target of £1.5 billion for the five years from 2022/23.

We have also announced that BBC Children’s production will transfer into BBC Studios next year, alongside BBC Three’s in-house production team and BBC Global News. It brings all our international commercial activities under single leadership.

The most significant change we announced this year was our plan to shift the creative and journalistic centre of the BBC away from London and to the nations and regions. Our Across the UK plan will bring us much closer to our audiences and help us to reflect them better. But it will also allow the BBC to



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Delivering value for everyone is not only about representing every part of the UK, it is also about reflecting its full diversity.



play its fullest possible role in supporting the social and economic recovery right across the UK.

The success of the UK’s creative industries has always been built on an enlightened blend of the free market and smart universal interventions like the BBC. New research from KPMG shows that every £1 of the BBC’s direct economic activity generates a total of £2.63 in the economy. Our Across the UK plan will allow us to have an even greater impact around the nations and regions. It will see us spending at least an extra £700 million outside London by 2027/28, generating an additional economic benefit of over £850 million in the economy.

Delivering value for everyone is not only about representing every part of the UK, it is also about reflecting its full diversity. This is mission critical for the BBC, which is why I have committed to creating a 50:20:12 organisation: 50% women and 50% men; at least 20% black, Asian and minority ethnic; at least 12% disabled. Our ground-breaking 50:50 campaign is already making great strides in driving diverse representation across the BBC. Meanwhile, our 2021-23 Diversity and Inclusion plan will ensure we create a modern organisation that sets the gold standard for the industry.

A modern BBC is also a highly efficient one. The Value for

Audiences report we released at the start of the year showed how far the BBC has come in delivering very substantial savings and efficiencies. It also set out how determined we are to go further in creating a smaller, more effective public service organisation. Already we have delivered a net reduction of over 1,200 roles this year, and we plan to use new ways of working and technology to reduce equivalent full-time (EFT) headcount further.

This work was started under my predecessor as Director-General, Tony Hall, supported by the former Chairman, David Clementi. Both left the BBC during this year and I want to thank them for the leadership and commitment to public service broadcasting that they brought to their roles.

I am proud of the progress set out in these pages, and I am acutely aware that none of it would have been possible without the passion and commitment of the people who work here. This year has shown what can be achieved when talented people rise to an unprecedented challenge. Across the UK and the world, BBC staff and those who work with us have stepped up dramatically. I feel truly honoured to lead an organisation with such driven and dedicated people.

All of us know that the licence fee is a privilege. We are keenly aware that audiences need unique value in return.

Far-reaching reform of the BBC

A clear strategy to ensure all audiences get significantly more value:

Renew our commitment to impartiality

Focus on unique, high-impact content

Extract more from online

Build commercial income

And create a modern, highly efficient BBC that truly reflects Britain.

VE Day 75th anniversary celebrations

This report shows that we have made a strong start, but we must keep challenging ourselves to go further. The BBC can do more to deliver for UK audiences and for the UK itself, home and abroad. We must keep reforming with urgency to be relevant and indispensable in the digital age.

Tim Davie CBE
Director-General
 18 June 2021

Delivering our strategy in 2020/21

1 Renewing our commitment to impartiality

Trust in the impartiality of the BBC is not simply a ‘nice to have’. It is the very essence of who we are. It is the bedrock of our public service mission.

Today the BBC is by far the UK’s most trusted news provider. This trust extends across the world. In the age of disinformation, echo chambers of opinion, and noisy partisan media outlets, a trusted, universal BBC has surely never been more important.

Our research shows, however, that too many people perceive the BBC to be shaped by a particular perspective. This is not simply about the politics of left and right. We recognise that many feel the BBC does not get the world from their point of view.

This year we have built on our commitment to impartiality by:

providing coverage of the US Presidential Elections that was more trusted by Americans than all their major domestic news brands.

introducing new impartiality guidelines for staff, as well as new social media rules.

rolling out impartiality training across the organisation.

introducing new rules on declaring external engagements for colleagues working in journalism, presenters and on-air staff, and senior leaders.

securing an additional £8 million funding from the Government for 2021/22 to help the World Service tackle disinformation and further improve the BBC’s digital reach.

TV news studio



2 Focusing on unique, high-impact content

The BBC must deliver the best value for licence fee payers. This means focusing our resources on producing unique, high-impact work that is loved by all audiences – including those who feel distant from us.

In today’s global media environment, the BBC is surrounded by big players with huge budgets. That means we must work harder than ever to generate the maximum ‘bang’ for limited ‘bucks’. We need to stop duplication and identify where we can focus our funds in order to deliver most audience value.

BBC One’s The Repair Shop



So this year we have been focusing more closely on high impact content by:

asking ourselves: what would we do if we could only make 80% of our current hours, and what would we stop?

challenging ourselves to re-allocate funds to where they generate most value – to ensure that we make our output world-beating and utterly distinctive.

deciding to bring back BBC Three as a broadcast channel – backing success, commitment to new talent and brave ideas.

continuing to produce landmark distinctive hits – these pages are full of examples, from *Normal People* to *The Young Offenders*, *Small Axe* to *Strictly*, *I May Destroy You* to *A Perfect Planet*, *The Repair Shop* to *Once Upon a Time in Iraq*.

committing to spending £112 million of our commissioning budget on diverse content with a 20% diverse talent target behind the camera, from April 2021 over three years.

3 Extracting more value from online

Coming to the BBC online should be a world-class experience. We already have great products. We have made great strides with BBC Online, with News, Sport, iPlayer and Sounds, and we can be proud of our long track record of innovation.

But if we don't keep moving quickly we risk falling behind. Too often, what we do online does not add up to more than the sum of its parts. Our online offer needs to be joined up across everything we do. It needs to feel indispensable.

We've worked hard to drive more value from our online offer this year by:

accelerating work to improve search, recommendations and access for audiences.

delivering a record-breaking 6.1 billion programme streams on iPlayer, up 28% on 2019/20.

serving close to 1.3 billion plays of radio, music and podcasts on BBC Sounds in 2020/21.

reaching record numbers of users on BBC News Online, with over 19 million adults a week on average and peaks of over 24 million.

19m

Over 19 million BBC News Online users per week on average

Top to bottom: BBC iPlayer, BBC One's Top Gear produced by BBC Studios

4 Building our commercial income

Building our commercial income is a critical part of the strategy we have laid out for the years ahead. In an increasingly global media market, the BBC needs to secure the investment and the partners to make the best programmes possible. We also need to build our commercial returns in order to ensure we are maximising financial value for licence fee payers.

The performance of BBC Studios has led the way, proving that we can create an organisation that attracts the best talent and creates unmistakably BBC content whilst generating competitive returns.

This year, we have proven our ability to grow commercial and global income by:

keeping BBC Studios on track to meet its five year returns commitment of £1.2 billion by 2021/22 – an increase of 18% on the previous five years.

committing to grow this total by a further 30% to a new target of £1.5 billion in the five years from 2022/23, in a fierce global market.

announcing a wider deployment of our commercial model with BBC Children's production transferring into BBC Studios next year, alongside BBC Three's in-house production team and BBC Global News.

building major partnerships with the likes of FX, Discovery, ITV and Tencent, so we grow as a global provider of services and premium content.

30%

BBC Studios has now committed to grow by 30% to a new target of £1.5 billion in the five years from 2022/23





5 Creating a modern, highly efficient BBC

The BBC cannot succeed unless we deliver the reform that is necessary to create a modern, highly efficient organisation. That means smaller, less bureaucratic, more agile and more representative of the country we serve. And it means a BBC where everyone who works here feels included, valued and understands the behaviours we expect of them.

This year we continued to create a modern BBC by:

reducing the BBC's Executive Committee from 18 to 10, streamlining decision-making processes and removing unnecessary committees and meetings.

delivering a net reduction of over 1,200 public service roles and projecting our recurring savings total to rise above £950 million in 2021/22 – exceeding our original target of £800 million.

maintaining our overhead rate at 5%, once again placing the BBC in the top quartile of comparators.

implementing our ambition to create a 50:20:12 organisation which reflects more accurately the society we serve, with defined timelines and clear targets to achieve this in each division.

announcing plans for the BBC to be net zero in terms of greenhouse gas emissions by 2030 and starting to develop the science-based targets that will detail our path to that commitment.

developing a new approach to our values and behaviours, to be rolled out as part of wider work on our workplace culture in 2021/22.

News gallery, The Mailbox in Birmingham

BBC One drama Bloodlands set and filmed in Northern Ireland

6 The BBC Across the UK

This year we set out plans to transform the BBC by making a dramatic and decisive shift in its footprint. Our Across the UK plan represents the biggest shake up of the BBC in our history. It is designed to shift our creative and journalistic centre away from London and move not just people, but power and decision-making, to the UK's nations and regions. In doing so, it will help support the creative sector around the country recover from the devastating effects of the pandemic.

£700m

extra will be spent outside London by 2027/28



£950m

projected recurring savings total in 2021/22 to rise above £950 million

Our Across the UK plans are critical because:

today, every £1 of the BBC's direct economic activity generates a total of £2.63 in the economy, and 50% of the BBC's economic impact is outside London, compared to a sector average of 20%.

the BBC does more than any other broadcaster to reflect the different nations and regions that make up the UK.

the UK's public service broadcasters currently produce around 32,000 hours of new British content in a year, compared to around 200 hours of UK-produced content available on services like Netflix and Amazon.

our services will have a multiplier effect on local economies – bringing investment, education, jobs, skills, apprenticeships, local reporting, technology development and creative inspiration to all parts of the UK.

our proposals will see us spending at least an extra £700 million outside London by 2027/28, generating an additional economic benefit of over £850 million in the economy.

Delivering our creative remit

The BBC's public purposes are enshrined in the Royal Charter and Agreement and are at the core of everything we do.

The BBC's mission, as set out in our Royal Charter, is "to act in the public interest, serving all audiences through the provision of impartial, high-quality and distinctive output and services which inform, educate and entertain." Also enshrined in our Royal Charter are the BBC's five public purposes. These outline the values we hold when striving to achieve our mission and they provide a clear framework through which we are held to account. They are at the core of everything we do.

The Covid crisis has underlined the importance of the BBC's mission, purposes and output in the UK's national life. During the course of the past year, the public has come to us in huge numbers for everything from trusted news and information to crucial educational support; from arts and culture to escapism and distraction. Our mission and public purposes have guided our response at every step.

81%

% of UK adults who say the BBC is effective at entertaining people in the UK (ineffective: 8%)

80%

% of UK adults who say the BBC is effective at informing people in the UK (ineffective: 10%)

77%

% of UK adults who say the BBC is effective at educating people in the UK (ineffective: 10%)

Source: Ipsos MORI. 18+

The BBC is seen as important to the UK public at a personal, societal and institutional level.



Source: Ipsos MORI, 1,064 UK adults 18+, January 2021.

Purpose 1

To provide impartial news and information to help people understand and engage with the world around them

> See page 20 for more

Purpose 2

To support learning for people of all ages

> See page 22 for more

Purpose 3

To show the most creative, highest quality and distinctive output and services

> See page 24 for more

Purpose 4

To reflect, represent and serve the diverse communities of all of the United Kingdom's nations and regions and, in doing so, support the creative economy across the United Kingdom

> See page 30 for more

Purpose 5

To reflect the United Kingdom, its culture and values to the world

> See page 38 for more

Delivering our creative remit
Public purposes

Purpose 1:

To provide impartial news and information to help people understand and engage with the world around them



These pages demonstrate ways in which the BBC met its obligation to provide impartial news and information over the last year.

Today, the BBC provides an unrivalled level of local, regional, national and international news and current affairs. We remain the most trusted source of news in this country and we play an important role in helping to counter the misinformation and confusion that now so often proliferate.

BBC News continues to come out far ahead of any other news provider when news consumers are asked to name the one source they are most likely to turn to for impartial, trusted and accurate news. Whilst figures are down on the year, as the previous survey was conducted at the start of the first lockdown when the UK turned to the BBC at a moment of national emergency, the BBC continues to be seen as the most impartial and trusted news provider across a range of measures. Strengthening impartiality is a key priority.

The importance of what we do to ensure that everyone has access to news and information they can trust has been repeatedly highlighted this year. The average audience of the *BBC News at Six* has been the largest for almost 20 years. Our 6.30pm news programme in Scotland, Wales, Northern Ireland and the English regions continues to be the UK's most-watched news programme. BBC News Online has reached record numbers of users and is the most-used dedicated news site in the UK. In difficult and uncertain times, our mission to inform is more important than ever.

Covid-19

This extraordinary year was dominated by the Covid-19 pandemic. Throughout, the BBC provided audiences with news they could trust – from the expert analysis of health correspondents to behind-the-scenes reports at hospitals on the frontline; from Covid video explainers in different South Asian languages to intimate radio

diaries to personalised data on 'Covid in your area'.

People tuned-in in their millions, with requests for news on iPlayer up by more than 85% year-on-year in 2020. The coverage of Prime Ministerial briefings drew highs of over 18 million people on BBC One. The BBC News website reached record figures, with its most-read page ever ('How many cases in your area?') and the highest-ever number of UK weekly browsers. Weekly visits to online live coverage more than doubled year-on-year.

The BBC's international channels brought trusted news to audiences around the world in more than 40 languages. Services like BBC Monitoring and Reality Check have been helping audiences around the world better understand harmful Covid disinformation as well as investigations such as *The Anti-Vax Files* podcast from BBC Trending.

Regional TV news

Regional newsrooms responded to the Covid pandemic to make sure audiences continued to get news about their local areas. Throughout national lockdowns and then the tiered system, people turned in their millions to their regional TV news programmes for accurate, local information. The BBC's nations and regions 6.30pm news bulletins saw a large increase in viewing from March onwards, with average weekly reach across the UK up by 15% year-on-year to 14.8 million. Audiences also consumed news about the nations and regions online, with average weekly unique browsers to the BBC's nations and local online news content up 19% year-on-year to 19.5 million.

New temporary local radio output

BBC Local Radio created three temporary local radio outputs for audiences in Bradford, Wolverhampton and Sunderland in response to the Covid pandemic and to help people through lockdown. Radio Bradford, Radio Sunderland and Radio Wolverhampton provided more localised

During the pandemic, audiences for the News at Six were at their biggest for nearly 20 years.

news and information to people living in those places, which all had significant numbers of Covid-19 cases. All three outputs launched with breakfast and mid-morning shows hosted by local presenters with news, sport and reflections of life in their city.

China

BBC journalists in China continued to produce hard-hitting reporting, including revelations on the country's human rights abuses, in the face of sustained pressure from the Chinese authorities and at great personal cost.

Despite attempts to obstruct his reporting, China correspondent John Sudworth uncovered new evidence of the use of mass forced labour in the Xinjiang cotton fields, a region responsible for a fifth of the world's crop. This led to debate and questions in the House of Commons – and targeted attacks on John and the BBC via Chinese state-owned media and social media. John has since relocated to Taiwan.

Newscast

The hugely successful *Brexitcast* podcast metamorphosed into *Newscast* during the past year, via a stint as the *Coronavirus Newscast*.

Retaining their irreverent yet intelligent take on the news, Adam Fleming and his fellow presenters provided an essential guide to the latest developments on the pandemic and the wider news agenda, featuring a wide range of star guests and breaking stories along the way. *Newscast* became the most listened-to podcast on BBC Sounds.



Measurement:

8/10 ^{2019/20}
8/10

Pan-BBC News reach

Number of UK adults who use BBC News services each week

Source: Kantar Media. 16+

68%

% of UK adults who think the BBC is effective at providing news and current affairs that is trustworthy (ineffective: 21%)

Source: Ipsos MORI. 18+

69%

% of UK adults who think the BBC is effective at providing news and current affairs that is accurate (ineffective: 18%)

Source: Ipsos MORI. 18+

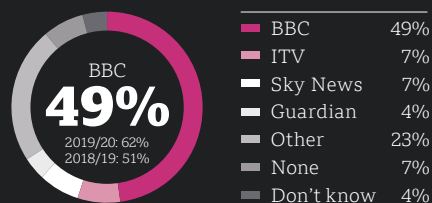
56%

% of UK adults who think the BBC is effective at providing news and current affairs that is impartial (ineffective: 29%)

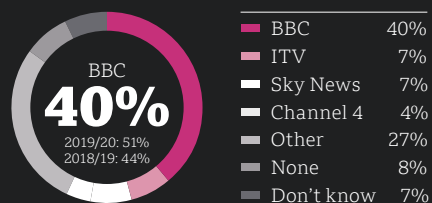
Source: Ipsos MORI. 18+

Of all the news sources (TV, radio, newspaper, magazine, website, app or social media) which one source are you most likely to turn to...

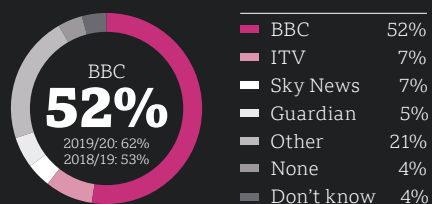
... for news you trust the most



... if you want impartial news coverage



... if you want accurate news coverage



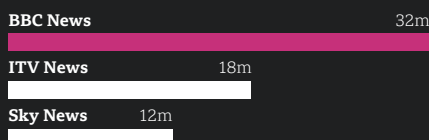
Source: Ipsos MORI, 997 adults 18+ who follow the news, March 2021

Top three news sources for trust rated by their users

To what extent do you trust... as a source of news?

(Scale: 1 = do not trust at all; 10 = trust a great deal)

Number of users rating 6+/10 (millions)

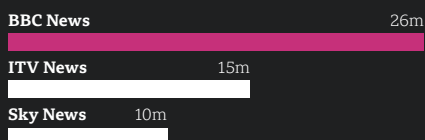


Top three news sources for impartiality rated by their users

How biased or impartial do you think this news source is?

(Scale: 1 = very biased; 10 = very impartial)

Number of users rating 6+/10 (millions)



Source: Ipsos MORI, users per provider from a nationally representative sample of 1,063 UK adults 18+, March 2021. % rating 6+/10 converted into the equivalent population figure. Population figures from ONS. BBC calculations. Top three shown.



Delivering our creative remit
Public purposes

Purpose 2:
 To support learning for people of all ages



The following case studies show the breadth of content that the BBC provides for children and young people.

Education has always been in the DNA of the BBC. This year our education and learning mission has helped support students, teachers and parents during the exceptional educational challenges of the Covid pandemic.

As schools closed we delivered the biggest educational offer in our history. By the end of the summer term, we had published nearly 2,000 curriculum-led Bitesize Daily Lessons online. When schools closed again in January we went even further. We significantly expanded our learning offer on TV to support those who may not have easy or regular access to the internet, with five hours of Lockdown Learning every weekday across CBBC and BBC Two.

The BBC's education and learning offer continues to reach far beyond Bitesize and our focus on those at school. Our goal is to help people, whatever their stage of life, to achieve their full potential through educational content, services and participative experiences from the BBC, from partners and from each other.

BBC Young Reporter

BBC Young Reporter supports young people's engagement with and understanding of the media, and gives them opportunities to tell their own stories. The pan-BBC partnership involves BBC staff working in schools, colleges and youth groups providing 11-18 year olds with skills in news literacy and content creation, and information and advice about careers in broadcasting. An annual BBC Young Reporter Competition gives young people the opportunity to get their own story broadcast on BBC platforms.

JoJo & Gran Gran

CBeebies have invested in two further series of 2020 pre-school hit *JoJo & Gran Gran*, our first animated series focusing on a black British family and celebrating the unique bond children share with grandparents. Appearing at a moment when so many families had to stay apart, the series immediately resonated with all audiences. Based on characters created by Laura Henry-Allain, Gran Gran (Cathy Tyson) comes from St Lucia and teaches JoJo (Taiya Samuel) about Caribbean culture as they enjoy adventures together.

My Mum Tracy Beaker

CBBC's most successful programme launch ever, *My Mum Tracy Beaker*, brought the story of everyone's favourite "bog off" heroine right up to date this February. Adapted from the Dame Jacqueline Wilson novel by Emma Reeves and shot on location in the North West of England, the three-parter was streamed 2.1 million times on iPlayer in its first weekend, as generations of Beaker fans caught up with Tracy and daughter Jess navigating through new friendships and old enmities together.

Planet Defenders

Reflecting children's passionate concern for the environment, at a time when it was important for them to reconnect with the outdoors, CBBC commissioned a new series called *Planet Defenders* made by BBC Studios' Natural History Unit. Hosted by a fresh, diverse and global team of young filmmakers, most of whom were new to the BBC, the series highlighted the plight of endangered species, from rockhopper penguins in the Falklands Islands to the hoolock gibbons of Northern India, as well as some species closer to home.

The biggest educational offer in our history ensured all children could access curriculum-based learning, even if they didn't have access to the internet.

BBC Bitesize

Bitesize Daily, the BBC's biggest-ever Education offer, began at the start of the 2020 summer term to support parents and students whilst schools were closed. Bringing together top BBC talent with the best teachers across the UK, Bitesize Daily delivered fun curriculum-linked lessons focusing on English and Maths, as well as covering other key curriculum subjects and student wellbeing. Bitesize Daily harnessed a range of partnerships to enhance the offer, working with the Premier League, the Royal Shakespeare Company, the Science Museum and Puffin Books. When schools closed again in January, Bitesize Daily supported an even bigger audience by being broadcast on CBBC and BBC Two as well as being available on iPlayer and the Red Button.

My Mum Tracy Beaker was CBBC's most successful ever programme launch on iPlayer



67% ^{2019/20}
38%

Primary pupils
% of primary school pupils who use Bitesize

Source: DJS

77% ^{2019/20}
73%

Secondary pupils
% of secondary school pupils who use Bitesize

Source: DJS

80% ^{2019/20}
83%

% of under-16 users who say Bitesize helps them understand their studies/learning more

Source: DJS

57% ^{2019/20}
62%

% of secondary school users who say Bitesize helps them to achieve better grades

Source: DJS

2.7m ^{2019/20}
1.7m

Unique browsers

Number of unique UK browsers accessing Bitesize on average per week

Source: AT Internet

Measurement:

05:00 ^{2019/20}
04:55

Under 16s pan-BBC time

Length of time under 16s spend with the BBC per head on average per week (hours:mins)

Source: Kids Cross-Media Insight by Ipsos MORI

77% ^{2019/20}
81%

Under 16s pan-BBC reach

% of under 16s who use BBC TV/ iPlayer, Radio or Online on average per week

Source: Kids Cross-Media Insight by Ipsos MORI

79%

% of parents who think the BBC is effective at supporting children and teenagers with their learning (ineffective: 7%)

Source: Ipsos MORI. 18+

68%

% of UK adults who think the BBC is effective at helping them learn new things (ineffective: 17%)

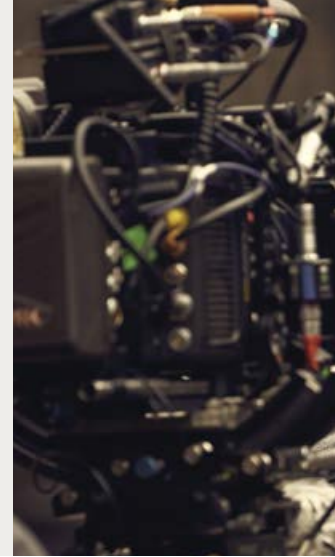
Source: Ipsos MORI. 18+



> **P.155** For the full list of statistical information on Public Purpose 2

Delivering our creative remit
Public purposes

Purpose 3:
 To show the most creative, highest quality
 and distinctive output and services



These pages provide examples of the range of creativity and quality, distinctive content produced across the BBC last year.

The BBC is here to make great programmes and services. It is why audiences come to us and value us. What we have produced this year – across factual, arts, drama, entertainment, comedy, sport and music – once again demonstrates our commitment to maintaining the highest production and editorial standards across the broadest range of output.

The pandemic has underlined that entertainment is as essential a public service as the other parts of the BBC mission. 83% of UK adults feel that a BBC that entertains should continue to be part of our mission. Drama, comedy, entertainment and factual programming have all played an important role for audiences over the past 12 months, who have embraced our offer in huge numbers.

In today’s global market, our commitment to home-grown British content has also become more important than ever. We continue to put British creativity, quality and risk-taking at the heart of the BBC. This is what helps set us apart in the media landscape: high-quality output on TV and radio that is unique in its distinctiveness and its focus on British content from across the UK.

I May Destroy You

The fearless, frank and provocative series *I May Destroy You*, written, created, co-directed and led by Michaela Coel, explored the question of sexual consent in contemporary life and how, in our modern landscape of dating and relationships, we make the distinction between liberation and exploitation. A BBC and HBO co-production, it launched on BBC One and BBC iPlayer in June 2020. The critically acclaimed drama, heralded as the best TV show of 2020 by *The Guardian*, won four BAFTAs and three Royal Television Society awards.

Small Axe

Small Axe, Oscar and BAFTA-winning Steve McQueen’s anthology of original films, featured an all-star British cast including John Boyega and Letitia Wright. Set from the late 1960s to the mid-1980s, the films each told a story involving London’s West Indian community, whose lives have been shaped by their own force of will, despite rampant racism and discrimination. Widely praised by viewers and TV critics, *Small Axe* was the second biggest performing BBC drama in 2020 for black audiences, sparked a powerfully emotional response and meaningful online discussion, and saw John Boyega win his first Golden Globe, Malachi Kirby a BAFTA and Shaun Parkes win an RTS award.

Normal People

Set in Ireland, the highly anticipated adaptation of Sally Rooney’s much-loved novel followed Connell and Marianne’s story of young love, from the end of their school days in a small town in the west of Ireland, to their undergraduate years at Trinity College. The 12 30-minute episodes launched in April 2020 on BBC Three and BBC iPlayer as a box set before airing weekly on BBC One. Hugely popular with both audiences and critics, BAFTA-winning and Golden Globe and Emmy-nominated *Normal People* became the biggest iPlayer box set of the year, getting 63.7 million streams across 2020.

Michael McIntyre’s The Wheel

A new take on the game show format, *Michael McIntyre’s The Wheel* put viewers into a spin each Saturday night as celebrity guests help contestants take on *The Wheel* to try and win a money prize in this new entertainment format for BBC One. The series debuted in November 2020 with a 28-day consolidated audience of 6.3 million tuning in for the first episode and a 5.4 million series average (28-day consolidated).

We have provided much-needed escapism, with tens of millions of viewers and listeners coming to our drama, our comedy and our entertainment.

Once Upon a Time in Iraq

Once Upon a Time in Iraq, narrated by Andy Serkis and directed by multi-award-winning director James Blumel, examined the extraordinary gamble taken by America and Britain when they invaded Iraq through the typically unheard perspective of those who actually lived it – civilians, soldiers, journalists. Met with near universal acclaim, the series has gone on to win the Rose D’Or Award for Documentary and the prestigious Golden Rose – presented to the most outstanding programme of the year. The programme also won the BAFTA for Best Factual Series, Best Documentary Series at the Broadcast Awards, the Royal Television Society (RTS) award for Best Documentary Series and was nominated for Documentary Director at the RTS Craft and Design Awards. The programme was hailed as “documentary series of the year” in the *Telegraph* and “the best documentary series the BBC has ever made” by Andrew Neil.



Measurement:

90% 2019/20
81%

Pan-BBC reach
% of UK adults who use BBC TV/iPlayer, Radio or Online on average per week

Source: Compass by Ipsos MORI. 16+

18:02 2019/20
17:45

Pan-BBC time
Length of time UK adults spend with the BBC per head on average per week (hours:mins)

Source: Estimated from Ipsos MORI, BARB, BARB Establishment Survey, AT Internet, RAJAR, ONS. 16+

77%

% of UK adults who think the BBC is effective at providing content/services that set a high standard for quality (ineffective: 11%)

Source: Ipsos MORI. 18+

71%

% of UK adults who think the BBC is effective at providing content/services that set a high standard for creativity (ineffective: 14%)

Source: Ipsos MORI. 18+

70%

% of UK adults who think the BBC is effective at providing content/services that are distinctive (ineffective: 13%)

Source: Ipsos MORI. 18+



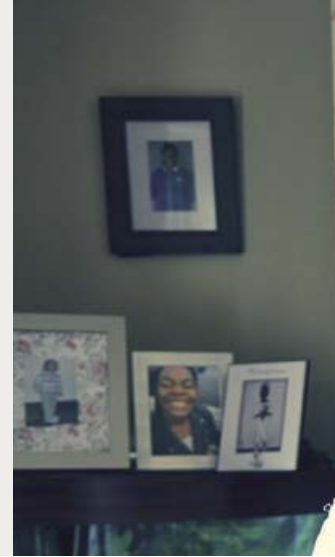
[> P.156](#) For the full list of statistical information on Public Purpose 3

*Lovers Rock from the
BAFTA award-winning
Small Axe anthology*

Delivering our creative remit
Public purposes

Purpose 3:

To show the most creative, highest quality and distinctive output and services *continued*



The Young Offenders

Combining laugh-out-loud comedy and heart-breaking emotion across three series and a Christmas special, *The Young Offenders* is now an established BBC Three comedy favourite, following loveable leads Conor and Jock as they navigate their awkward teenage years.

The Young Offenders is a true BBC Three comedy success story, with over 43.8 million requests on BBC iPlayer for all episodes available to date, winning both critical acclaim and multiple awards including the Scripted Comedy prize at the Royal Television Society in March 2021.

Music in lockdown

We brought joy and companionship to our listeners with live music and brilliant virtual initiatives, including Radio 2 Live at Home, Radio 1's Big Weekend, BBC Lockdown Orchestra and The Glastonbury Experience. Our pop networks came together for The Great British Singalong, and Radio 1's Live Lounge Allstars topped the singles chart with 'Times Like These', raising money for charity. Our BBC Proms season as well as Radio 3's many concerts, including from the Wigmore Hall, created live classical music moments on air during the pandemic.

Beethoven Unleashed

The BBC's Beethoven Unleashed season celebrated 250 years since the composer's birth with wide-ranging programming of his work across the year, including 125 editions of *Composer of the Week* on Radio 3 and a BBC Four series delving into his life story. A host of innovative projects took Beethoven's music to new audiences, including a new drama with Peter Capaldi as the great composer, opportunities to remix a symphony using specially recorded orchestral tracks, and a mass Comic Relief charity run, which challenged the public to 'Beat Beethoven' by running 5km around Salford's Media City before the BBC Philharmonic could complete a live performance of the Fifth Symphony.

Rethink

Radio 4, Radio 5 live and the BBC World Service came together for Rethink – a unique collaboration to look at how society and our lives can change for the better after the pandemic, with speakers that included Pope Francis, Samantha Power, Caleb Femi, Lady Hale, KK Shailaja, Tim Berners Lee and Emma Dabiri. As part of Radio 4's focus on constructive and solutions-based journalism, Rethink continued on the station and through the year explored subjects such as how urban environments should change and leadership, as well as five programmes on fairness hosted by Amol Rajan.

Culture in Quarantine

Our Culture in Quarantine initiative kept the arts alive in people's homes at a time when venues and social spaces were hit by the pandemic. Highlights included *Inside Culture with Mary Beard*, BBC Two's topical arts series adapted for lockdown with Mary filming much of the programme from her own study; *Dancing Nation*, a collaboration with Sadler's Wells and Arts Council England celebrating the UK's world-class dance scene; and *Lights Up*, a major festival of UK theatre adapted for TV and radio.

CripTales

Following on from the success of previous monologue projects *Snatches* and *Soon Gone: A Windrush Chronicle*, BBC Arts commissioned *CripTales*, a series of six monologues exploring the experience of living with a disability in a powerful new way. The series was part of the BBC's wider focus on disability and marked the 25th anniversary of the Disability Discrimination Act. Thought-provoking and poignant, the monologues were curated by disabled writer and actor Mat Fraser and written, directed and performed by disabled people. The series featured Liz Carr and Ruth Madeley and award-winning writers including Jack Thorne, alongside new voices and actors.

Our Culture in Quarantine initiative kept the arts alive in people's homes at a time when venues and social spaces were hit by the pandemic.

Cricket returns to BBC television

2020 saw the return of cricket to BBC TV screens for the first time in a generation. With daily highlights of all England home international matches, as well as live broadcasts of two men's and one women's T20 fixtures, the new TV coverage complemented BBC Sport's long-standing online service and *Test Match Special* on BBC Radio. In total, 22.5 million adults enjoyed the BBC's cricket output across TV, radio and online during the summer of 2020.

Premier League football

Live Premier League football was shown on BBC TV for the first time, and the Southampton v Manchester City match delivered the highest ever live UK audience for the Premier League, at 5.7 million.

The third round of the FA Cup was central to a new record for unique browsers to iPlayer – 8.9 million on 10 January, 41% above the norm. By the quarter finals stage, the FA Cup had achieved a TV reach of 26 million on the BBC.



Sustainable programming

Over the last year BBC TV programmes such as *Extinction: The Facts* and *Chris Packham: 7.7 Billion People and Counting* have provided vital, science-based information, whilst *Panorama's* films *Australia Burning* and *Britain's Wild Weather* have documented the serious impact of climate change at home and abroad. *Countryfile's* major Plant Britain project, to get the nation planting, and the *Royal Institution Christmas Lectures: Planet Earth, A User's Guide* have provided a vital insight into solutions for mitigating the impact of climate change.

Sir David Attenborough told the story of how our planet's powerful yet fragile forces shape all life on earth in BBC One's natural history landmark, *A Perfect Planet*. Met with critical acclaim, the series finale revealed a new dominant force impacting the natural world: humans. Episode one received a 7.1 million 7-day consolidated audience and the series contributed to BBC iPlayer's record-breaking month, becoming the most-watched factual title of the year.

On radio, through podcasts such as 5 live's *What Planet Are We On?* and the World Service's *The Climate Question*, the BBC has explored the issues; Radio 4's *How They Made Us Doubt Everything* exposed the playbook behind climate misinformation; and Radio 3's *Rising Sea Symphony* presented two alternative pathways for the future in a compelling soundscape. This has all been supplemented by digital content aimed at young audiences. Whilst major brands and dramas such as *The Great British Sewing Bee*, *The Repair Shop*, *DIY SOS*, *EastEnders* and *I May Destroy You* have explored the topic in a light-touch and highly relatable way for the broadest of audiences. BBC News continues to be a vital place to source impartial environmental news.

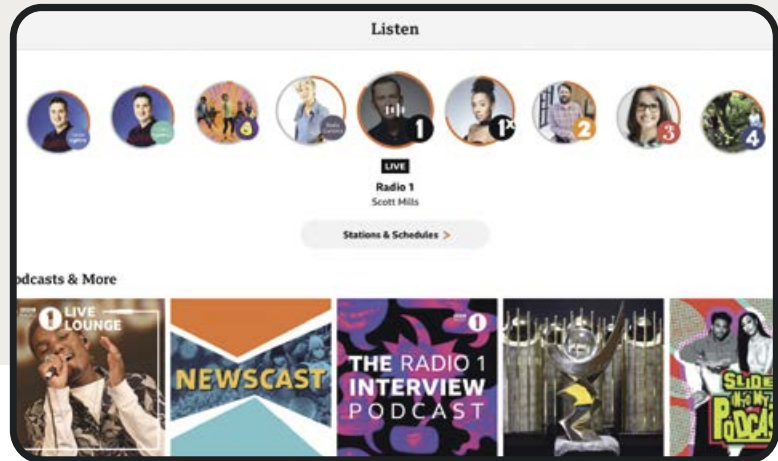


BBC Arts' *CripTales* for BBC Four

Delivering our creative remit
Public purposes

Purpose 3:

To show the most creative, highest quality and distinctive output and services *continued*



BBC Sounds

Two years after launch, BBC Sounds continues to grow as more people discover it as the home of music, radio and podcasts from the BBC.

We've innovated with commissions and curation and made BBC Sounds available in more places, reaching record weekly audiences and in 2020/21 had 1.26 billion plays of content, up from 760 million the previous year.

Our radio stations remain at the heart of BBC Sounds, with people choosing to spend a lot of time on the app and website listening to the likes of Greg James, Zoe Ball, Ken Bruce and the *Today* programme; and many coming to it for the latest news as well as music and sports from our networks.

We've upped our creative ambition with our podcasts and backed brilliant British talent giving listeners the company of people like Louis Theroux, Peter Crouch, Stacey Dooley and Yungblud. And we've commissioned podcasts that particularly appeal to younger and underserved audiences, such as *Money Moves with Toni Tone*, *Press X to Continue*, *Wheel of Misfortune* and *6 Degrees from Jamie and Spencer*.

We launched the first title in a new collaboration with Warner Music Group, *Songs To Live By*, hosted by Vick Hope celebrating black voices, and helped fans indulge in their favourite BBC dramas with podcast companions for hits like *Normal People* and *I May Destroy You*.

We backed podcasts which bring immersive storytelling and important investigations the BBC is renowned for to a new audience. *I'm Not A Monster* was our first podcast from *Panorama* and a co-production with PBS Frontline; others included *Manhunt: Finding Kevin Parle* and *Fight of the Century*.

Our distinctive, expertly curated music content reached records with 27 million plays in 2020/21. Mood-led mixes such as *Mindful Mix*, *Focus Beats* and *The Happy Hour* helped listeners with different needs; shows like *6 Music Artist in Residence* and *Tearjerker* with Jorja Smith have been popular; and *Radio 1 Dance* was launched as one way to help listeners enjoy more of what they like from the BBC.

BBC Sounds also played an important role in supporting the nation through the pandemic. Our live stations and daily *Newscast* podcast gave listeners detailed information about what was happening; our daily *Bitesize* podcasts for primary and secondary school children helped learning at home; and *10 Today* was our series with Sport England to help older listeners keep active.

We also brought back some classic comedies and audiobooks to entertain and help listeners find some escapism, new podcasts like *MOTD: Top 10* for those in need of a sports fix and *The Isolation Tapes* with Elis James and John Robins finding humour amidst what was happening in the world. And when people couldn't enjoy live music in person, BBC Sounds helped them hold festivals at home with new live sets for Radio 1's Big Weekend, and new and archive performances from Glastonbury.

We enhanced the curation on BBC Sounds to make it more relevant to each user. We launched the BBC Sounds TV app on more devices and platforms, and made it even easier for listeners to find their favourite programmes with improved search functionality, as well as launching a My Sounds section on the TV app experience.

8/10 ^{2019/20}
8/10

Weekly users' rating of BBC Sounds (mean score/10)

Source: YouGov. 16+

3.5m ^{2019/20} **572k** ^{2019/20}
All 2.9m 16-34 500k

Average weekly accounts using BBC Sounds

Source: AT Internet/BBC Account data. 2019/20 data from 30 Sept 2019 – 29 Mar 2020, following closure of BBC iPlayer Radio.

10.9m ^{2019/20}
8.9m

BBC Sounds streaming time
Average weekly hours played through Sounds

Source: AT Internet/BBC Account data. 2019/20 data from 30 Sept 2019 – 29 Mar 2020, following closure of BBC iPlayer Radio.

> For the full list of statistical information on BBC Sounds see page 159.

BBC iPlayer

The growth and transformation of BBC iPlayer is at the heart of our strategy and this delivered really strong results for viewers in 2020/21, building strongly on the success of recent years.

Across 12 months, a record-breaking 6.1 billion programmes were streamed – up 28% on 2019/20 (4.8 billion). The continued development of BBC iPlayer as a product has improved the experience for viewers who are using it more and more. This year we provided an expanded catalogue of high-quality drama, comedy and documentary series to choose from and longer availability for many films, as many people used the service to keep them informed and entertained whilst spending more time at home.

For younger viewers, we launched a new children's experience, making it easy for children to create their own profile attached to an adult account and this enabled them to receive a specially curated experience built around content from CBeebies, CBBC and other suitable BBC programmes. And, in spite of many changes to the live event schedule this year, there were still terrific performances for the FA Cup, a special virtual Glastonbury and Premier League matches live on the BBC for the first time ever.

Throughout the year, BBC iPlayer broke records for its best-ever day in quick succession, with the day the Prime Minister announced the first lockdown being the first time the service had seen over 20 million programmes streamed in a single day. This daily record was beaten with the return of *Killing Eve* and the conclusion of Scottish thriller *The Nest*, beaten again with the release of iPlayer's biggest box set of the year, *Normal People*, and again on 10 May 2020 – when 24.1 million programmes were streamed – the day of the Prime Minister's second statement to the nation.

2021 has continued breaking records, with January-March seeing BBC iPlayer's best quarter on record, with over 1.7 billion programmes streamed, driven by the success of new titles like *The Serpent* and *Bloodlands*, returning big-hitters including *Line of Duty* and *RuPaul's Drag Race UK* and popular box sets like *Pretty Little Liars*, *Spiral* and *Not Going Out*.

10.7m Accounts overall
3.2m Under 35 year olds' accounts

Signed-in reach of BBC iPlayer
 Average weekly accounts signing in to iPlayer (2019/20: 9.1 million overall; 2.9 million under 35).
 Source: AT Internet/BBC Account data

8/10 2019/20 8/10
16+
8/10 2019/20 8/10
16-34

Weekly users' rating of BBC iPlayer (mean score/10).
 Source: YouGov. 16+

39.7m BBC iPlayer streaming time

Average weekly hours played through iPlayer (2019/20: 32.2 million).
 Source: AT Internet/Sky catch-up data. 2019/20 data restated following data amendments.

81% 2019/20 83%
16+
78% 2019/20 84%
16-34

% of weekly users rating iPlayer as effective at helping the BBC to deliver the mission overall (10% of 16+ and 14% of 16-34 users say ineffective).
 Source: Ipsos MORI

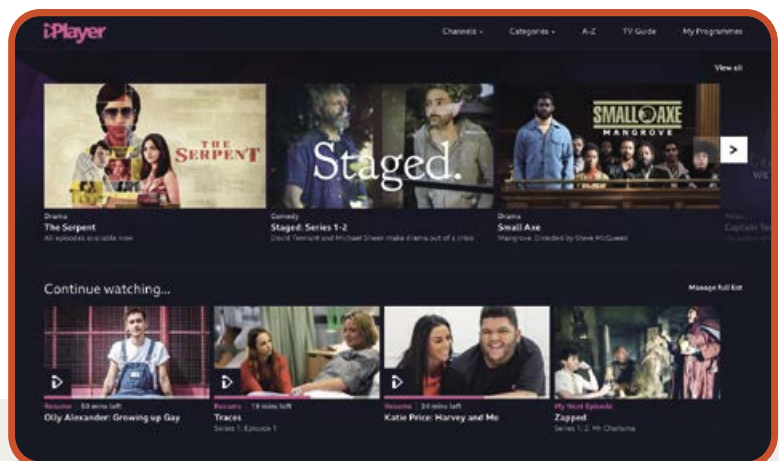
12% 2019/20 11%
All
37% 2019/20 35%
16-34

% of BBC TV viewing that is delivered by iPlayer
 Source: BARB/AT Internet/Sky catch-up data. 2019/20 restated based on changes to calculation method.

81% 2019/20 83%
16+
79% 2019/20 84%
16-34

% of weekly users rating iPlayer as effective at helping the BBC to deliver the public purposes overall (9% of 16+ and 12% of 16-34 users say ineffective).
 Source: Ipsos MORI

> For the full list of statistical information on BBC iPlayer see page 157-158.



Delivering our creative remit

Public purposes

Purpose 4:

To reflect, represent and serve the diverse communities of all of the United Kingdom’s nations and regions and support the creative economy



The BBC is committed to serving its audiences across the UK, providing high-quality, distinctive and relevant content for licence fee payers, helping to maintain reach and providing an effective vehicle to reflect the range of cultures and communities.

We have a fundamental duty to represent the whole country and make sure all its views and voices are heard. To deliver value for all audiences, it is vital that the BBC fully reflects the public it serves.

Today, over half our spending – and half our teams – are across the UK. We have more than doubled the proportion of network TV programmes produced in Scotland, Wales and Northern Ireland in a decade. No media provider does more than the BBC today to serve the UK’s nations, regions and communities.

But we have to work even harder. We must do more to make sure all audiences feel that the BBC is for, and represents, them. That is why we have set out plans for a dramatic shift of the BBC’s people, power and decision-making to the UK’s nations and regions. It is a plan that also reflects how determined we are that the BBC plays its fullest possible role in supporting social and economic recovery right across the UK.

Dedicated services

The BBC also provides a range of dedicated, cross-genre output for Scotland, Wales, Northern Ireland and the English Regions across television, radio and online. Each area makes television and radio programmes and online content for their local audience and for the network.

We have major production centres in Glasgow, Cardiff, Belfast, Salford, Bristol, Birmingham and London.

Network supply

Almost half of network television production is in the nations and regions, with 47.9% from outside London and 16.4% from Scotland, Wales and Northern Ireland.

In 2020, despite Covid-19 disruption, we met or exceeded the majority of our supply quotas – including all our nations and regions hours targets. However, the unprecedented and rapid reduction in programme spend led to particular challenges in some individual nations and English regions – leading us to miss three spend quotas for the first time. We have also announced plans to exceed our existing quotas in future years. More information can be found in the TV Supply Report.

Network television programming spend by region as a percentage of eligible spend

	2020	2019
London	52.1%	49.2%
Scotland	6.5%	9.1%
Wales	8.2%	8.2%
Northern Ireland	1.7%	3.5%
Total nations	16.4%	20.8%
Midlands	2.5%	2.8%
North of England	17.4%	14.0%
South of England	10.1%	9.8%
Multi-region*	1.5%	3.3%
Total regions excl. London	31.5%	29.9%
Total nations and regions	47.9%	50.8%
Grand total	100%	100%

Our Across the UK plans will cement our commitment to better reflect, represent and serve all parts of the country.

BBC Local Radio and nations radio hours of output**

	2020	2019
England (excl. London)	243,417	250,281
London	7,789	8,784
Scotland	11,843	11,844
Wales	14,806	14,791
Northern Ireland	7,875	8,221

Network television spend based on Ofcom definitions by calendar year.

* Multi-region covers programmes made outside London but which cannot be attributed to any one region or nation.

**The BBC Local Radio and nations radio hours of output only includes BBC original programmes and excludes any repeat programmes.

UK PSB staff by nation

We also remain committed to locating at least 50% of our employees outside of London and some 52% are currently based outside of the M25.

UK PSB staff by nation (equivalent full time) % (excl. BBC Studios in 2020)

Nation	31 March 2021	31 March 2020
England (excl. London)	33	34
London	48	48
Scotland	8	7
Wales	7	7
Northern Ireland	4	4

John Boyega in Steve McQueen's BAFTA award-winning *Small Axe* anthology



Measurement:

57%

% of UK adults who think the BBC is effective at reflecting people like them (ineffective: 24%)

Source: Ipsos MORI. 18+

63%

% of UK adults who think the BBC is effective at providing content/services relevant to them (ineffective: 21%)

Source: Ipsos MORI. 18+

60%

% of UK adults who think the BBC is effective at reflecting the part of the UK they live in (ineffective: 22%)

Source: Ipsos MORI. 18+

62%

% of UK adults who think the BBC is effective at catering for the part of the UK they live in (ineffective: 20%)

Source: Ipsos MORI. 18+

68%

% of UK adults who think the BBC has programmes, content and services that raise awareness of the different ways of life and perspectives in UK society (ineffective: 18%).

Source: Ipsos MORI. 18+



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For the full list of statistical information on Public Purpose 4



RuPaul's Drag Race UK for BBC Three

Delivering our creative remit
Public purposes

Purpose 4:

To reflect, represent and serve the diverse communities of all of the United Kingdom's nations and regions and support the creative economy *continued*



*Rhod Gilbert's Work Experience
BBC One Wales*

The BBC in Wales

BBC Wales' news services were dominated this year by coverage of the pandemic.

Across TV and radio our teams delivered over 14 hours of weekday output for *BBC Wales Today*, *Newyddion* for S4C, BBC Radio Wales and BBC Radio Cymru, as well as comprehensive daily coverage on BBC Wales News Online and Cymru Fyw, offering wide-ranging coverage and analysis of the impact of Covid-19 on Wales. The Welsh Government press briefings were also broadcast live as part of *BBC Wales Today's* coverage on BBC One Wales.

Wales in Lockdown was a special series which captured initial lockdown experiences across the country. *Critical: Coronavirus in Intensive Care* was another powerful documentary as BBC Wales' cameras were given exclusive access to the ICU at the Royal Gwent Hospital which was at the heart of the initial Covid outbreak in Wales. We also celebrated our Welsh heroes with a brand new series *The Great Indoors*, whilst firm favourites *Weatherman Walking* and *Iolo's Wild Wales* delighted audiences unable to experience the great Welsh countryside for themselves. At the moment when the country's attention was on care homes, a remarkable episode of *Rhod Gilbert's Work Experience* was broadcast on BBC One Wales which focused on the brilliant work of our carers.

Radio has been a source of comfort throughout the year and our stations adapted their programmes and schedules to accommodate listeners' lockdown lives. Owen Money brought his popular

Golden Hour to weekdays on Radio Wales, whilst Radio Cymru's Aled Hughes celebrated the efforts of volunteers going the extra mile.

Pupils and parents turned to BBC Bitesize to supplement virtual lessons. With resources to support the Welsh curriculum, bilingual daily lessons for Welsh schoolchildren have been available throughout, and from January a partnership with S4C has seen Bitesize's educational packs broadcast daily.

Beyond Covid, *BBC Wales Investigates* produced a stand-out TV moment as almost half a million viewers watched Wyre Davies unveil new evidence in *The Clydach Murders*. BBC Wales produced a drama documentary on the Atomic Bomb for the World Service and in December 2020 completed a landmark year of 125 programmes to lead the commemorations of Beethoven's birth in 1770. For Radio 4 we produced a major cross-disciplinary series on human psychological behaviour.

With most of our national festivals on hold we worked with our partners to ensure culture continued to be celebrated, explored and championed. BBC Radio Cymru brought the Urdd's Eisteddfod T to life for listeners whilst The Machynlleth Comedy Festival delivered some light relief on BBC Radio Wales and March saw Gŵyl – a collaboration between four Welsh festivals – all hosted on the BBC's online platform.

And despite the challenging circumstances, BBC Wales completed its relocation to Central Square in the heart of Cardiff in September 2020.

92% 2019/20
95%

Pan-BBC reach
% of adults in Wales who use BBC TV/iPlayer, Radio or Online on average per week.

Source: Compass by Ipsos MORI. 16+

79%

% of adults in Wales who think the BBC informs, educates and entertains people in the UK/them (ineffective: 13%)

Source: Ipsos MORI. 18+

62%

% of adults in Wales who think the BBC is effective at reflecting people like them (ineffective: 22%)

Source: Ipsos MORI. 18+

> For the full list of statistical information on Wales see page 162

> To read more about how the BBC Board has monitored and reviewed performance in Wales, see the report on page 170

The BBC in Scotland

As the first Covid lockdown was introduced, in March 2020, BBC Scotland quickly responded by introducing Bitesize and Authors Live programmes on the BBC Scotland channel, to assist those who were no longer able to attend school, whilst *Reflections at the Quay* and *The Service* reached out to Scotland's diverse faith communities.

The pandemic and Brexit understandably dominated the news agenda across the year. Public health information was carried extensively across our programmes and services; we introduced a new *Sunday Show* programme, in part simulcast on radio and television; and *Debate Night* allowed virtual audiences to discuss the topics of the day with panels of politicians and commentators.

With traditional models of programme production largely halted, we sought and quickly introduced new and innovative programmes and formats, including *Shelf Isolation*, *Socially Distant with Susan Calman* and *Scenes for Survival*, a series of innovative digital short artworks produced in conjunction with the National Theatre of Scotland. We also brought back some cherished archive, offering audiences re-runs of classic dramas, comedy, football and rugby.

In the six-part *Billy and Us*, Scottish comedy icon Billy Connolly looked back over his life and career; and Kirsty Wark celebrated Edinburgh's enduring festival

spirit in *Edinburgh 2020: My Light Shines On*, streamed simultaneously on the Festival's website.

The BBC Scotland channel collected a prestigious RTS Judges Award for its achievements during its first year of broadcasting. And there were welcome returns for some of its audience favourites, including *Murder Case*, *Scotland's Home of the Year* and *The Children's Hospital*. Scotland's recent history was examined in *The Years That Changed Modern Scotland*; and there was a thought-provoking look at social class in the 21st century in *Darren McGarvey's Class Wars*. Narrated by Ewan McGregor, the three-part *Stormborn*, on BBC One, looked at how animals survive and thrive on the northern edges of the Atlantic.

Hogmanay brought the final kick of the ball for *Only an Excuse* whilst rising star Jim MacDonald ploughed a rich comedy furrow in *The Farm*.

Music moments featured prominently on BBC ALBA, with programmes as varied as the *Ceòl Aig Baile* series, *Na Trads: An Tobar* and *That's the Way We Do It – Peat & Diesel*. Sport was also a channel mainstay and *360*, a new women's digital sports show, was made available on iPlayer, the BBC ALBA website and worldwide on YouTube.

Music also remained at the heart of the Radio Scotland schedules, where new programmes included *Take the Floor: Your Requests* and *BBC Introducing in Scotland*.

88% 2019/20
90%

Pan-BBC reach

% of adults in Scotland who use BBC TV/ iPlayer, Radio or Online on average per week

Source: Compass by Ipsos MORI. 16+

76%

% of adults in Scotland who think the BBC informs, educates and entertains people in the UK/them (ineffective: 12%)

Source: Ipsos MORI. 18+

55%

% of adults in Scotland who think the BBC is effective at reflecting people like them (ineffective: 25%)

Source: Ipsos MORI. 18+

> For the full list of statistical information on Scotland see page 161

> To read more about how the BBC Board has monitored and reviewed performance in Scotland, see the report on page 174

BBC Scotland channel

		% Effective	% Ineffective	Source
% of weekly users 16+ rating the BBC Scotland channel as effective at helping the BBC to deliver the mission overall in Scotland	2020/21	73%	14%	Ipsos MORI. 16+ weekly users in Scotland.
	2019/20	73%	12%	
% of weekly users 16+ rating the BBC Scotland channel as effective at helping the BBC to deliver the public purposes overall in Scotland	2020/21	74%	14%	
	2019/20	75%	16%	

Scotland's Home of the Year
BBC Scotland



Delivering our creative remit

Public purposes

Purpose 4:

To reflect, represent and serve the diverse communities of all of the United Kingdom’s nations and regions and support the creative economy *continued*



Bloodlands for BBC One

The BBC in Northern Ireland

It’s been a year of unprecedented challenges and we’ve been with BBC audiences in Northern Ireland every step along the way.

We described the impact of the Covid-19 pandemic on all aspects of community life, providing audiences with detailed information and analysis and an important forum for debate. Our news programmes explained the measures being taken by the Northern Ireland Executive to limit the virus’ transmission and made effective use of the BBC’s specialist journalism.

BBC Newsline’s audience increased significantly during this period and *Evening Extra* facilitated live coverage of Ministerial briefings at Stormont. We also covered issues around the conclusion of the Brexit transition period and the politics and practicalities of the Northern Ireland Protocol.

BBC Radio Ulster/Foyle maintained almost the entirety of its usual schedule during the early stages of the pandemic. Its programmes provided listeners with companionship and connection, reflecting Covid-19 concerns and mental health issues, including a joint initiative with local charities on loneliness. We expanded our local education output to support students learning at home and engaged schoolchildren in the BBC’s work through the return of *Two Minute Tales*, *Two Minute Masterpiece* and the Young Reporter project, which explored feelings of isolation due to lockdown.

We developed our local presence on BBC Sounds with new podcasts, including *Year 21* (which looks at the centenary of Partition). We unlocked

the riches of our local television archive in *BBC Rewind* and curated A Season of Arts, which featured new commissions and a special collection of programmes on BBC iPlayer.

We adapted our television commissioning process to take account of Covid-19 restrictions, supporting production companies and their work and responding to new audience needs. Locally produced programmes delivered strong performances, with a diverse mix of content including *The Paddy Raff Show*, *Keepin’ er Country at Home*, *Edward Carson and the fall of Oscar Wilde*, and the ever-popular *Nolan Live*.

Sports fans were able to enjoy some favourite sporting moments from the BBC’s archives in *Sport Re-run* and we also gave them a front row seat as major fixtures began to resume, including through the online streaming of events.

Local skills, talent and places were showcased in *Bloodlands* (which has now been commissioned for a second series) and through the long-awaited return of *Line of Duty*. Our work in this area will be further developed through *Hope Street*, a new daytime television drama series, and other initiatives arising from the BBC’s Across the UK plans.

We renewed our successful partnership with Northern Ireland Screen – which underpins so much of what we are able to do, including the BBC’s programming in Irish and Ulster-Scots – and worked with Libraries NI to deliver a range of programmes and events as part of Book Week NI.

88% 2019/20
92%

Pan-BBC reach

% of adults in Northern Ireland who use BBC TV/iPlayer, Radio or Online on average per week

Source: Compass by Ipsos MORI. 16+

80%

% of adults in Northern Ireland who think the BBC informs, educates and entertains people in the UK/them (ineffective 9%)

Source: Ipsos MORI. 18+

50%

% of adults in Northern Ireland who think the BBC is effective at reflecting people like them (ineffective 25%)

Source: Ipsos MORI. 18+

- > For the full list of statistical information on Northern Ireland see page 163
- > To read more about how the BBC Board has monitored and reviewed performance in Northern Ireland, see the report on page 179

The BBC in England

Local and regional BBC services were there for audiences during the most extraordinary and difficult times – reporting the latest news, connecting communities and providing moments of relief with new television commissions.

On 23 March 2020, BBC Local Radio launched the Make a Difference campaign – a virtual noticeboard for those offering help and those needing support. Since its launch, there have been 4.5 million interactions with BBC Local Radio in what is the biggest response the BBC has ever had to a local radio campaign.

Make a Difference launched across all 39 local radio stations to help keep communities connected across England. Individuals, volunteer groups and local organisations offered help to those in need with acts of kindness when it was needed the most.

With schools closed, Make a Difference called for donations to help children gain access to online learning. Working with our partners, including Business to Schools, an incredible 116,000 devices were donated to schools and local charities.

Weekly virtual church services and religious reflections from various faiths were broadcast whilst places of worship were closed. Local radio teamed up with manufacturers, retailers and a loneliness charity to offer free DAB radios to the most vulnerable aged over 75, and BBC England also signed a Memorandum of Understanding with the Community Media Association, meaning community radio would be able to broadcast local news content for free during the crisis.

When Leicester became the first city to go into a local lockdown, local radio extended the smart speaker

update service and launched a news service covering Leicester in both English and Gujarati.

Three new temporary local BBC outputs launched where rates of infection had been particularly high, in Bradford, Sunderland and Wolverhampton.

Regional TV newsrooms adapted ways of working to ensure audiences continued to get news about their local areas. The BBC's regional 6.30pm news bulletins saw a large increase in viewing from March onwards, with average audiences across England up by 19% year-on-year.

BBC England also continued to entertain audiences, offering light relief from the challenges faced. *Winter Walks* offered the quiet solace audiences needed, *Our Lives* gave insights into life across England with programmes such as *Zoo Mum* and *Soul Boy*, and *Angels of the North* shone a light on a salon in the North East.

This year BBC England has informed, entertained and educated audiences through regional television, local radio and online services. Engagement with audiences was strengthened through Make a Difference and there was a continued commitment to telling stories from every corner of the country to reflect all our audiences.

90% 2019/20
91%

Pan-BBC reach

% of adults in England who use BBC TV/ iPlayer, Radio or Online on average per week

Source: Compass by Ipsos MORI. 16+

78%

% of adults in England who think the BBC informs, educates and entertains people in the UK/them (ineffective: 12%)

Source: Ipsos MORI. 18+

58%

% of adults in England who think the BBC is effective at reflecting people like them (ineffective: 24%)

Source: Ipsos MORI. 18+

> For the full list of statistical information on England see page 164

> To read more about how the BBC Board has monitored and reviewed performance in England, see the report on page 183

A family receives a laptop from the Make a Difference: Give a Laptop campaign in Bristol



Purpose 4:

To reflect, represent and serve the diverse communities of all of the United Kingdom’s nations and regions and support the creative economy *continued*

Delivering representation and portrayal

It is central to the BBC’s mission to deliver an authentic representation and portrayal of the diverse communities of all of the UK’s nations and regions. Diversity in terms of who is seen and heard on-screen and on-air is key, as well as in terms of the breadth of stories and narratives that are told with an authentic perspective. We strive to serve different audience groups well across the UK, which in turn contributes to differences in usage and perceptions of the BBC amongst different communities.

On-screen/on-air representation

The Diversity Commissioning Code of Practice is the BBC’s blueprint for improving the diverse representation in our on-air, on-screen and online content. The diversity commissioning annual report – now in its third year – serves to track our progress as we hold ourselves and others to account. The five principles are embedded into the organisation in order to strengthen the diversity of voices, perspectives and stories that our audiences can find within BBC content.

The BBC’s 50:50 project is a voluntary self-monitoring system established to increase women’s representation on-screen and on-air. In March 2021, 70% of teams submitting data reached at least 50% women in their output – an increase of 34% on where they began. Following

the scheme’s success since it began four years ago, we have expanded its remit to include disability and ethnicity. Our Extend in News programme improves disability representation by recruiting and developing disabled journalists and production staff. In the last year, all staff on the programme were offered permanent contracts, whilst Sean Dilley became the first blind *Panorama* presenter.

The third series of the drama *The A Word* aired in 2020, which focuses on an autistic boy and his family. We’ve showcased the talent and creativity in the UK’s drag community with the second series of *RuPaul’s Drag Race UK*. As part of the BBC’s Culture in Quarantine initiative, BBC Four has broadcast *CripTales*, a set of dramatic monologues that capture life-changing moments, with each episode written, directed and performed by disabled people.

We’ve explored issues ranging from sexuality to racism in *Famalam*, with hilarious sketches starring black British talent. BBC One gave audiences a behind-the-scenes look at the high-profile campaign for free school meals with *Marcus Rashford: Feeding Britain’s Children*. In *Alex Brooker: Disability and Me*, we witnessed the comedian and TV presenter examine his disability to acknowledge for the first time just how much it impacts on who he is. BBC Three’s *The Rap Game UK* has followed DJ Target, Krept and Konan’s search for a new British rap star.

To strengthen on-air representation, we are launching BBC Sounds Lab to create more opportunities for emerging, diverse audio talent. The initiative will give audio creators the support they need to turn their idea into a podcast outside of the existing commissioning structure.

Authentic reflection of our audiences

All of the UK’s diverse communities should find compelling BBC content that feels authentic in its reflection of our audiences’ range of experiences and viewpoints. The Creative Diversity Network’s Diamond system obtains consistent diversity data on programmes commissioned across the UK broadcasting industry. In 2020, this data showed that the BBC was the best broadcaster for on-screen representation – but still had work to do to be representative off screen. We continue to direct efforts and financial commitments to initiatives that focus on the inclusion of diverse behind-the-scenes talent to create output that accurately portrays the full range of the BBC’s audiences.

Each year, our £2 million diverse talent development fund supports production companies to develop diverse on and off-screen talent. The fund contributed to the development of established and emerging writers, directors and producers on *Soon Gone: A Windrush Chronicle*, as well as a scheme supporting crew from an ethnic minority background for roles on Steve McQueen’s *Small Axe*. In addition, along with Screen Scotland and Silverprint, we are delivering an ambitious trainee scheme across series six and seven of *Shetland* supporting editorial and crew roles ranging from entry to senior level. The BBC supports the development of new, diverse writing talent through 20 schemes and bursaries such as the Writer’s Access Group and the Writersroom ‘Voices’, with one-third of participants being disabled and/or from an ethnic minority background.

In the last year, we’ve produced stories that represent and resonate with a diverse range of audiences. The compelling drama series *I May Destroy You* had a strong critical reception to its exploration of complex issues from the perspective of young black Britons. The BBC’s Diverse Development Fund supported eight trainees on the production from under-represented groups: those from ethnic minority backgrounds, disabled candidates and those from low-income backgrounds. In the making of the BBC Three comedy *Man Like Mobeen*, behind-the-screen placements were provided for young talent based in the Midlands.



Announced during 2020, the BBC's commitment to spend £100 million for TV and £12 million for Radio from existing commissioning budgets on diverse programmes took effect in April 2021. This represents the BBC's most significant financial investment in on-screen/-air and off-screen inclusion and will drive the production of diverse content which authentically portrays our audiences through to 2024, with a commitment for at least 20% of production teams to be talent from under-represented, diverse backgrounds.

Network portrayal – nations and regions

Despite the disruptions of Covid-19, our creative and economic footprint remains broader and deeper than any other UK broadcaster. We work with more producers, in more locations, and are constantly refreshing the talent we work with. In 2020, 57% of the BBC's producers were based outside London. We also increased the volume of editorial briefings for the sector, with remote online sessions increasing access to all. Nearly half of this activity had a specific focus on nations and English regions producers.

Building on the success of BBC Three's Northern Ireland partnership, the channel expanded the approach to all four nations, leading to more ideas and companies being commissioned. This has provided much-needed security for companies outside London. BBC Two partnered with each of the BBC's Nations teams to co-commission four new series that reflect the lives of communities across the UK.

Pan-BBC reach

% of each audience group who use BBC TV/iPlayer, Radio or Online on average per week

	Male 16+	Female 16+	ABC1 16+	C2DE 16+	16-34	35-54	55+	White 16+	Black, Asian and minority ethnic 16+	Disabled 16+	Not Disabled 16+
2020/21	91%	89%	92%	87%	80%	90%	98%	92%	77%	91%	90%
2019/20	91%	91%	93%	89%	80%	93%	99%	93%	77%	92%	91%

% of each audience group who think the BBC informs, educates and entertains people in the UK/them

	Male 18+	Female 18+	ABC1 18+	C2DE 18+	18-34	35-54	55+	White 18+	Black, Asian and minority ethnic 18+	Disabled 18+	Not Disabled 18+
Effective	75%	82%	83%	73%	78%	79%	78%	79%	76%	72%	80%
Ineffective	14%	9%	10%	14%	13%	10%	12%	12%	11%	16%	11%

% of each audience group who think the BBC is effective at reflecting people like them

	Male 18+	Female 18+	ABC1 18+	C2DE 18+	18-34	35-54	55+	White 18+	Black, Asian and minority ethnic 18+	Disabled 18+	Not Disabled 18+
Effective	53%	62%	63%	52%	52%	60%	59%	59%	51%	50%	60%
Ineffective	28%	20%	23%	25%	29%	20%	24%	23%	26%	29%	23%

Source: Compass by Ipsos MORI, 16+. Ipsos MORI, 18+.

Actual on and off-screen diversity: 1 April 2020 to 31 March 2021

Data provided from contributions by individuals who have a role in eligible programmes.

	Actual off-screen	Actual on-screen
Female	55.0%	54.8%
Black, Asian and minority ethnic	10.4%	26.5%
Disabled	7.0%	8.2%
LGB	11.9%	12.0%
Transgender	0.3%	0.5%
Number of contributions*	230,582	73,878

* An individual may make multiple contributions to a programme or programmes

Perceived on-screen diversity: 1 April 2020 to 31 March 2021

Data input by production companies taking a viewer's perspective of what they see and hear.

	Perceived on-screen
Female	46.7%
Black, Asian and minority ethnic	23.5%
Disabled	5.9%
LGB	6.8%
Transgender	0.1%
Number of contributions*	431,255
% for whom diversity characteristics were determined	89.3%

* An individual may make multiple contributions to a programme or programmes

Sector support

The BBC continues to support the creative economy through the UK's nations and regions. The past year has been challenging and uncertain for the broadcasting sector. The BBC recognised the importance of maintaining contributions from talent with a rich range of backgrounds, able to bring fresh perspectives and a diversity

of viewpoints and experiences to the creative process. In spring 2020, we announced a £1 million fund to support the growth of small independent production companies. After lockdown, we doubled that support and prioritised the smallest, those based outside London and those with diverse leadership.

Delivering our creative remit
Public purposes

Purpose 5:
 To reflect the United Kingdom, its culture and values to the world



The following page demonstrates how the BBC works to inform, educate and entertain people across the globe. We have bureaux in 58 countries and 72 cities. These include Newsgathering, BBC World Service, BBC Monitoring, BBC Global News and Media Action.

Today, the BBC provides an unrivalled level of local, regional, national and international news and current affairs. We remain the most trusted source of news in this country and we play an important role in helping to counter the misinformation and confusion that now so often proliferate.

BBC News continues to come out ahead of any other news provider when audiences are asked to name the one source they are most likely to turn to for impartial, trusted and accurate news in general.

The importance of what we do to ensure that everyone has access to news and information they can trust has been repeatedly highlighted this year. The average audience of the *BBC News at Six* has been the largest for almost 20 years. Our 6.30pm news programme in Scotland, Wales, Northern Ireland and the English regions continues to be the UK's most-watched news programme. BBC News Online has reached record numbers of users and is the most-used dedicated news site in the UK. In difficult and uncertain times, our mission to inform is more important than ever.

Covid-19

Trusted news is vital during a pandemic, especially in an era of disinformation.

With no part of the world left untouched by Covid-19, the BBC continued to provide reliable and accurate information about the virus to its global audiences, bringing news in more than 40 languages to an audience of more than 400 million.

At the end of 2020 the BBC's news website was the biggest English-language digital media outlet in the world, and grew 43% year-on-year.

Myanmar

Sadly, this was a year in which media freedom continued to be under threat.

BBC journalists in Myanmar have been reporting on a fast-moving and dangerous situation. As the military coup unfolded, BBC News Burmese provided extensive and impartial coverage of events to large audiences.

This was not without personal risk. Our respected and experienced BBC News Burmese reporter Aung Thura was taken away and detained whilst reporting in Nay Pyi Taw. He was released several days later, to the BBC's huge relief.

BBC News Arabic – *The Schools that Chain Boys*

The BBC World Service has continued to pursue important investigative journalism.

Nearly two years of painstaking work by BBC News Arabic, including 18 months of undercover filming by reporter Fateh Al-Rahman Al-Hamdani, resulted in *The Schools that Chain Boys*, a shocking film detailing systemic child and sexual abuse inside Sudan's Islamic schools, affecting boys as young as five.

The film was recognised with a Royal Television Society award in the International Current Affairs category, with judges praising it as a "detailed and forensic exposé".

Trusted News Initiative

The Trusted News Initiative (TNI), a global coalition of news organisations and tech platforms led by the BBC, continued to work together to fight harmful disinformation. Its rapid alert system

With no part of the world left untouched by Covid-19, the BBC continued to provide reliable and accurate information about the virus to its global audiences, bringing news in more than 40 languages to an audience of more than 400 million.

operated during the Myanmar and Taiwan 2020 General Elections as well as the US Presidential Election and it has been working to tackle the spread of harmful Covid disinformation.

In March, the TNI hosted a well-attended virtual conference on Trust in News, which shared many of the TNI's insights into tackling disinformation and presented the preliminary findings of research designed to give a solid evidence base into the best ways of addressing fake news.



Measurement:

71%

No. 1

% of UK adults who think that the BBC is effective at reflecting the UK to the world (ineffective 12%)

Ranked No.1 for Trust and Reliability amongst international news providers

Source: Ipsos MORI (UK). 18+

Source: BBC Brand Tracker 2020 (ex UK)

The BBC is required to report against a range of targets set out in the World Service Operating Licence on an annual basis. The report is a comprehensive overview of reach for all News and BBC Studios content distributed outside the UK. This is done through the BBC's Global Audience Measure (GAM) – a measure of how many people come to the BBC globally, across all its business units, services and platforms each week.

Unfortunately, this year's global audience performance reporting is delayed due to Covid restrictions impacting audience research and measurement around the world.

We will publish data on the global annual performance across all BBC divisions, platforms and countries later in the year when data is available.



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For the full list of statistical information on Public Purpose 5



BBC Africa's The Breakdown kept audiences updated with the latest information about the pandemic

Delivering our creative remit

Audience performance and market context

The events of 2020/21 have demonstrated the integral role that the BBC plays in the life of the UK.

The biggest days for the UK in the past year have been the biggest days for the BBC. 84% of UK adults came to the BBC on the days when the UK Government announced lockdowns in March and October 2020. BBC Bitesize has seen record usage. iPlayer has set, broken and then set new records in quick succession over the course of the year.

In response, the public's assessment of the BBC during 2020/21 shows that over three-quarters of adults rate the BBC as effective at delivering the mission (12% say ineffective).* By age, gender, social grade, ethnic origin and geography, the clear majority of each audience group rates the BBC as effective.

The majority of UK adults also think that the BBC has delivered each element of the purposes effectively. The highest scores have been for helping people understand what is going on in the UK and world, and for the quality of content and services, and – this year – in particular for the support given to children's and teenagers' learning. Adults continue to use the BBC more than any other brand for media.

At the same time, the pandemic has profoundly impacted the media lives of the UK public. Levels of viewing to broadcast television overall – which have been dropping since 2013/14 – were up in 2020/21. In particular though, there has been a fast-forward of media trends already in existence. The number of UK households with SVOD subscriptions is up more than a quarter in a year from 13.7 million to 17.5 million. The number of online music

streams is up 22% in a year. Around 4.5 million more people have used dedicated online news sites/apps on average per week.

Measuring BBC audience performance during 2020/21 has been impacted by the pandemic. The annual survey of the UK public assessing delivery of the mission and purposes had to be conducted via telephone/mobile rather than face-to-face – meaning we have not compared results year on year owing to the method change. The UK's official source of radio measurement was suspended owing to Covid restrictions. Where possible, we have used estimates from our cross-media measurement source, Compass, to give insight into BBC Radio listening during the year.

Looking at the targets set for the year, iPlayer, Sounds and BBC News Online were all up in 2020/21, with performance within or above the target range. In particular, the overall signed-in reach of iPlayer and streaming time were higher than anticipated, as was BBC News Online weekly reach with audiences seeking Covid news.

Among 16-34s, 80% used the BBC on average per week in 2020/21, in line with the target range set. This was steady on the year and more than any other brand for media. They spent an estimated seven hours on average per week consuming BBC services, and 60% used the BBC across two or more platforms per week – both above target.

Young adults were very positive about the BBC's delivery of the mission. However, whilst their rating of the personal relevance of the BBC was in line with the target set, it is lower than the UK average.

As such, this year the BBC announced that, subject to regulatory approval, BBC Three would return as a broadcast channel in January 2022 – building on the two-year plan to increase engagement with young people set out in the 2020/21 Annual Plan.

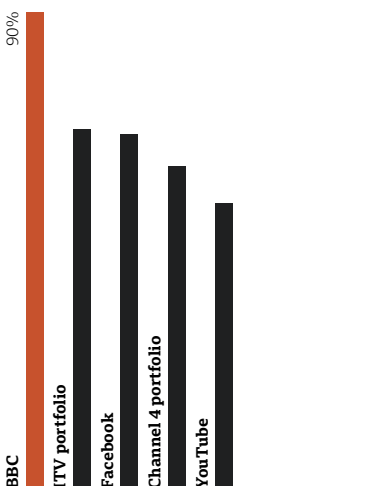
Amongst under-16s, 77% used the BBC on average per week in 2020/21. This is in line with the target but down from last year, especially amongst 0-6s. The market pressures that are already intense among 6-15s are biting harder amongst 0-6s now amidst the focus of global media providers such as YouTube, Netflix and Disney+ on these audiences.

Despite the ferocity of competition, the amount of time spent with the BBC overall amongst under-16s has stayed steady over the past two years at c.5 hours per head per week on average, demonstrating the presence of the BBC and UK content in their lives.

Over the past year – with schooling affected by the pandemic – the greatest attention has been on enhancing the offer of Bitesize in response, with resulting record usage. In the coming year, to keep focus on the under-16s' audience challenge and to ensure the role of UK media services in the lives of UK children and teenagers, targets dedicated to reaching under-16s across the BBC overall and, additionally, across BBC Children's and Education services are part of the 2021/22 Annual Plan.

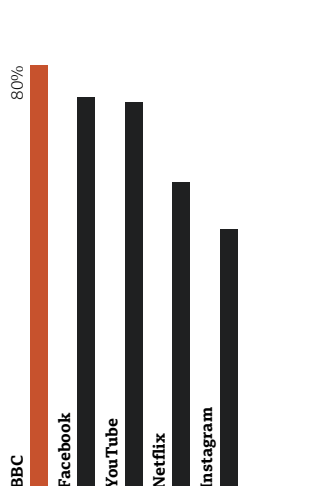
Turning to adults overall, 90% of adults used the BBC on average per week during 2020/21. This is similar to the previous year and still close to the 92% weekly reach of 2017/18 despite the rise in UK households with SVOD services in the three years.

Adults (16+) average weekly reach (%)



Top five brands most used for media by adults and 16-34 in 2020/21. Source: Compass by Ipsos MORI based on 15-min average weekly reach.

16-34 average weekly reach (%)



How audiences used BBC iPlayer and BBC Sounds in 2020/21

BBC iPlayer requests by device and type
Out of 6.1 billion requests:

TV device	66%
Tablet	14%
Computer	10%
Mobile	9%
100%	

Live	20%
On-demand	80%
100%	

Plays on BBC Sounds split by type
Out of 1.26 billion plays:

Live	56%
On-demand	44%
100%	

Source: AT Internet

Adults' time with the BBC on average was up on the year in 2020/21. Boosts to BBC TV, iPlayer and online during the pandemic offset reduced BBC radio listening. Typically, one-fifth of BBC radio listening is in the car so this was impacted by fewer journeys as well as by disrupted daily routines during lockdowns. Adults' average rating of value for money was five out of ten. Their general impression of the BBC was seven out of ten on average, though there was movement in this when Covid-related postponements and production delays meant anticipated sport, drama, soap and entertainment titles were absent or reduced, underlining the importance to audiences of consistently rich schedules.

As part of the 2021/22 Annual Plan – in addition to those specific to under 16s and 16-34s – targets have been set for adults overall to ensure delivery of value to all. These centre on ensuring the BBC is a valued habit within people's media lives to help sustain audience satisfaction, particularly when the last year has shown online media trends growing fastest among older age groups.

Across all audience groups regardless of age, gender, social grade, ethnic origin or geography, the largest number of people continue to feel that the BBC has delivered its mission and purposes in 2020/21. In each group, the proportion rating the BBC as effective outnumber those saying ineffective.

There are differences in the consumption and impact of the BBC comparing between audience groups though that we are seeking to narrow, and perceptions that we are focused on improving.

Effectiveness scores and usage of the BBC remain lower amongst C2DE than ABC1 groups, and amongst black, Asian and minority ethnic adults compared with white adults in 2020/21.

To represent the public better, the BBC's Creative Diversity Commitment has begun in 2021/22 to prioritise over £100 million of the existing commissioning budget over three years towards diverse and inclusive content, and a new 20% diverse-talent commitment in all new network commissions.

By gender, men gave positive but lower effectiveness scores than women this year, as did people who are disabled compared with those who are not disabled.

By area of the UK, effectiveness ratings in the North of England are positive but still lower than the UK average across a range of measures. In Scotland, Wales and Northern Ireland stronger feeling is expressed for the BBC to represent these parts of the UK more effectively. Impartiality remains a challenge

Performance against 2020/21 audience targets

BBC performance amongst young audiences

Maintain weekly reach amongst young people

% of UK 0-34s who use BBC TV/iPlayer, Radio or Online on average per week

Source: Kids Cross-Media Insight and Compass by Ipsos MORI

77%

UK under-16s
Target: 70-80%

80%

UK 16-34s
Target: 70-80%

Time young audiences spend with the BBC

Length of time UK 16-34s spend with the BBC per head on average per week (hours:mins)

Source: Estimated from Ipsos MORI, BARB, BARB Establishment Survey, AT Internet, ONS, RAJAR

07:27 h:m

Target: 6 hours per week

Cross-platform usage of the BBC

% of UK 16-34s using two or more BBC platforms on average per week

Source: Compass by Ipsos MORI

60%

Target: more than 50%

Young adults' personal relevance

UK 16-34s' rating of 'the BBC is for people like me' (mean score out of 10)

Source: Kantar Media

6/10

Target: 6/10

BBC iPlayer

Signed-in reach of BBC iPlayer

Average weekly accounts signing in to iPlayer

Source: AT Internet/BBC Account data

10.7m

Accounts overall
Target: 9-10m

3.2m

Under 35 year olds' accounts
Target: 3-4m

BBC iPlayer streaming time

Average weekly hours played through BBC iPlayer

Source: AT Internet/Sky catch-up data

39.7m

Target: 31-33m weekly hours

Rating of BBC iPlayer

Weekly users' rating of BBC iPlayer (mean score out of 10)

Source: YouGov

8/10

UK 16+ weekly users
Target: 8/10

8/10

UK 16-34 weekly users
Target: 8/10

BBC Sounds

Signed-in reach of BBC Sounds

Average weekly accounts signing in to BBC Sounds

Source: AT Internet/BBC Account data

3.5m

Accounts overall
Target: 3.5-4m

BBC News Online

Reach of BBC News Online

% of UK adults (16+) who use BBC News Online on average per week

Source: Compass by Ipsos MORI. 16+

36%

Target: 30%+

and a priority in polarised times with deep-held opinions across a range of issues.

The BBC's blueprint for the future – The BBC Across the UK – sets out proposals to shift our creative and journalistic centre away from London to reflect and serve all parts of the country better as well as to represent different voices and perspectives more effectively.

Over the past year, audiences of all ages have turned to the BBC during the Covid-19 lockdowns, demonstrating the enduring value of the BBC's mission and of UK public

service broadcasting (PSB). At the same time, global media providers have been supercharged. Looking to the year ahead – as the 2021/22 Annual Plan sets out – the BBC will be focused on ensuring delivery of value to all as media habits evolve following the pandemic, and on helping to maintain the impact of UK content and public service broadcasting in the daily life of the UK.

* Ipsos MORI, 3,911 UK adults 18+, March-April 2021. Average score across informing, educating and entertaining people in the UK and them.

Delivering our creative remit **Engaging with audiences**

Delivering value for all audiences has never been more crucial. Understanding different audiences, their lives, media habits and what more they might want from the BBC is essential if we are to provide unmissable, great content and deliver the best possible value to all licence fee payers.

The BBC has many different ways to measure, observe and listen to its audience, which it then uses to inform decision making across the business, from commissioning new TV shows to improving our digital products. These insights and data come from many different sources:

- From continuous monitoring of audience behaviour of the BBC and other media: what people watch, what they listen to, the websites they visit, the apps they use;
- From brand tracking to ethnographic studies; from industry surveys to social listening;
- For the BBC online, we have a comprehensive data set all user activity of 1.25 billion events per day; and one of the UK’s largest databases of profiled signed-in

users’ behaviour. Our teams of data scientists and analysts are able to draw insights from this dataset of 24 million monthly active users, and make best use this data to build better a BBC online;

- From surveys among our signed-in users: using our signed-in database we are able to seek out the views among millions of people across the UK, giving an unprecedented depth of insight;
- And from over 500,000 contacts the BBC receives each year via letters, emails, and calls to our dedicated contact centre.

From this breadth of activity the BBC Audience team draws a wealth of insight about how people think, feel and behave. But nothing beats connecting with real people: we bring these insights to life through face to face engagement between BBC staff and diverse groups of people. The national lockdown in March 2020 meant that we could no longer travel to meet audiences face-to-face: we therefore moved these sessions online and created BBC Virtual In Person. These sessions are live, online video discussions between

audience members and BBC staff, and observed by senior leaders, content makers and journalists.

These facilitated conversations are designed to be warm and informal, to draw out honest opinions of audience members about the things that matter to them and their relationship with the BBC, which in turn helps BBC decision makers connect more with some of our more distant audiences.

Over the past year we have run 63 individual Virtual In Person (VIP) sessions where over 1,000 BBC attendees have met 442 different audience members. We have explored a broad range of topics from general media consumption to audience views on national news, local radio, voice-assisted technology and BBC digital products. Participants have been recruited to represent a wide range of audiences across the nations and specific regions, young and old, and from different ethnicities and social backgrounds. The sessions have been attended by members of the BBC Executive Committee, the BBC Board and the Senior Executive Group along with divisional decision makers from Content, News and Radio.

63

Virtual In Person sessions in 2020/21.

Virtual In Person session





BBC One comedy Ghosts

Operational report

Key financial measures for 2020/21

Commercial income
£1,384^m
 (2020: £1,570m)

Group surplus
£227^m
 (2020: -£119m)

Licence fee income
£3,750^m
 (2020: £3,520m)

Commercial EBITDA
£144^m
 (2020: £189m)

Group Cash
£471^m
 (2020: £401m)

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Partnerships and collaboration

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Our People

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Consultations

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Charitable work

Chief Operating Officer's review

As this report shows, this year we have carefully managed our finances in response to the operational and financial challenges presented by the Covid-19 pandemic, with a continued focus on delivering value for our audiences.

We have worked hard to keep our colleagues safe and continue to support an inclusive and creative culture. We are developing industry-leading plans for sustainable operations. We also continue to meet our obligations to consult openly on key issues, to work with a wide range of partners, and to support charitable giving through our key partner organisations.



Our key focus is to ensure the licence fee remains value for money for all audiences by delivering compelling content and services. In common with the wider media industry, the pandemic severely disrupted our operations and materially impacted our plans and finances in 2020/21. Early cost management action, delayed production activity and a successful response to the pandemic means we end the year with group cash reserves of £471 million and a group surplus of £227 million. The surplus will be committed to content spend deferred from the 2020/21 financial year. The BBC continues to focus on building resilience to address the challenges we face.

Government lockdown restrictions led to delays to production activity which, along with cancelled sports events, delayed spend to 2021/22. After pausing production activity for a number of months, productions resumed with significant health and safety and social distancing precautions in place. This resulted in additional costs and we expect higher costs to continue while restrictions remain in place.

Continued investment in high-impact content and digital platforms

£272 million of annual savings delivered in 2020/21

7% increase in licence fee income

Cash reserves enabled successful response to Covid along with self-help spend control

Commercial subsidiaries' income impacted by Covid

Industry-leading overheads at only 5% of our total costs

In August 2020 we began collecting the licence fee from eligible over-75s. The introduction of the policy was delayed by two months in light of the Covid-19 outbreak. We supported licence fee payers during this difficult period by ensuring payments could be made in a Covid-safe way – no-one needed to take immediate action or leave their home to claim a free TV licence or to pay for one. We increased our customer call centre support capacity, including a free telephone information line, and offered easy payment schemes. We also continued to work closely with money advice and community organisations across the country to help support those struggling to pay the licence fee. Free TV licences are available to anyone aged over 75 who is in receipt of Pension Credit*, paid for by the BBC.

In 2020/21 we delivered £272 million of in-year savings, contributing to £890 million of cumulative savings delivered since 2016/17. In 2021/22, we are projecting our recurring savings total to rise above £950 million – exceeding our original target of £800 million.

The pandemic had a significant impact on BBC Commercial Holdings Group revenue due to reduced production activity, lost sales and a significant decline in the UK and global advertising markets. The Commercial Group implemented mitigations to reduce costs and re-phase planned investment. Overall, the

Commercial Group performed ahead of our Covid projections, enabling us to conserve cash in the short term and maximise a sustainable contribution to the BBC Group.

Despite the significant challenges, we carefully manage our operations to continue to ensure we are as well placed as possible to withstand continued financial pressures. The BBC's financial objective is to ensure long-term financial sustainability with adequate liquidity to manage cash flow payments and to provide limited contingency in the form of financial reserves. Our current cash reserves will fund deferred sport and drama spend in 2021/22 and investment in high-impact content and future commercial growth.

This report provides detail on the BBC Group performance over the past year and specific matters such as pension contributions, tax and the continued delivery of efficiencies.

Income

In 2020/21, BBC licence fee income increased by 7% to £3,750 million. The annual licence fee increased with CPI inflation from £154.50 to £157.50 in April 2020. In August 2020 we began collecting the licence fee from eligible over-75s. Free TV licences for the over-75s had been provided by the Government since 2000, but responsibility for the provision passed to the BBC as part of the last

licence fee settlement. In 2019/20, the phased reduction of Government funding for free over-75 licences concluded, generating £253 million in year.

Other income includes the contribution of our commercial operations and third-party sales income. Income of £1,314 million was recognised in year, a decrease of £109 million compared to last year. This reduction was a result of an impacted production pipeline, lower advertising revenues and operational challenges due to the pandemic.

Licence fee collection

Effective financial management is a key part of the BBC's unique relationship with our audiences. This includes spending the licence fee efficiently and collecting a television licence fee from everyone who is required to purchase one. The collection of the licence fee is underpinned by a legal requirement to buy a licence if watching or recording programmes as they're being shown on TV; viewing live streams via an online TV service; or by downloading or watching BBC programmes on iPlayer (live, catch up or on-demand). The current collection method remains fair, effective and good value for money and we continue to support those who find it most difficult to pay by making the Simple Payment Plan, a flexible payment scheme, permanently available.

* Licence holders who are over 75 and resident in an ARC scheme with Preserved Rights are also eligible for a free licence. For the Crown Dependencies, equivalent arrangements were put in place, starting from 1 January 2021, based on local benefits.

Summary consolidated income statement

For year ended 31 March 2021

Income statement	What is it?	2021 £m	2020 £m	What has happened?
Licence fee income	The total of licence fees collected	3,750	3,520	Includes the collection of licence fee from eligible over-75 population from August 2020.
Other income	Commercial income and grant income	1,314	1,423	Reduction due to the impact of Covid on productions and advertising markets.
Total income		5,064	4,943	
Operating costs	The cost of producing all content and of running the BBC	(4,799)	(5,093)	Decrease in spend due to Covid disrupting production activity.
Share of results of associates and joint ventures	Our share of the profit of businesses where we control 50% or less	25	28	Results include BritBox International and BBC AMERICA.
Operating surplus/(deficit)		290	(122)	
(Losses)/gains on disposal	Profit on disposal of operations and fixed assets	(1)	118	2019/20 includes a one-off gain recognised on the acquisition of UKTV.
Other gains and losses	Net gain/(loss) on movements in financial instruments	(2)	(6)	Reflects changes in the fair value of derivatives and exercised put options.
Net financing costs	The net interest on the BBC's pension assets and liabilities, interest on loans and fair value movements on derivatives	(74)	(100)	Lower finance charges arising on pensions and financial instruments.
Taxation	The net tax credit/(charge) for the year	14	(9)	Includes high-end television tax credits partially offset by corporation tax charges.
Group surplus/(deficit) for the year		227	(119)	

Operational report
Chief Operating Officer's review *continued*

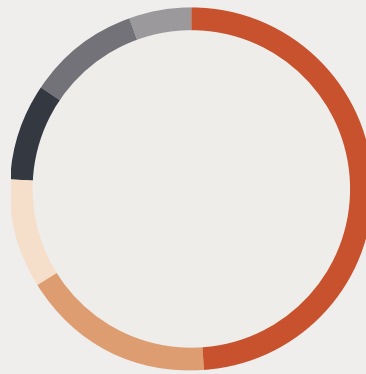
Licence fee spend

95%

of public service spend is directed to content and its delivery (2020: 95%)

How your monthly licence fee is spent

2020/21 £13.13 per household (2019/20: £12.88)



	2020/21 Total	2019/20 Total
Television	£6.42	£6.83
Radio	£2.29	£2.22
BBC World Service	£1.28	£1.24
Other services and production costs	£1.10	£0.88
Online	£1.32	£1.24
Licence fee collection and pension deficit cost	£0.72	£0.47

The BBC has a number of contractual arrangements covering collection, administration and enforcement of the licence fee, marketing, payment channel management and retail networks.

The majority of the administration is contracted to Capita Business Services Ltd. We are now in the ninth year of the current collection contract, delivering £206 million of savings to date. Total cost savings of £215 million are expected to be delivered over the ten-year contract.

Licence fee statement

As in previous years, we prepare a licence fee revenue statement which is audited by the National Audit Office (NAO). This statement sets out the amounts collected and paid over to HM Government during the year. Alongside their audit work, the NAO examines our collection arrangements and reports on them to Parliament. More on the licence fee revenue statement can be found on the NAO website: www.nao.org.uk.

Spend

Our public service content spend was severely impacted by production delays due to the pandemic. Productions were paused for a number of months and restarted with additional health and safety protocols and social distancing measures in place to ensure the safety of our teams, incurring additional costs. The pandemic also resulted in the delay of some spend, including major sports events, intended for 2020/21 to 2021/22.

We continue to invest in high-quality content and the expansion of our digital services including iPlayer and BBC Sounds. We incurred additional costs this year to support an enhanced educational offer to children during lockdown through Bitesize Daily and Live Lessons. These investments were partially funded by cash conserved in

the early years of the licence fee settlement and from ongoing savings plans.

Overall, our content spend in 2020/21 decreased by 9% to £2,518 million.

Throughout the year we carefully managed our spend to mitigate additional pandemic-related costs. We maintained our industry-leading overhead rate at just 5% of the total public service cost base, directing 95% of our spend to content and its delivery.

How we use the licence fee

The way in which the BBC is funded places significant responsibilities on the organisation:

- to ensure effective and efficient collection of the licence fee;
- to maximise funding from other sources in a manner consistent with the terms of its Charter and other obligations;
- to provide value for money by focusing expenditure on the programmes and services the public most want from the BBC; and
- to ensure that the output is then delivered as cost efficiently as possible.

Cash and net debt

We retain cash reserves for day-to-day operations and to manage the timing of cash flow. Our group cash balance at 31 March 2021 was £471 million. Content spend delayed to 2021/22, savings mitigations and strong licence fee collection resulted in a £70 million increase in cash in 2020/21. Cash reserves will be utilised in the medium term as deferred production spend is incurred and additional Covid costs are absorbed.

Our borrowing limits are set by the Department for Digital, Culture, Media

and Sport (DCMS). The public service net borrowing limit is £2,200 million, of which £2,000 million is specifically for leases. The BBC Commercial Holdings Group borrowing limit is £550 million, of which £200 million is specifically for leases.

At 31 March 2021, our net debt was £1,486 million, which was well within our borrowing limits. Net debt includes loans of £171 million in the commercial subsidiaries and leases of £1,786 million, partly offset by the group cash position. The BBC Commercial Holdings Group was in a £56 million net debt position.

Commercial subsidiaries

Our commercial subsidiaries delivered an encouraging performance despite the significant challenges presented by Covid and increasing competition in the market. The BBC Commercial Holdings Group achieved an EBITDA (earnings before interest, tax, depreciation and amortisation) of £144 million, compared to £189 million in 2019/20.

BBC Studios achieved an EBITDA of £151 million, a 17% decline on last year. The pandemic materially impacted production revenue and advertising sales, leading to a 10% reduction in income to £1,255 million. Despite the decline, BBC Studios continued to invest in high-quality content and delivered further operational efficiencies in the year. Production downtime was minimised and careful cost management protected margins. In the first full year of UKTV ownership, despite a challenging advertising environment, the business continued to grow share, with 2020 being UKTV's best year on record. The success of BBC Studios continues to drive value for money to licence fee payers through high-quality programme production and its financial contribution to the BBC Group.

BBC Global News faced a challenging international news market compounded

by the impact of Covid. This resulted in a LBITDA (loss before interest, tax, depreciation and amortisation) of £9 million (2019/20: EBITDA £2 million).

BBC Studioworks provides studio and edit facilities to both the BBC and a large number of external clients. Government restrictions impacted the utilisation of studio space in the first half of the year, however the creation of Covid-safe working environments led to increased activity as we adapted to new ways of working. BBC Studioworks delivered EBITDA of £6 million, a £2 million reduction on 2019/20.

We have a 10% shareholding in BritBox UK, a subscription video-on-demand service launched in November 2019, with ITV having a 90% shareholding. BritBox UK aims to provide UK audiences with an unrivalled collection of high-quality British content. In March 2021, BritBox UK announced that it reached its target of 500,000 subscribers by January 2021.

Dividends

During the year the BBC Commercial Holdings Group declared and paid a dividend of £73 million to the public service (2019/20: £3 million). Dividends were retained within the Commercial Group in 2019/20 to ensure sufficient financial headroom and flexibility to deal with the financial consequences of the pandemic. Within the Commercial Group, BBC Studios delivered returns to the BBC of £137 million from investment in programming (2019/20: £276 million).

People

In 2020/21, our group average full time equivalents decreased to 22,219, a reduction of 530 compared to the prior year. When comparing people employed at 31 March, our group full time equivalents reduced by 1,225 year-on-year to 21,493. The reduction was mainly due to public service savings

initiatives and a voluntary redundancy programme. More detail about our people and headcount can be found on page 51.

In response to the pandemic, we identified a number of cost mitigations including a pay freeze for all employees, pausing recruitment for all non-business critical roles and offering staff the opportunity to change working patterns through reduced hours and unpaid leave. Some of our employees in BBC Studios were furloughed during the production hiatus in early 2020/21, however all Government funding was repaid as we were able to self-mitigate the costs of Covid. We also provided a similar scheme in the public service, continuing to pay freelancers at 80% of their contracted rates without the use of funding from Government schemes. We undertook a voluntary redundancy programme during the year with the intention to deliver savings quickly in the face of the growing financial challenge and to minimise any compulsory redundancies within existing restructuring programmes. Voluntary redundancy will result in further cash savings next year and created an opportunity to reshape and simplify the structure of the BBC as we continue to make the BBC a leaner organisation.

As a result of the pandemic, a number of our productions were disrupted or halted. One of the issues in re-starting production was the lack of available insurance to cover Covid-related risks. The Government established a £500 million Film and TV Production Restart Scheme to support the re-start of production across the industry. The BBC, like many other broadcasters and producers, made use of the fund to help cover Covid-related risks. In 2020/21 over 100 BBC shows applied to the indemnity scheme. A list of the titles that were broadcast in the year and made use of the scheme can be found in the Annexe of the TV Commissioning Supply Report.

Pension costs

At 31 March 2021, the accounting pension surplus (as defined by IAS 19 Employee Benefits) was revalued to £190 million (2019/20: £247 million). The reduction in the surplus during the year was a result of the annual operating charge (£201 million) and changes in the valuation assumptions (£109 million), partially offset by contributions paid (£245 million) and net finance income (£8 million).

This accounting valuation presents a 'snapshot' at a particular date and is therefore sensitive to short-term fluctuations within markets. There is no impact on the actual cash cost of recovering the actuarial pension scheme deficit, which is reviewed at triennial actuarial valuations as required by law.

The most recent triennial actuarial valuation was completed in June 2020 and showed a funding shortfall of £1,138 million as at 1 April 2019. A repayment plan was agreed between the BBC and the Pension Scheme Trustees which runs until 31 December 2028. The plan ensures the scheme delivers security for members' accrued benefits and value for the licence fee payers. The defined benefit scheme closed to new employees in 2010.

The IAS 19 accounting valuation differs from the actuarial valuation due to the difference in the discount rate used to value the liabilities. Whilst the actuarial valuation uses discount rates based on gilts, the accounting valuation uses discount rates based on high credit corporate bonds – this leads to accounting valuations that generally present a more favourable funding position than that required on an actuarial and funding basis.

Commercial performance

BBC Studios EBITDA

£151m

2019/20: £181 million

BBC
STUDIOS

BBC Global News LBITDA

-£9m

2019/20: £2 million

BBC
NEWS
GLOBAL

BBC Studioworks EBITDA

£6m

2019/20: £8 million

BBC
STUDIO
WORKS

EBITDA is derived from reported operating profit, adding back production tax credits (following market practice for production companies), depreciation and amortisation (with the exception of amortisation relating to distribution rights or programming). The depreciation and amortisation that is added back includes any impairments or write-downs of assets. We believe that 'EBITDA' is the non-statutory measure of financial performance that best provides guidance to help understand performance on a comparable basis year on year. The intention of this is to illustrate an underlying profitability that can be benchmarked relatively easily and gives a reasonable base from which to link through to cash flow measures.

Operational report

Chief Operating Officer's review *continued*

Tax strategy

We are committed to paying the right amount of tax at the right time in all the jurisdictions in which we operate, including, but not limited to, employment tax, VAT and corporation tax. We recognise the importance of paying the right amount of tax for the communities in which we operate and take our tax compliance obligations seriously.

We manage our tax affairs within the framework of the taxes legislation for the UK and the other jurisdictions in which we operate. The BBC has a low tolerance to tax risk, as demonstrated by our attitude to tax planning and governance. Our assessment of tax risk considers not only the financial amount at stake, but also the reputational consequences of the matter in question.

In 2020/21 we recognised a net tax credit of £14 million compared to a tax charge of £9 million in the prior year, driven primarily by available high end television tax credits which vary year on year and reduced sales activity due to Covid.

We publish our tax strategy in accordance with the Finance Act 2016, which can be found on our website: [downloads.bbc.co.uk/aboutthebbc/reports/reports/bbc-tax-strategy-2021.pdf](https://www.bbc.co.uk/aboutthebbc/reports/reports/bbc-tax-strategy-2021.pdf)

Delivering efficiencies

Our goal is to ensure that the organisation is run efficiently and effectively. This year we delivered £272 million of additional savings to help address future financial challenges and enable investment in content for our audiences. We delivered savings across the public service through production and operational efficiencies, voluntary redundancy and careful management of contracts. We also identified new efficiencies by making changes to our ways of working. A blend of remote and office-based working and making better use of technology allowed us to reduce our property footprint, creating more dynamic working environments and reducing travel between BBC sites.

We continue to make the BBC a simpler, leaner and more efficient organisation by improving our systems and processes and managing rising costs as best we can. We maintained our overheads at industry-leading levels at just 5% of our total costs.

Content

We continue to achieve content delivery savings by reviewing our production pipeline. We focused on delivering high-impact content to our audiences by remixing our programme slates across sport, factual and drama. Government restrictions had a significant impact on production activity and sport transmission this year, delaying spend in 2020/21 as costs were deferred to next year.

The media industry is experiencing increasing competition as demand for content grows – causing costs to rise faster than inflation. This year we delivered £57 million of savings to mitigate the upward pressure on our cost base. These savings include holding prices flat and increasing third-party investment across our drama, comedy and children's slates, which in turn reduces the costs funded by licence fee payers.

Property

Reducing our property estate is a key part of our business strategy, focusing on creating modern and efficient working environments for our staff. In recent years, we closed a number of satellite London properties and, in 2020, our remaining Wales teams relocated to Cardiff Central Square, reducing the property footprint in Cardiff by nearly 50%. Investment in the estate is focused on making our buildings more sustainable and reducing energy consumption. We are introducing initiatives to reduce our carbon footprint, including new LED lighting and photovoltaic power generation where appropriate.

Procurement

We perform regular reviews of our major outsourced service suppliers, including analysing reports from external commercial credit agencies. Covid and Brexit brought significant challenges for our suppliers and their supply chains and the way the BBC

Efficiency savings

In-year savings

£272m

(2020: £199m)

Cumulative savings

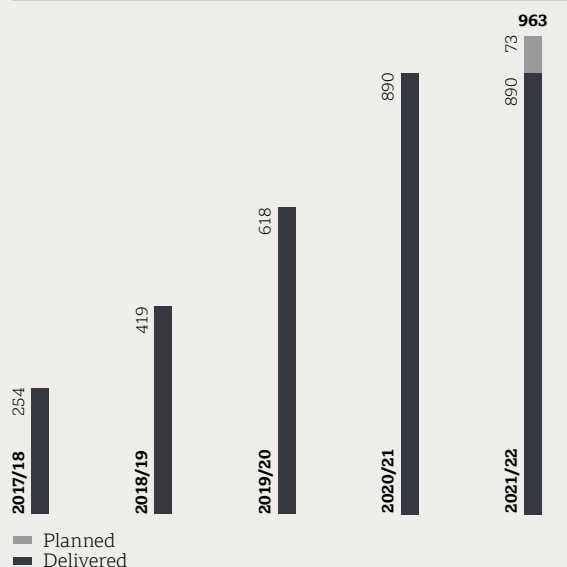
£890m

(2020: £618m)

Savings delivered in 2020/21

- Production efficiencies and remixing of programme types
- Focusing on high-impact content
- Headcount savings
- Operational efficiencies
- Renegotiation of contracts

Efficiency savings (£m)



consumed goods and services. Working closely with our suppliers and making adjustments to sourcing activities enabled us to ensure uninterrupted supply whilst continuing to demonstrate value for money. During 2020/21, savings of £49 million were secured on the purchase of goods and services, despite substantial changes to our contracting arrangements and buying behaviours.

Technology

This year we delivered £43 million of savings across the technology portfolio. Although the pandemic created pressure to scale up remote working solutions, it also brought noticeable benefits by reducing technology consumables including telephony and printing. The opportunity was also taken to further rationalise the connected network.

Transformation of our technology operations is underway prioritising further opportunities to improve delivery of the technology requirements of the business. One engineering organisation will operate with common functions, removing duplication of service delivery and keeping the BBC on air and online 24/7. It will also allow us to continue to re-prioritise funding and workloads to support the digital strategy of the BBC, focusing on the development of iPlayer, BBC Sounds, News and Sport.

Environmental sustainability

We are committed to enhancing our audiences' understanding of climate change, providing impartial information on the seriousness of the issue and potential solutions. We play a prominent role in the BAFTA Albert Consortium and Directorate. During the year we surpassed our targets for the Albert Certification with 98% of productions reducing their carbon emissions. We are taking further steps to address sustainability and environmental plans by aligning to the Task force on Climate-related Financial Disclosures (TCFD) framework recommendations. We are also developing our Net Zero strategy with the overall target of Net Zero greenhouse gas emissions for our direct operations by 2030. Further detail on environmental sustainability commitments can be found on page 60.

Looking ahead

Covid continues to impact our operations with social distancing and safety precautions expected to remain in place for a number of months. We continue to face increasing competition in the UK media industry from new and existing online streaming services. We also face funding challenges due to rising talent costs, high inflation in areas such as drama and comedy, and competition in factual programming. Over the next three years our ambition is to deliver a bold and essential refresh of our content offer across a market-leading blend of broadcast and on-demand services – focusing on distinctive, brand-defining programming.

Our financial position puts us in a good place to deliver the outputs demanded by our audiences. In 2021/22 we will incur significant spend on major sports as the postponed Tokyo Summer Olympics and European football championships take place, subject to restrictions. We will also utilise our cash reserves by investing in high-impact content for our audiences and future commercial growth to increase returns to the BBC.

In accordance with the current licence fee settlement, the Government agreed a Consumer Price Index (CPI) inflationary increase in the licence fee from April 2021. Together with projections for household growth, TV penetration (the number of households that require a licence) and evasion, we are projecting licence fee income to be comparable to 2020/21. The licence fee 2022 discussions with Government will impact levels of income from April 2022. The licence fee remains the single largest source of income for the BBC.

Under an ambitious plan to build commercial income and deliver high-quality programmes, BBC Children's Productions and BBC Three in-house activity will transfer to BBC Studios – utilising the UK production commercial model. BBC Studios has also become responsible for the commercial management of BBC Global News, bringing international commercial activities under single leadership. This joint commercial strategy will allow us to reach international audiences in a more holistic way. Editorial control and operation of the BBC World News channel has moved to the public service news operations.

We are on track to deliver over £950 million of ongoing efficiency savings in the final year of our savings plan. As we move beyond our existing savings plan, we continue to look for new ways to simplify the organisation and become more efficient.

Finances continue to require stringent management to deliver the BBC purposes within the funding available. Our focus remains to fulfil our strategic ambitions, whilst delivering value for money to the licence fee payer.



Leigh Tavaziva
Chief Operating Officer
18 June 2021

Operational report

Public Service Broadcasting expenditure

The table below illustrates how licence fee funds have been spent during the current and prior year, including the Charter requirement for the BBC to report on expenditure on the UK Public Television Services by genre (as defined in accordance with industry standards). Total content spend represents the cost of making content across the BBC's services. The total service spend represents the full cost of producing, supporting and delivering BBC content to audiences.

Expenditure in 2020/21 has been heavily impacted by the Covid-19 pandemic. Lockdown restrictions resulted in productions being halted for much of the first half of the year. As lockdowns lifted, the restrictions in place to ensure Covid-safe productions continued to reduce the number of productions that could safely be made. The impact of this is sharply reflected in the reduced expenditure across all content genres, not least sport, arts and music, which rely heavily on live events.

World Service Operating Licence

The BBC committed to protect its annual spend on the World Service for a period of five years from 1 April 2017 to ensure it remains a valued public broadcaster for the future. Including content, distribution and general support costs, £251 million (2020: £261 million) was spent on the BBC World Service Operating Licence.

World Service grant funding

In 2016/17 the Foreign and Commonwealth Office (FCO) awarded a grant to the BBC of £291 million, to be spent over the following four years, to assist in the expansion of the World Service. Negotiations with the Government on their investment in the World Service have led to an extension of FCO funding to the end of March 2022.

PSB expenditure

	2021 £m	2020 £m
News and Current Affairs	310	348
Factual and Learning	216	239
Arts and Music	30	41
Film and Drama	289	356
Entertainment and Comedy	182	196
Sport Production	49	58
Children's	74	83
Other television content spend	251	288
Television services by genre	1,401	1,609
Radio	474	494
BBC Online and Red Button	236	238
Content spend on services by platform	2,111	2,341
Orchestras and performing groups	23	29
S4C (service spend)	21	22
Development spend	61	70
BBC World Service grant	88	92
BBC World Service Operating Licence*	214	223
Other service spend	407	436
Total content spend	2,518	2,777
Distribution costs	191	192
Content and distribution support	404	436
General support	161	173
Total service spend	3,274	3,578
Licence fee collection costs	136	119
Other obligations (S4C and Broadband rollout)	75	83
Monitoring	4	5
PSB Group pension deficit reduction payment	63	22
Costs incurred by PSB to generate non-licence fee income	159	205
Restructuring costs	102	37
Total PSB Group expenditure	3,813	4,049
Lease reclassification**	(54)	(54)
PSB Group expenditure***	3,759	3,995

* The BBC World Service Operating Licence includes distribution spend of £33 million (2020: £31 million).

** In order to reflect the full cost of the PSB Group expenditure by service, finance lease interest is included, although it is not included in the Group operating expenditure.

***2020 figure includes over-75s consultation cost of £1.5 million.

Operational report

Our people

To deliver the Director-General's blueprint for a modern, inclusive BBC, one that is both creative and efficient, we need a workforce inspired, encouraged and enabled by its leaders and representative of its audience. This year, faced with the constant challenge of Covid and with the transformational goals we have set ourselves, we have made great progress in developing that workforce and building that modern BBC.

The challenge of Covid

The past 12 months have demonstrated the unique value of the BBC as the world's foremost public service broadcaster and our staff have shown resilience and creativity throughout. We have been committed to supporting every aspect of everyone's working life during the pandemic, and prioritising wellbeing and safety above all else.

Our approach has been agile and flexible from the start and within the first months of lockdown we introduced several major policy changes – covering areas such as expenses, exceptional leave, flexible working, attachments and managing health and attendance – to mitigate the challenges of Covid-19. In each case we worked openly and effectively with the unions.

Our HR Service Centre has provided an unprecedented level of support to staff, handling over 72,000 enquiries in 2020, the vast majority managed remotely.

We've increased our wellbeing support significantly during the past year, with our new Remote GP Service and enhanced online wellbeing resources, including the Academy Mental Health Collection.

In 2020, our Employee Assistance Programme received 4,600 calls from staff, with those looking for support to manage anxiety making up the highest volume of callers.

Our learning and development team, the BBC Academy, developed innovative ways to inspire staff and freelancers. The Lockdown Learning initiative delivered a range of webinars, helping people to learn and develop whilst working from home and reaching over 3,000 people. The leadership development team provided additional support to senior leaders with bespoke sessions and online executive coaching.

As well as access to Academy resources, we have supported the freelance community in many other ways during the pandemic, with thousands accessing the BBC Talent Cloud, a platform and database which helps freelancers find work and provides other guidance and resources.

We were also able to provide financial support to freelancers, either through direct payments for expected bookings which were not received during the initial months of lockdown or through our Covid hardship fund, providing a loan to be offset against future engagements.

The BBC operates in over 70 countries and the pandemic has affected each country in different ways and at different times. We have offered support and guidance to staff across the globe, including additional wellbeing support, information sessions, loans for office equipment, exceptional leave for emergency caring responsibilities and additional paid sickness leave. We have also extended our medical insurance provisions to support those directly affected by the pandemic.

Working remotely has been a challenge for some of our staff, in particular younger employees living in shared accommodation. We have provided logistical and technical support to homeworkers throughout the year.

With more than 85% of us working remotely during the pandemic, our approach to communication was key to making sure that employees did not feel isolated.

We created more regular, more open and less formal ways in which senior leaders and staff could hear from each other during the pandemic and hear about new policies and additional support. These included the all-staff Stay Connected call, which often saw more than 10,000 people take part, and the fortnightly Team Leader calls. Our Ariel brand has also been relaunched as our central internal news source.

We have carried out two work and wellbeing surveys in the course of the year to understand more about how our staff are managing and what support they need.

Our Engagement Index at the BBC rose by 10% to 67% in 2020. In the surveys, 77% of our staff said they feel connected to their colleagues despite the Covid-19 challenges and 73% said they had the support they needed. Over two-thirds of employees feel they are managing their work-life balance effectively in spite of the challenge of working remotely, home schooling and caring responsibilities.

At the start of lockdown we agreed with the joint unions to postpone the annual pay discussions. The BBC faced significant financial pressures due to the pandemic (a reduction in forecast commercial revenue, the delayed collection of TV licences from the over-75s and the effects of Covid on production costs). As a result, we proposed a pay freeze for all staff for a year, which

was accepted given the exceptional circumstances created by the pandemic.

Early on in the period of lockdown we realised that there were potential lessons to be learnt and benefits to be gained from the enforced new ways of working. In spite of the many restrictions, we were able to protect much of the scale and scope of our output and it quickly became clear that working outside a traditional office setting could be considered an integral part of the BBC's plans to transform the workforce and workplace in the future.

During the past year work has started on the development of a long-term vision for simpler, flexible working practices within a leaner, modern BBC. Our progress to date on that work and what it means for our people is described in the next section.

A transformed and modern organisation

This year we have aligned our strategic people priorities to the new Director-General's ambition to create a transformed, modern organisation with a truly inclusive and diverse workforce. We have three priorities to support that ambition – building an inclusive culture, reshaping the BBC and creating a world-class HR function.

An inclusive culture

In January 2021, we published our three-year Diversity and Inclusion Workforce Plan (available at: bbc.co.uk/diversity/). This plan will deliver an inclusive culture and supports our commitment to create a 50:20:12 BBC. That means a gender-balanced organisation, with at least 20% black, Asian and ethnic minority staff and at least 12% disabled staff. It also commits us to increasing the number of LGBTQ+ staff and the number of staff from more diverse socio-economic backgrounds.

The plan was informed by a rigorous analysis of the culture of the BBC with a comprehensive consultation process, engaging people from entry-level positions to senior leaders, as well as external stakeholders.

To create an organisation where people feel they can do their best work and meet their career aspirations, we have introduced a new approach to performance and development. The new framework, myConversation, was launched in February. It sets out a commitment that every employee will have two focused conversations with their team leader at fixed points every year, to discuss their goals, feedback and career development.

We have also introduced a Senior Leader Index, a framework to measure leadership performance and to support senior leaders to develop and improve.

Operational report

Our people *continued*

The Index measures engagement, diversity and inclusion, and the quality of performance and development conversations and allows us to value and grow leadership capability.

We are also building a more comprehensive programme of career development for all staff. Our plans focus on three areas – support for individuals, support for team leaders and the creation of more cross-divisional opportunities and greater mobility.

The first new cross-divisional initiative, the 80/20 programme, was piloted in November. This enables staff to apply to work for 20% of their time in another area to share and grow their skills. Over 400 employees applied for one of the initial 42 pilot placements.

All of these initiatives require access to inspirational and extensive learning resources, something we can guarantee through the BBC Academy.

This year the Academy launched its new learning experience platform – learn@BBC – curating content from different sources and encouraging users to take control of their own learning journey. The Academy has reached its initial target of 30% of unique staff logins to learn@BBC.

The Academy has also established the Learning Unlocked brand this year, a permanent twice-weekly skills webinar for staff and freelancers, and created Safeguarding Impartiality, a programme of training addressing one of the Director-General’s four key priorities.

All of our cultural and developmental work this year is based on a clear articulation of what working at the BBC means – what to expect from the organisation and what the BBC expects in return.

Reshaping the organisation

The programme of culture change described above is underpinned by a radical process of transformation within each of the BBC’s divisions, introducing bold, long-lasting initiatives and structural innovation, creating a leaner and simpler organisation and ensuring every area meets the 50:20:12 targets.

In May 2020, we launched a voluntary redundancy (VR) programme, aimed at both easing the financial pressure on the BBC caused by the pandemic and also at kick-starting that transformation process.

During the active period of the VR process we provided around 2,200 individual quotes, and directly advised 1,500 colleagues.

The combined impact of the VR process and significant change programmes in

our News and Nations divisions have reduced our public service EFT headcount by 1,239 by 31 March 2021. We have plans for additional significant headcount reductions over the next five years.

Central to every division’s vision is new talent, both those joining the BBC at the start of their careers and those looking to develop into new, more senior roles. This year we announced an increase to the number of apprentices from the current number of c.290 to 1,000 by 2025.

This commitment is both for new hires and staff apprenticeships and we will offer people access to experience across the BBC. We will ensure that every apprentice who makes the grade will either have a continuing job or will be competent to work as a qualified member of the freelance community.

In March 2021, with the Across the UK programme, we announced far-reaching plans to transform the BBC into an organisation of several powerful creative hubs. Given the scale and reach of the expected moves, and the ongoing challenges of Covid restrictions, we have designed a dedicated system of support for employees relocating.

World-class HR

Delivering our ambitions to transform the workforce also depends on an agile, proactive and easy-to-use HR function. This year we have paved the way to meet these challenges, reforming and streamlining HR further and simplifying our governance and approvals processes.

Our record on resolving pay cases continues to improve, and we have now closed a total of 1,331 pay cases since 2017, with only seven active formal pay cases at the time of publication. This progress was acknowledged in the report published in October 2020 by the Equality and Human Rights Commission into pay at the BBC.

We welcome the fact that the Commission made no unlawful findings against the BBC and recognised that there have been significant improvements to BBC pay practices in recent years. We also acknowledge we must continue to lead the way on pay transparency and fairness and that there are areas we need to improve. We accepted every one of the report’s recommendations and continue to implement our programme of pay reform including enhanced training, new tools to support pay decision-making and improvements to record keeping.

Our Service Centre has been exceptional in its handling of a constant high level of enquiries, averaging 3,400 a week with the immediate-resolution rate at 95% or higher. Our contingent workforce team

supported c.12,000 individual freelancers in 2020 with over 100,000 engagements.

We have designed a new operating model, identifying where we can simplify and remove duplication with a blueprint that clarifies every step of HR support from the point of entry to specialist advice and strategic project partnerships.

We are transforming our approach to recruitment, a key driver to support our diversity and modernisation, and we’re strengthening and simplifying our approach to redeployment and to talent and succession planning, focusing on the need to attract and retain the best internal and external talent.

The BBC and its workforce is crucial to the UK’s creative success. The structural reforms we have introduced, and will continue to introduce, will make us a leaner, simpler, fairer, more diverse and more inclusive organisation. The support for staff during the pandemic has informed the way we will work in future and helped us to make the BBC an even better place to work, and provide even greater value for the licence fee payer.

Human rights, modern slavery, anti-bribery

We are committed to respecting the human rights of all those who work for or with us. Our Terms of Trade require any suppliers we work with, and any sub-contractors they use, to adhere to the codes of practice published by the Equality and Human Rights Commission and the Equality Commission Northern Ireland. In addition, suppliers, and sub-contractors, are required to abide by our Code of Ethical Policy. The full code can be found here: downloads.bbc.co.uk/supplying/pdf/BBC_Ethical_Policy.pdf

We recognise the need to prioritise tackling the most severe human rights abuses, including modern slavery. We abide by the Modern Slavery Act 2015 and publish our Modern Slavery Statement in accordance with this. The full statement is available at: downloads.bbc.co.uk/aboutthebbc/reports/reports/modern-slavery-statement-2021.pdf

We are committed to a zero-tolerance approach to bribery and corruption. We expect all of those representing the BBC to abide by the BBC’s Anti-Bribery Code of Conduct. The full code can be found here: downloads.bbc.co.uk/aboutthebbc/insidethebbc/howwework/policiesandguidelines/pdf/bbc_anti_bribery.pdf

Data tables

On the following pages, we provide further data to support the information reported in this section.

Diversity and inclusion: all staff and leadership (on 31 March 2021)

Workforce	31 March 2021	Target
Women (all staff)	48.6%	50%
Women (leadership)	46.1%	50%
Black, Asian and Minority Ethnic (all staff)	15.9%	20%
Black, Asian and Minority Ethnic (leadership)	12.6%	20%
Disability (all staff)	9.0%	12%
Disability (leadership)	8.2%	12%

Total average headcount 2020/21 (equivalent full time)

	2021	2020
UK Public Service Broadcasting	18,977	19,572
BBC Studios	2,723	2,672
Other commercial businesses	519	505
Group total	22,219	22,749

Within the averages, above 2,998 (2020: 3,085) part-time employees have been included at their full-time equivalent of 1,923 (2020: 1,971). In addition to the above, the BBC employed an average full-time equivalent of 1,067 (2020: 1,372) persons on a casual contract.

Career Path Framework

Employee roles are mapped across 27 job families and seven career bands.

BBC Group EFT/Headcount by CPF Band (excluding Performing Groups, Trainees and Apprentices and Non-CPF).

CPF Band	EFT		Headcount	
	EFT	EFT (%)	Headcount	Headcount (%)
A	274	1%	349	2%
B	2,165	12%	2,340	12%
C	6,175	33%	6,628	34%
D	6,382	35%	6,778	34%
E	2,115	11%	2,224	11%
F	849	5%	870	4%
FP	98	1%	109	1%
SL	319	2%	321	2%
Total	18,378	100%	19,619	100%

UK senior leader headcount by salary band (PSB only)

Salary band	2020/21 Actual	2019/20 Actual
£50,000 – £99,999	42	44
£100,000 – £149,999	100	103
£150,000 – £199,999	70	73
£200,000 – £249,999	22	23
£250,000 – £299,999	4	3
£300,000 – £349,999	1	5
£350,000+	2	2
Total*	241	253

* Total excludes BBC Board members and pension directors

Non-Financial Reporting Information (NRI) Statement

We acknowledge the non-financial reporting requirements of the Companies Act 2006 and have disclosed relevant associated information throughout the strategic report. For ease of reference, information relating to the five matters covered by the regulation can be found on the following pages: environmental sustainability (page 60); our people (pages 51 to 55); human rights, modern slavery, anti-bribery (page 52). Further information can also be found in our business model (page 73), our principal risks (page 100) and our non-financial performance (throughout the strategic report, pages 10 to 71).

New skills and new connections

The 80:20 experience

80:20 gives employees the chance to develop their career and learn new skills by joining another part of the organisation for 20% of their working week. Software engineer Hannah Billingsley-Dadd was one of the first to take advantage of the new scheme, working as an online journalist.

“As a developer on the News app, I wanted to do an 80:20 placement in the Wales Digital News team to learn how content is made and the steps editorial teams take to engage audiences. I was given the opportunity to pitch and write articles, interview the public and create social media posts and now have a better understanding of the editorial workflow and the nuances involved in being a BBC journalist.”



Operational report

Our people *continued*

Spend on on-air roles*

	2020/21		2019/20		Variance £000s
	Spend £000s	Volumes	Spend £000s	Volumes	
Less than £40,000	33,503	21,538	40,750	26,993	(7,247)
£40,000 – £100,000	64,739	1,092	69,445	1,139	(4,707)
£100,000 – £150,000	12,371	100	12,731	103	(360)
£150,000 – £500,000	17,045	70	17,908	73	(863)
£500,000 – £1m	-	-	726	1	(726)
£1m – £5m	2,497	2	3,113	2	(615)
Total	130,155	22,802	144,673	28,311	(14,518)

* An individual is deemed to have an on-air role where they have significant (i.e. 80% or more) on-air responsibilities. During 2020/21, spend on on-air roles represented 9% of total internal creative content spend (2019/20: 10%).

Severance payments

Our redundancy policy is one month's pay for each year of service up to a maximum of 12 months' pay (for those who joined before January 2013 it is a maximum of 24 months' pay). Employees must have two or more years' continuous employment on cessation to be eligible for payment. We have maintained a cap on redundancy and severance payments of £150,000. Where redundancy pay is paid, notice is served. If an individual wishes to leave earlier than the end of their notice period, they must waive the remaining notice period and they do not receive payment in lieu.

In 2020/21, we paid two payments in lieu of notice (PILON) – one to a member of staff who (due to their health and the Covid-19 pandemic) was unable to travel to resume their work in the UK and their employment ended by agreement; and a second where we paid redundancy pay and PILON where, following a transfer of an undertaking into the BBC, the individual did not relocate and they left by reason of redundancy.

Payment band	2020/21		2019/20	
	Spend £000s	Volumes	Spend £000s	Volumes
Under £10,000	364	56	119	19
£10,000 – £50,000	10,381	336	2,928	103
£50,000 – £75,000	15,310	245	3,949	63
£75,000 – £100,000	21,807	251	5,284	61
£100,000 – £150,000	26,649	218	11,159	85
Over £150,000	0	0	0	0
Total	74,511	1106	23,439	331

BBC Academy and BBC Studios learning and development

Reach	2020/21
Total training completions*	64,593
BBC staff who completed one or more course	88%
Total learning and development hours	116,807
Number of learning and development days per EFT	0.88
Value for money	2020/21
Training delivery spend (£m)**	£10.4
Learning and development cost per EFT***	£548

Training data and EFT figures are BBC-wide, including PSB, BBC Studios and other commercial subsidiaries.

* Total individual face-to-face, virtual classroom and online completions. In 2020/21, due to Covid-19, the majority of completions were virtual classroom or online.

** Total BBC Academy and BBC Studios training delivery spend excluding major projects.

*** Total BBC Academy and BBC Studios training delivery spend divided by total EFT.

Information provided in line with the Trade Union (Facility Time Publication Requirements) Regulations 2017 – schedule 2 (1 April 2020 – 31 March 2021)

We have continued to work closely with our recognised trade unions in the last 12 months, managing the challenges posed by the pandemic and the strategic, transformational programmes detailed in this section. We continue to value and build on our positive and constructive relationships with our unions. No strike action was taken in 2020/21.

As part of the Trade Union (Facility Time Publication Requirements) Regulations 2017, public authorities are required to report information about facility time taken by trade union officials for a 12-month period. (Facility time refers to the time taken for our recognised trade unions to represent members both individually and collectively in a range of issues across the BBC.) This is detailed in the table on the following page.

Relevant union officials

	2020/21
Number of union officials	328 (EFT: 320)
Percentage of time spent on facility time	Number of employees
0%	0
1% – 50%	321
51% – 99%	0
100%	7*
Total cost of facility time	£730,011
Total eligible PSB paybill	£1,249m
Percentage of total paybill spent on facility time	0.06%
Paid trade union activities	
Time spent on paid trade union activities as a percentage of total paid facility time hours	20%

* There were seven full time union representatives (5.8 EFT)

Volume of internal complaints

Complaints made and investigated

	2020/21	2019/20
Bullying and harassment	62 formal cases	92 formal cases
Grievance complaints notified either direct to HR, via a grievance being raised, or via the confidential bullying and harassment helpline.	<ul style="list-style-type: none"> — 4 sexual harassment — 58 bullying and harassment — 48 closed — 9 ongoing — 5 withdrawn Average time to close case: 84 days	<ul style="list-style-type: none"> — 10 sexual harassment — 82 bullying and harassment — 65 closed — 16 ongoing — 11 withdrawn Average time to close case: 77 days
Whistleblowing cases	22 cases in total (a range of issues covering safety, theft, fraud):	39 cases in total (a range of issues covering safety, theft, fraud):
Whistleblowing allegations are received either via Expolink, who manage an independent whistleblowing hotline on our behalf, via senior management including a designated non-executive director, or directly to the Investigations teams.	<ul style="list-style-type: none"> — 5 upheld — 16 unsupported — 1 ongoing 	<ul style="list-style-type: none"> — 5 upheld — 21 unsupported — 13 ongoing

Raising a concern at the BBC

The majority of concerns raised by staff will be addressed by the BBC Grievance Policy or the BBC Bullying and Harassment Policy.

Concerns should be raised, where possible, directly to line management, however support to take things further can also be provided directly by an HR Business Partner, or via the Bullying and Harassment helpline and the Care First support line and website.

Whistleblowing – Whistleblowing allegations, also known as ‘Protected Disclosures’, can be made by anyone

with genuine concerns about serious malpractice at the BBC, which are believed to be in the public interest to disclose.

Whistleblowing is governed by the Public Interest Disclosure Act and covers matters that fall under the following five specific strands:

- Criminal offence(s)
- Failure to comply with legal obligations
- A miscarriage of justice
- Endangering the health and safety of an individual
- Damage to the environment

The BBC Protected Disclosure (Whistleblowing) Policy enables the anonymous reporting of serious allegations in an appropriate and effective way, including:

- Via the Corporate Investigations Team
- Via the Director of Safety, Security and Resilience
- Via the Divisional Director of Quality, Risk and Assurance
- Via our external independent third-party provider Navex Global, either online or through their dedicated reporting line available in 43 different languages.

If an allegation relates to a member of the BBC Board or Executive Committee, it can also be reported directly to the nominated non-executive director responsible for this area, Nicholas Serota.

If a concern relates a potential breach of BBC Editorial Policy, it should be reported directly to the Director of Editorial Policy and Standards.

Operational report

BBC Pay Gap Report 2020/21

Introduction

In 2017 we published the first BBC Gender Pay Gap report, setting out the difference in hourly pay between men and women across BBC Public Service Broadcasting. Since then we have seen our median pay gap reduce every year, and there has been another substantial reduction this year from 6.2% to 5.2%.

BBC Public Service Broadcasting median pay gap

	Mean	Median
2021	5.0%	5.2%
2020	6.3%	6.2%
2019	6.8%	6.7%
2018	8.4%	7.6%
2017	10.7%	9.3%

Last year we published our gender data within the framework of a wider Pay Gap Report, where we also reported our pay gaps for black, Asian and minority ethnic staff, disabled staff, LGBTQ+ staff and those working part time. We continue to publish those figures this year along with additional data on pay gaps by career band and by levels of pay (split into four quartiles) for all characteristics.

The BBC's gender pay gap is significantly lower than the national average median gap of 15.5%, and we compare strongly too with others in the media industry.

Our black, Asian and minority ethnic pay gap remains close to 0%.

This year we have announced ambitious targets to create a 50:20:12 BBC within the next five years – a gender-balanced organisation, with at least 20% black, Asian and ethnic minority staff and at least 12% disabled staff. This strategy also commits us to increasing the number of LGBTQ+ staff and the number of staff from more diverse socio-economic backgrounds.

This year's data shows that we still need to improve the representation of black, Asian and minority ethnic staff amongst our leadership community as well as the number of female leaders. We believe our new 50:20:12 strategy will achieve this both at Group and divisional level, and will achieve greater diversity across all career bands, and in so doing will improve our pay gap figures even further.

Pay gaps

A pay gap is the difference in average gross hourly earnings between two defined categories of employees – for example, female and male employees for the gender pay gap or disabled and non-disabled employees for the disability pay gap. It is based on salaries paid directly to employees before income tax and social security contributions are deducted.

The following sections examine the pay gaps for BBC public service employees in the UK, excluding Northern Ireland, for the following specific categories:

- Female and male employees
- Black, Asian and ethnic minority employees
- Disabled employees
- LGBTQ+ employees

Gender pay gap

The median gender pay gap at the BBC has fallen again to 5.2% from 6.2% last year and from 9.3% in 2017. The mean gender pay gap has also reduced to 5.0% from 6.3% last year and down from 10.7% in 2017, when we first published our gender pay gap.

For the third year running we have conducted a Fair Pay Check process where the pay of every individual is reviewed against their job pay range (bands A to F) to ensure they are positioned appropriately within the range.

Our current overall gender pay gap median (5.2%) compares well with the industry and the gender pay gap is lower than the organisation's 5.2% at each career level in the BBC, with the exception of band A.

This table breaks down the median gender pay gap across our seven career bands

	Pay gap
A	6.5%
B	-1.9%
C	1.9%
D	1.1%
E	2.3%
F	2.8%
SL	-4.3%

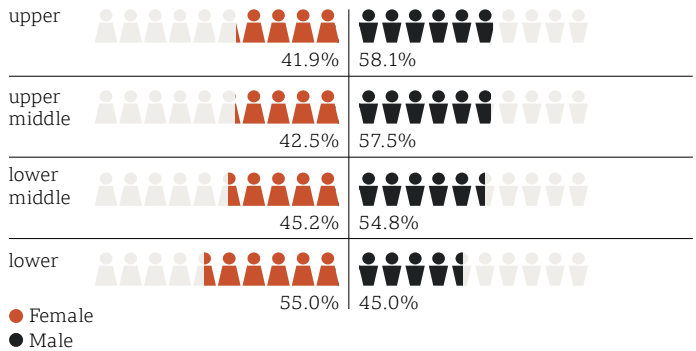
Pay split by quartile

In line with statutory requirements, the gender pay and workforce figures shown in this report are for BBC Public Service Broadcasting staff based in England, Scotland and Wales. The gender pay gap including Northern Ireland is 5.5% (median) and 5.2% (mean).

BBC Studios reports on its gender pay gap separately as it has over 250 employees, and therefore is not included in this report.

When reviewing our pay gaps, we draw up a list of our employees' earnings – from the highest to the lowest – and split it into four even groups, or quartiles. The graph below shows the proportion of women and men in each group.

Gender staffing split by quartile



Black, Asian and minority ethnic pay gap

The median pay gap at the BBC for black, Asian and minority ethnic staff is 0%. The mean pay gap is 3.3%, both figures representing a slight increase from last year.

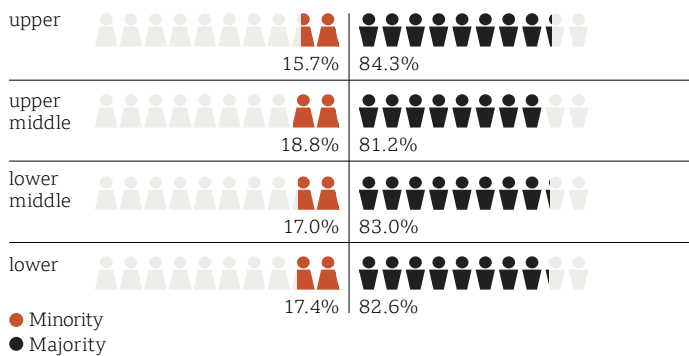
	BAME Mean	BAME Median
2021	3.3%	0.0%
2020	3.0%	-0.3%
2019	3.2%	-1.1%
2018	4.0%	-1.1%
2017	5.7%	0.4%

The table below shows the median pay gaps for our black, Asian and minority ethnic employees for career band. The gaps for each band are all comfortably under 0% and for our leadership bands (E and above) the number of staff has increased and the pay gap has improved.

	Pay gap	BAME staff
A	-5.1%	96
B	-2.6%	298
C	-4.4%	1,052
D	-4.2%	898
E	-4.1%	244
F	-7.2%	77
SL	-	19

We have now committed to a BBC with at least 20% black, Asian and ethnic minority staff by 2026 and we expect to reach 16% within the next 18 months.

BAME staffing split per quartile



The following table breaks down black, Asian and minority ethnic staff into four specific categories of ethnicity. This breakdown shows the pay gap for black employees is still noticeably higher than for the other categories of ethnicity at 6.8%, although this is an improvement from last year's figure of 6.9%.

	BBC 2020
Asian	-0.9%
Black	6.8%
Mixed	3.4%
Other	-7.2%

Disability pay gap

Our median disability pay gap at the BBC is 4.0% and the mean at 5.6%.

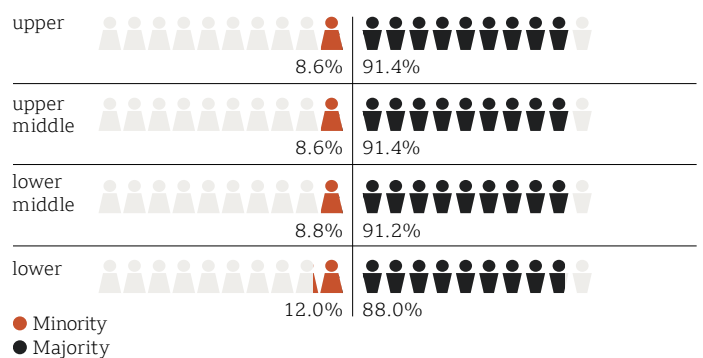
	Disability Mean	Disability Median
2021	5.6%	4.0%
2020	4.9%	3.6%
2019	4.8%	3.1%
2018	4.9%	4.0%
2017	5.2%	3.3%

The following table shows our median disability pay gap by BBC pay band where we have more than 20 employees with a disability in the band.

	Pay gap	Staff with a disability
A	5.0%	65
B	2.5%	209
C	2.0%	487
D	2.3%	446
E	-0.3%	138
F	4.3%	71
SL	-	18

As with the previous categories, we have used the four even pay quartiles to show the proportion of disabled employees in each group.

Disability staffing split per quartile



LGBTQ+ pay gap

Both the median and the mean pay gaps for our LGBTQ+ employees have increased this year, although both are still under 3.0%.

	Mean	Median
2021	2.5%	2.7%
2020	-0.3%	0.8%
2019	-0.7%	0.7%
2018	n/a	n/a
2017	n/a	n/a

The following table shows our median LGBTQ+ pay gap by BBC pay band where we have more than 20 LGBTQ+ employees in the band.

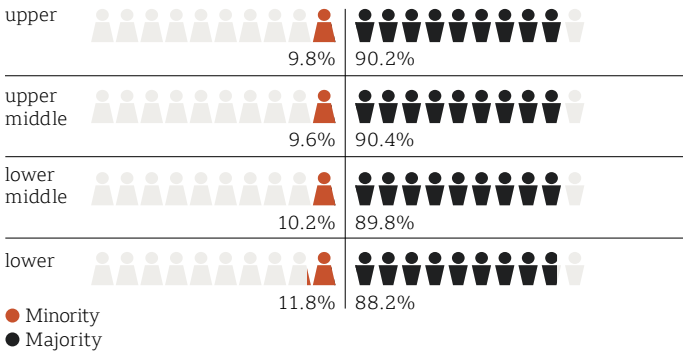
	Pay gap	Staff identified as LGBTQ+
A	5.8%	53
B	6.4%	169
C	2.5%	470
D	0.4%	481
E	-2.4%	136
F	-3.1%	59
SL	-0.5%	22

Operational report

BBC Pay Gap Report 2020/21 *continued*

Using the four even pay quartiles, this table shows the proportion of employees identifying as LGBTQ+ and those who do not.

LGBTQ+ staffing split per quartile



Overview

Pay gaps 2020/21 for all five categories

This table summarises the headline pay gap figures for the four categories covered in detail in the report as well as the category for part-time employees.

	Median 2021	Mean 2021	Median 2020	Mean 2020
Gender	5.2%	5.0%	6.2%	6.3%
BAME	0.0%	3.3%	-0.3%	3.0%
Disability	4.0%	5.6%	3.6%	4.9%
LGBTQ+	2.7%	2.5%	0.8%	-0.3%
Part-time	1.6%	2.3%	2.6%	3.9%

Additional payments at the BBC

BBC Public Service Broadcasting does not pay bonuses. Licence fee-funded discretionary bonuses for senior management and executives stopped in 2009.

The statutory requirements for reporting on gender pay include a 'bonus gender pay gap'. In line with that guidance, we calculate the figures below on our voucher recognition scheme and long-service awards, although we do not consider these to be bonus payments. The voucher-based recognition scheme allows staff in bands A to F to be rewarded for exceptional performance.

During the year 3,575 staff received vouchers, with the median amount being £200. 19 staff received long-service awards and the average payment was £4,572.

This year, we are again voluntarily publishing details of black, Asian and minority ethnic staff in receipt of the voucher recognition scheme.

The proportion of female staff receiving a payment was 48%, whilst the proportion of men was 52%. The proportion of black, Asian and minority ethnic staff receiving a payment was 16%.

We expect this number to vary year-on-year, depending on the recipients, but we continue to monitor it to ensure staff are being rewarded fairly.

	Mean	Median
Gender bonus gap:	9.7%	0.0%
BAME bonus gap	7.6%	0.0%
Disability bonus gap	14.0%	0.0%
LGBTQ+ bonus gap	-8.1%	0.0%

Why the gender pay gap is not the same as equal pay

Nationally, one of the main reasons for the gender pay gap is that more men are likely to hold senior positions.

What is the difference between the gender pay gap and equal pay?

The gender pay gap is not the same as equal pay. Ever since the Equal Pay Act of 1970, it has been illegal to pay different amounts to men and women doing the same work, unless there is a 'genuine material factor' for the difference.

The gender pay gap measures the difference in the hourly pay of all men and women in an organisation, and is expressed as a percentage of male employees' hourly pay. It is reported on a mean and median basis.

The mean is the overall average of all employees' salaries and can therefore be skewed by any extremely high or low salaries. The median involves listing all salaries in order, from lowest to highest, and picking the salary in the middle.

What does this report include?

The BBC's Pay Gap Report sets out the difference in hourly pay between men and women, on both a mean and median basis. As before, we have included voluntary disclosures of other pay gaps at the BBC. Statutory calculations and results have been assured by the BBC's Internal Audit team.

This report provides both the statutory disclosures required of BBC Public Service Broadcasting, as well as further context around gender pay at the BBC. BBC Public Service Broadcasting for staff based in England, Scotland and Wales includes the World Service but excludes our commercial subsidiaries, BBC Studios, BBC Global News, BBC Studioworks, Children in Need and Media Action.

We have included data for people on staff contracts (both permanent and fixed-term). This includes our on-air presenters who have BBC staff contracts, but not presenters on freelance contracts.

As in previous years, the BBC also excludes from its pay gap reporting agency workers who were engaged full-time for the BBC but employed through third-party agencies. This is because they will be included in the Pay Gap Report submitted by the agency that employs them.

Consultations

The BBC's Charter requires the BBC Board "to have regard to the benefits of consultation with interested persons" as part of our commitment to openness, transparency and accountability and is a key element in our engagement with stakeholders.

In 2020/21, we published the outcome of a consultation to amend the BBC's Complaints Framework; ran consultations in each of the Crown Dependencies on age-related TV licence policy; and opened a Public Interest Test consultation on the return of BBC Three to linear TV.

Consultation on amendments to the BBC's Complaints Framework

We reported last year that the BBC had consulted on several proposed changes to the BBC's Editorial and General Complaints Procedures.

These changes were aimed at providing greater transparency around the way we explain and communicate our decisions.

In May 2020, the BBC Board approved the proposed changes and a revised Complaints Framework was published which can be found here: bbc.com/aboutthebbc/reports/consultation/complaints-framework-amendments.

Consultation on age-related TV licence policies in the Bailiwick of Jersey, the Bailiwick of Guernsey and the Isle of Man (the Crown Dependencies)

Between July and September 2020, the BBC held consultations in each of the Crown Dependencies on what age-related TV licence concessions should be in place for older people. This followed requests from the Governments of each Crown Dependency for the UK Government to extend the BBC's power to determine a TV licence concession for older people in each Crown Dependency.

By convention Crown Dependency residents are treated with parity to those in the UK in TV licensing matters. The consultations therefore proposed that the BBC fund a similar concession for older people in each of the Crown Dependencies as the UK so that all licence fee payers are treated in the same way.

BBC Three's award-winning comedy This Country. Earlier this year we held a consultation on the return of BBC Three to linear TV as part of a wider Public Interest Test



Having considered feedback from the consultations, in October 2020 the BBC Board announced its decision to fund TV licences for the poorest older pensioners in Guernsey, Jersey and the Isle of Man from 1 January 2021. In making its decision the Board used the same criteria as for the UK decision – fairness, financial impact and feasibility.

Consistent with the UK decision, the BBC will not make assessments about individual ability to pay as the new schemes use the Crown Dependencies existing welfare criteria to determine eligibility.

The BBC Board's decision, and the consultation feedback, can be found here: bbc.com/aboutthebbc/reports/consultation/age-related-tv-licence-policy-cd.

Public Interest Test consultation on the return of BBC Three to linear TV

In March 2021, the BBC announced that BBC Three would return as a broadcast TV channel as well as an online destination. As set out

in the BBC's Annual Plan 2020/21, the move is part of the BBC's drive to deliver more value to audiences. Using both a broadcast channel and BBC iPlayer in tandem will help grow our offer and deliver more value to younger audiences. It will also deliver greater public value by further increasing the diversity and creativity of our output and build on the strengths of BBC Three's online performance.

As the broadcast TV channel is for these purposes a new UK Public Service it automatically required a Public Interest Test to assess its public value and market impact.

To give stakeholders an opportunity to comment, the BBC opened a consultation in March 2021.

In June 2021, the BBC Board approved the BBC Three Public Interest Test. Details can be found here: bbc.co.uk/aboutthebbc/reports/consultation/bbc-three-channel-public-interest-test-consultation. The proposal has been submitted to Ofcom to carry out its Competition Assessment and final determination.

Operational report

Environmental sustainability

The BBC has a leading role to play in our industry in understanding climate change and what's needed to transition to Net Zero, providing solutions to reduce our carbon emissions.

Production

The BBC has been employing sustainable practices for many years. In response to the growing global pressure to deliver on carbon emissions targets and the UK's legislation to achieve Net Zero by 2050, the BBC is now increasing our ambition and action in tackling the impact of our own operations on climate change.

The BBC continues to play an active and prominent role in the collaborative pan-industry BAFTA Albert Consortium and Directorate, which originated out of the BBC a decade ago. The aims of the Consortium are to reduce the negative environmental impacts arising from TV production and promote positive action to tackle climate change behind the camera. This year the BBC has played a key role in helping to establish new Consortium groups for News and Sport to work with the industry to reduce carbon emissions in those areas of production.

The BBC has committed to ensure all in-house production from both public service and BBC Studios will be Albert Certified. Despite the pandemic and challenges faced over the past year the BBC surpassed its targets for Albert Certification, as 100% of BBC Studios TV productions completed a carbon footprint and 98% managing to decrease carbon emissions by using BAFTA Albert Certification's carbon action plans.

BBC Studios continues to produce content that portrays sustainable behaviour on screen as well as pioneering ground-breaking innovation off screen. *Winterwatch* was the first large scale outside broadcast to rely solely on hydrogen and battery-powered generators to power the shoot for an entire programme.

We are proud of our production teams and their innovation over the last year, who managed to keep sustainability firmly in mind whilst dealing with the disruption of the Covid-19 pandemic.

BBC Studios merchandise has focused heavily on using sustainable materials and packaging. The DVD business won a British Association for Screen Entertainment Award in 'Innovation', for its ground-breaking sustainable packaging first used for *Seven Worlds, One Planet*, and for its leadership of the packaged media industry for video, music and games.

TCFD

The BBC Group is to adopt the Task Force on Climate-related Financial Disclosures (TCFD) Framework in order to embed sustainability throughout the organisation.

Aligning with the TCFD recommendations is a crucial next step in the BBC's sustainability and environmental plans.

The Corporation is introducing TCFD reporting which requires identifying and assessing the climate-related risks and opportunities that could impact the organisation in the future.

The move signals a significant change to the oversight and management of climate change impacts within the BBC with all public service and commercial entities signing up to TCFD and aligning to one collective sustainability strategy.

We are reviewing our alignment with the recommendations of the TCFD framework and recognise some of the key steps we need to undertake. The BBC needs to respond to climate change and ensure we are contributing to the UK's Net Zero transition to a low-carbon economy. We have summarised our progress to date in this section and will continue to assess and align over the coming reporting periods.

Governance

The Audit and Risk Committee (ARC) is responsible for reviewing and maintaining oversight of the BBC's corporate governance and risk management. The ARC has highlighted the area of climate change as an emerging risk for the BBC and has supported the work this year to review material climate-related risks and opportunities. The outputs of the assessment were reported directly to the ARC for oversight and feedback. The ARC ensures a top-down oversight of climate change and supports the alignment to the TCFD recommendations. There is also regular reporting on risk directly to the main Board.

At a management level, the Sustainability Steering Group (SSG) consists of members of the senior leadership including the Chief Financial Officer, Director of Sustainability and Director of Quality Risk and Assurance. This group is responsible for reviewing progress against the BBC's sustainability strategy and management of climate-related risks. Meeting monthly, the SSG will review performance against key metrics and targets and focus specifically on the capture of climate-related opportunities. We will also further formalise and enhance the effectiveness of our reporting structures around climate-related risks and opportunities to the Board and Executive Committee.

Our future business planning and investment processes will take into consideration impact on the environment as well as contribution to our Net Zero ambition.

Strategy and risk management

This year, we have undertaken an assessment of the material climate-related risks and opportunities to our business. The table across the page highlights the outputs from our risk identification and materiality assessment as well as how we understand these risks and opportunities to impact the BBC.

The process we followed to identify the significant climate-related risks and opportunities involved three key steps: identification, engagement, assessment. Firstly, a comprehensive list of climate-related risks and opportunities relevant to the BBC and media sector was developed. Secondly, we held multiple interviews with relevant departments and business divisions across the BBC to gain insight and input on the impacts which are relevant and how they would impact the BBC. Lastly, using our enterprise risk management framework, we assessed each identified risk to determine our most material risks and opportunities.

Next steps in 2021/22 will be to embed the identified impacts into our enterprise risk management framework and develop the impact mitigation and management strategies to build our resilience. In the future, we will also look to do further modelling on the financial impact of these risks.

Metrics and targets

We are committed to setting a Net Zero target which ultimately means reducing the greenhouse gas emissions produced by the BBC to the absolute minimum and balancing any remaining emissions by removing the exact same amount from the atmosphere. In order to understand how to achieve this, we are currently in the process of calculating our full scope 1, 2 and 3 emissions to establish our baseline carbon footprint.

We are also committed to reducing our wider environmental impact including reducing our energy use, waste creation and improving recycling and the environmental impact of our programmes and our travel footprint. To see our current emissions reporting covering our scope 1 and 2 emissions, please see the table on the next page.

Material risks and opportunities

Transition Climate-related risks	Physical Climate-related risks	Climate-related opportunities
Credibility and reputation risk due to a mismatch of our production content and our internal action on climate change	S Extreme weather events causing damage to infrastructure or asset loss	L Working with the media industry to innovate on climate change through educating and reducing the industry's impact M
Limited access to capital to implement emissions reductions initiatives	S Extreme weather events causing disruption to service through delays to production and interruption to content delivery	L Shifting audience preferences creating new demand for content and services M
Inappropriate investment decisions made aligned to climate action due to the short payback requirements imposed on investments	S	Opportunity to diversify business activities due to shifting audience preferences M
Increased costs associated with external carbon pricing	M	Opportunity to influence the supply chain within the media industry to be more sustainable M
Inability to influence suppliers and partners in sustainability and climate-related decisions	S	Opportunity for our commercial entities to capture new market opportunities through innovation in climate response M
		Adapting transport uses and business travel to reduce emissions footprint S
		Reduce the energy intensity of media production and distribution process S

Key: **S** = short term, **M** = medium term, **L** = long term. The time horizons used are: Short term: next 3 years (2021-2023); medium term: 12 years (2024-2035); long term: 15 years (2036-2050).

Net Zero

In addition to the adoption of TCFD reporting, the BBC is developing its Net Zero strategy that is aligned to the Science-Based Targets Initiative. The organisation's full footprint on the environment and baseline will be published later in 2021 with specific science-based climate targets detailing the BBC's path to reaching the overall target of Net Zero greenhouse gas emissions for its direct operations before the end of the decade (2030). These targets will be ratified by the Science-Based Targets Initiative.

Sustainable culture

The BBC Academy's internal sustainability training continued during 2020/21 with trainer-led courses delivered to colleagues online. These reached over 1,000 members of staff from different BBC departments across the UK and overseas. These courses,

Panorama: Britain's Wild Weather documented the serious impact of climate change

together with bespoke workshops for teams, consolidated staff understanding of climate change science and the BBC's environmental targets, and inspired staff actions by sharing best practice in sustainable production and other green ways of working. Staff engagement with environmental issues was enhanced with internal comms campaigns and other online events and activities.

Sustainable technology





We have published white papers on the energy use of BBC TV and Radio services to widen industry knowledge on the impacts of scope 3 emissions; we have collaborated with suppliers to improve the energy efficiency of radio transmission – reducing energy consumption by over 5GWh in three years; and are collaborating with other UK broadcasters on a consistent approach to supply chain emissions reporting.

The BBC is a founding member of DIMPACT, which includes 13 other media companies, and is developing an online tool to calculate the carbon emissions of distributing and consuming digital media content. It builds on BBC Research and Development's earlier collaboration with the University of Bristol.



Operational report

Environmental sustainability *continued*

Greener Broadcasting BBC Targets and Measures	Targets/Measures by 2022 (baseline 2015/16)	Progress 2020/21 vs 2015/16
 CO ₂ e	Reduce 24% ¹	Reduced by 79%
 Energy	Reduce 10%	Reduced by 1%
 Waste	Reduce 10%	Reduced by 56%
	Recycle 75%	Recycled 41%
	Zero waste to landfill	Waste to landfill 6% – The BBC is working on plans to meet the target of not sending any waste to landfill by 2022.
No Single Use Plastic (SUP) by 2020	Measures are in place to ensure SUP has been eliminated from BBC operations; however, the inevitable impact from Covid has hampered efforts to completely remove SUP. For health and safety reasons, the use of certain SUP products has continued, but as soon as Covid restrictions are lifted a plan is in place to remove these SUP items.	
 Programmes	100% Albert Calculation	93%
	25% Output Albert Certified	48%

¹ CO₂e reduction target follows a science-based methodology addressing scope 1 and 2 emissions and uses a sectoral decarbonisation approach.

UK electricity consumption in 2020/21 in accordance with the SECR reporting guidelines: 158,408 MWh.

UK gas consumption in 2020/21 in accordance with the SECR reporting guidelines: 76,778 MWh.

Consumption of fuel for the purposes of transport in 2020/21 in accordance with SECR reporting guidelines: Diesel and petrol used in fleet cars operated for business and company cars on business: 456,861 litres; Data on fuel used in personal/hire cars on business is not available.

Waste data is for UK waste only.

Where necessary, due to lack of data, energy consumption by international bureaux has been calculated using averages based on the data available this year. Covid meant many international offices were closed or working at reduced capacity. This presented many challenges for the collection of energy consumption data.

Greenhouse gas emissions 2020/21	Gross emissions	Net emissions
Greenhouse gas emissions (tonnes CO ₂ e emissions, scope 1 and 2)	55,744	20,496
Carbon intensity (tonnes of CO ₂ e emissions/total group income £m)	11.0	4.0

Greenhouse gas data is for UK sites and managed international bureaux. 'Gross' emissions use location-based grid average factor. 'Net' accounts for renewable electricity purchased in the UK.

Data has been produced in accordance with the GHG Protocol Corporate Accounting and Reporting Standard

Greener Broadcasting

Covid-19 has presented many challenges around the way we work. Some of the positive impacts on operations such as remote working and reduced travel has meant a significant drop in carbon emissions arising from production and business travel. However, it has also led to a decrease in recycling rates and an increase in energy use across our estates due to the need for extra ventilation required within our buildings to ensure our key workers were safe. This has led to increased energy use across all of the BBC estates in order to increase fresh air circulation, resulting in extra electricity consumption and heating in buildings.

The table to the left describes the current Greener Broadcasting targets we are aiming to meet by 2022, along with progress we have made to date. We will continue to take action in all these areas and report on progress. The BBC will set out new targets to align with our evolving Net Zero strategy.

Charitable work

At the beginning of the first lockdown, BBC Children in Need and Comic Relief came together for the first time to host *The Big Night In*, a special show celebrating the people who were making a difference and supporting those affected during the Covid-19 pandemic. The appeal raised £74 million thanks to the generosity of viewers, partners and a match funding commitment from the UK Government.

In July, the BBC broadcast a DEC Coronavirus Appeal, across all its platforms, raising funds for people in the world's most fragile states such as Yemen and Syria. In December, the annual Radio 4 Christmas Appeal with St Martin-in-the-Fields was broadcast. It has raised £4.3 million to date, providing vital support to people experiencing homelessness and helping the charity respond to the continued challenges presented by the pandemic. The BBC gave airtime to 60 charities who applied for Appeals on Radio 4 and BBC One. Audiences are able to read about the impact of these appeals: bbc.com/charityappeals/what-your-money-does. In Northern Ireland there were 11 Appeals on BBC Radio Ulster/Foyle, four Community Life Appeals on BBC Northern Ireland television and a cross-platform Christmas Appeal on loneliness in partnership with local charities. All of this activity was supported by a dedicated website: bbc.co.uk/niappeals.

BBC Children in Need

The BBC's UK corporate charity currently funds over 2,500 local charities and projects across the four nations, helping to improve the lives of 550,000 children and young people in the past year. Throughout the 2020 Appeal, colleagues across the corporation came together to share these transformational stories and to inspire the generosity of the British public once again. Special programming included: *The One Show's Rickshaw Challenge*; *Countryfile Ramble*; *DIY SOS: The Big Build*; a documentary, *Life in Lockdown*; and Radio 2's *The Joe Wicks 24 Hour PE Challenge*. All of this culminated in a fundraising total of £37 million at the end of another spectacular Appeal campaign across the BBC, a figure that has continued to rise subsequently. For more information, visit: bbc.co.uk/Pudsey.

BBC Media Action

BBC Media Action, the BBC's international charity, worked with local media partners to reach more than 126 million people around the world last year through radio, television, digital and social media. Our global pandemic response in over 50 languages included helping improve hygiene practices amongst nomadic groups in Afghanistan, encouraging youth in India to stop the spread of false information, and addressing longer-term impacts such as violence against women and girls and child marriage.

We have continued programming on health, governance, equality and inclusion, resilience and climate action, and 2020 also marked the launch of a ground-breaking media development project in Ethiopia, Sierra Leone and Bangladesh, Protecting Independent Media for Effective Development (PRIMED). To learn more, please visit: bbcmediaaction.org.

Comic Relief

Red Nose Day 2021 had amazing support across the corporation, including *The One Show*, *BBC Breakfast*, *Ready Steady Cook*, *Blue Peter*, *Later... with Jools Holland*, and BBC Radio 1's LOLathon. Professional racing driver Billy Monger won the hearts of the nation as he took on a gruelling 140-mile intense four-day triathlon for a BBC Documentary. The fun-filled night of TV saw a host of stars and there was also a brand-new show, *The Great Comic Relief Prizeathon*, which gave viewers the chance to win extraordinary prizes. Powerful appeal films reminded viewers of how their donations are changing lives in the UK and around the world. The BBC's fantastic support helped raise over £52 million on the night. For more information visit: www.comicrelief.com.

£74^m

raised by
The Big Night In
in April 2020.



Nihad al-Jaberi, senior editor of the Basra, Iraq-based broadcaster Al Mirbad, is pictured on assignment. BBC Media Action has helped support the broadcaster since it began in 2005 as one of few impartial sources of news in the region. Photo courtesy of Al Mirbad.

Operational report

Partnerships and collaboration

The BBC has a duty to work collaboratively in partnership with other organisations in the national interest. In 2020 we established a BBC partnerships group to ensure our key public service partnerships help the BBC deliver on its Public Purposes and other Charter obligations.

In 2020/21, there were more than 550 partnerships, large and small, focused on supporting UK culture and the creative economy. No-one could have foreseen how important partnerships would become during the pandemic. Here's a snapshot of this unprecedented year.

Partnerships during the pandemic

BBC Education launched Lockdown Learning in response to the challenge of home-schooling. It built on the success of Bitesize Daily when more than 50 education businesses and publishers provided content and materials. In its first week, Lockdown Learning reached 5.8 million unique UK visitors online and attracted 971,000 requests on iPlayer. Once schools reopened, traffic returned to more typical levels, but usage is trending higher than seen in 2019.

BBC Local Radio's Make a Difference: Give A Laptop campaign saw all 39 stations joining forces with specialist charities and companies to provide laptops for children in need. More than 116,165 unwanted devices have been offered to schools whilst £917,890 has been donated by the public, charitable trusts and other organisations in support of the campaign.

BBC Arts' Culture in Quarantine ensured that arts and culture stayed connected to people who couldn't visit. #MuseumPassion brought together galleries and museums for a day of live broadcasts, whilst artists who'd lost work in lockdown were commissioned to make 25 new works in partnership with Arts Council England.

BBC Music and BBC Archive collaborated with more than 100 organisations highlighting the power of music for people with dementia and Local Radio's Happy Heads campaign spotlighted child mental health.

BBC Sport encouraged people to take up running with more than 16 million runs recorded on the Couch to 5k app. The app, a partnership between BBC Sport and Public Health England, was downloaded 1.5 million times between March and December 2020.

Culture and the UK creative economy

BBC Introducing Arts partnered with UK arts organisations to commission and mentor emerging creatives to make content for BBC platforms. By March 2021, the second year of the scheme, almost 600 had received a commission.

There were around 40,000 content requests on BBC Sounds for BBC Music Introducing Live, a partnership event with the music industry to inspire young people about career opportunities, whilst BBC Proms collaborated with grassroots organisations to reach under-served audiences.

The BBC worked in partnership with Coventry to shine a light on UK City of Culture 2021. Commissions included three arts documentaries and Contains Strong Language, a partnership with Coventry City of Culture Trust and others.

BBC Academy's Digital Cities Virtual saw more than 14,000 attendees from across the sector take advantage of free skills development whilst BBC Northern Ireland's partnership with Libraries NI included Book Week 2020, a cross-platform initiative with TV programming.

Partnerships across the UK

The power of partnership continued to strengthen the creative industries in the nations. The BBC's partnership with Screen Scotland delivered a writers' programme that benefited eight writers working for eight companies, as well as investing in high-impact series like *The Nest*. Likewise, the partnership with Northern Ireland Screen facilitated TV dramas such as *Bloodlands* and *Line of Duty* as well as Irish and Ulster-Scots output and supported skills development.

BBC Three extended its creative partnerships to all four nations. It's working with BBC England on three commissions from companies in the North of England, collaborating with Creative Wales as part of our new Welsh partnership, and expanding activity with existing screen agency partners in Scotland and Northern Ireland.

The BBC's new three-year partnership with the National Film and Television School includes supporting its hubs in Glasgow, Leeds, and a new one in Cardiff, as well as funding 20 scholarships for diverse talent on ten BBC-sponsored courses and 60 free short course places for companies on the BBC's Small Indie Fund.

The BBC is also one of the founding partners of the ScreenSkills Unscripted Fund – with 100% of our broadcaster contribution and 75% of our BBC Studios contribution targeting skills development across the UK.

The Open University is one of the BBC's oldest and best established partnerships. In 2021 the BBC and the OU have worked together for 50 years. Through co-production of a wide variety of engaging and entertaining content on Television, Radio, iPlayer, Sounds and online the partnership aims to inspire people to explore further learning opportunities. Recent co-productions include: *Greta Thunberg: a year to change the world*; *Building Britain's biggest nuclear power station*; *The Bottom Line 2021*; and a selection of video shorts for BBC Ideas.

The Local News Partnership delivered impartial public service content to almost a thousand local news outlets across the UK with the Local Democracy Reporting Service (LDRS) sharing 72,000 stories last year. The total of stories to date is approaching 210,000 and on average each story written by a Local Democracy Reporter is used more than five times. The content supports BBC journalism in a number of ways e.g. BBC News Online used 436 stories relating to the Covid crisis from the LDRS wire, generating more than 20 million page views. The LDRS will expand in July to 165 reporters covering local councils and other democratic bodies across the country.

BBC partnerships and collaborations: a snapshot in 2020/21

The table below presents the main collaborations and creative partnerships across the BBC:

BBC Area	Number of partnerships/collaborations
Academy	4
Archive	27
Arts	47
Children's and Education	91
Content TV	22
Creative Diversity	13
News	18
Research and Development	60
Radio and Music	109
Sport	5
England	136
Northern Ireland	4
Scotland	10
Wales	9
Total	555

This data includes programme-making divisions, Research and Development and Training in network centres across the UK. It also records the activities of individual local radio stations in England.



Strictly Come Dancing

Commercial operations

The BBC's commercial subsidiaries support the BBC public service mission and generate income for the BBC Group. These companies maximise the value of the BBC's intellectual property, providing income to fund high-quality, distinctive content for the licence fee payer, whilst supporting the UK's television industry on the world stage.

The commercial criteria:

The BBC's commercial subsidiaries deliver quality creative content for audiences and increase the value of BBC intellectual property (IP), as well as providing critical support for the wider creative industry, both in the UK and around the world. They do this whilst promoting and protecting the BBC brand and reputation worldwide, according to the commercial criteria as set out in the Charter and Agreement:

1. the activities must fit with the Mission and the Public Purposes;
2. the activities must exhibit commercial efficiency;

3. the activities must not jeopardise the good reputation of the BBC or the value of the BBC brand; and
4. the activities must not, as a result of the relationship of the activity with the UK Public Services, trading activities or non-service activities, distort the market or create an unfair competitive advantage.

The BBC's commercial subsidiaries are overseen by the Commercial Holdings Board, which is tasked with setting strategy in line with overall BBC Group company goals, agreeing business plans and ensuring compliance in regulatory and legal matters. A report from the Chair of the Commercial Holdings Board is on page 116.

Commercial activities

The BBC has three wholly owned commercial subsidiaries which complement the BBC's public service remit:

BBC STUDIOS

BBC Studios – the BBC's production and distribution business. It creates, invests in, develops, produces, commercialises and distributes content which sits at the heart of the BBC schedule, as well as across multiple platforms and around the world, delivering value back to the licence fee payer through support for programme funding and cash dividends. For more on BBC Studios activities see page 66.

BBC NEWS GLOBAL

BBC Global News operates the BBC's international 24-hour TV channel BBC World News and bbc.com, both of which are funded by advertising and sponsorship, as well as income from pay TV operators carrying the channel. Read more on page 70.

BBC STUDIO WORKS

BBC Studioworks provides TV studio facilities, equipment, crew and post-production services from locations in the UK. It supports UK public service broadcasting through annual cash dividends. See more on what Studioworks delivers for the BBC on page 71.

Commercial operations **BBC Studios**

Overview

Despite immense global disruption in 2020/21, BBC Studios delivered a resilient performance thanks to its diversified business mix and dedicated efforts of all its people. The pandemic, along with transformation in the global content market, created ongoing challenges. However, robust revenue from branded services, content customers and consumer products, along with active management of spending, and adaptability across the business, helped to mitigate the impact of pauses in programme-making and a global advertising slowdown.

The business made good progress on strategic goals and ended the year in a strong position for future growth. A focus on people, culture and wellbeing was significantly expanded to support those working for BBC Studios through the pandemic, and alongside financial support for production staff affected by the hiatus in programming in the first half of the year, the business also made a donation of £0.3 million to the Film and TV Charity's emergency support fund for industry freelancers.

BBC Studios received widespread creative recognition, winning 41 awards from 109 nominations. It was the most commissioned production company in the UK for the second year running, with nearly 1,000 new commissions in the four years since becoming commercial, 33% of which are new shows.

Sales were £1,255 million (2019/20: £1,388 million), a decline of 10%, largely due to the pauses in production mentioned above. EBITDA (earnings before interest, taxes, depreciation and amortisation: the preferred measure of profit) were £151 million (2019/20: £181 million), down 17% as reduced costs partially offset lower revenue, and careful cash management resulted in a reduction in net debt over the short term, with net borrowing at £15 million at year end ahead of future digital and intellectual property investment opportunities.

Returns to the BBC, mainly investment in programming, were £137 million (2019/20: £276 million). The business is on track to deliver its five-year target of £1.2 billion in returns to the BBC as planned by the end of the next financial year.

Strategic approach

BBC Studios has a clear strategy: to develop creative hits, build stronger services and grow major customer partnerships, enabling the best of British content to be seen in the UK and around the world for the benefit of licence fee payers. Underpinning this is a focus on putting people first:



Filming in lockdown

Lockdown restrictions in March 2020 halted television and film production, but BBC Studios teams rose to the challenge of keeping themselves safe whilst making the programmes audiences love.

The One Show continued uninterrupted, deploying skeleton crew, hooded cameras, strict equipment sanitisation, clear floor markings and self-applied hair and makeup – a blueprint for BBC Studios' Covid productions.

Top Gear and *EastEnders* restarted production early by maintaining social distance during shoots: a drive-in audience for *Top Gear* whilst *EastEnders* used camera techniques to make those on screen seem closer to one another.

Strictly Come Dancing went ahead in 2020 with celebrities and professional dance partners forming 'bubbles' to compete safely, resulting in record-breaking ratings for the 18th series.

Elsewhere, a home studio and Zoom made for a virtual *Later... with Jools Holland*; whilst teams on the upcoming natural history landmark *The Green Planet* set up makeshift time-lapse studios in their homes to capture plant activity.

developing a culture that promotes diversity, career development and leadership, wellbeing and sustainability.

Driving creative hits

Despite the year's challenges, BBC Studios has maintained a focus on the creative health of its key brands and as a result titles such as *Top Gear* and *Strictly Come Dancing* went from strength to strength – strong ratings for the Harris-McGuinness-Flintoff partnership in the UK as it moved to BBC One and TopGear.com site visits were up 21%. *Dancing with the Stars* reached the milestone of 60 territories as the format sold to Mongolia.

New titles launching in the year from BBC Studios included *We Hunt Together* for UKTV, RTS Award-winning *The Surgeon's Cut* for Netflix, *Waterhole* for BBC Two/PBS and *Pandemonium* for BBC One.

Productions on air throughout the pandemic included *The One Show*, *Countryfile* and *Springwatch*, as well as a one-off Children In Need-Comic Relief collaboration *The Big Night In*, which reached a peak audience of 8.5 million and raised £74 million. Whilst the first lockdown paused production on continuing drama series, BBC Studios' teams managed to return *EastEnders*, *Casualty*, *Doctors*, *Pobol y Cwm* and *Holby City* rapidly over the summer.

In the UK, BBC Studios makes programmes across ten bases across the country and in all nations. This year, it secured 74 new commissions for the BBC and 16 new commissions for third parties in the UK, including series two and three of *Trying*, a comedy for Apple TV+, and a strong pipeline for future delivery.

The business stepped up initiatives to spot and grow new creative talent, particularly across digital and scripted through its popular programmes of residencies and workshops run under the TalentWorks and ScriptWorks labels. As part of a commitment to production diversity, the business committed to a minimum threshold of 20% for those from an under-represented background on every new production from November 2020 and launched a specialist training programme for Assistant Producers.

Distinctive, high-quality programming delivered from BBC Studios' invested indie partners during this difficult year included *A Suitable Boy* for BBC One from Lookout Point and BBC One's *I May Destroy You* from Various Artists & FALKNA.

Stronger services

In the first full year of UKTV ownership, despite a very challenging advertising environment, the business continued to

grow share, with 2020 UKTV's best year on record in its Share of Commercial Impacts (SOI) for the current channel portfolio, achieving a SOI of 8.07%. The network also achieved record SOI for the months of February (8.08%) and March (8.72%) this year.

UKTV, which retains its brand whilst operating as part of the BBC Group, also won its first BAFTA (*Taskmaster*) and UKTV Originals were the highest rating shows on the network, taking the top five spots including *Red Dwarf: The Promised Land* on Dave and *Bangers & Cash* on Yesterday, which became the highest rating show in the history of the channel. UKTV also increased investment in original scripted drama with commissions including *Ragdoll*, *Annika*, *The Diplomat* and returning series of *Traces* and *We Hunt Together*.

Alongside BBC Earth's increasing popularity on YouTube, with 2.6 billion video views – a 44% year-on-year increase – there was steady growth in availability for BBC Studios' linear channels, with scripted channel BBC First going live in Turkey, Taiwan and Canada in the year, BBC Lifestyle launching in South Korea and CBeebies in India.

In a challenging and increasingly competitive environment, BBC AMERICA continued to offer high-quality and distinct programming to loyal viewers, including *Killing Eve* and *Doctor Who*. The network is the leader in natural history programming on linear television in the US, particularly on Saturdays during the Wonderstruck 'micro-net' – a full, 24-hour channel takeover dedicated to this genre.

BBC Studios launched BBC Select, its first fully owned and operated digital streaming service, on Amazon and Apple TV+ in early 2021, with a focus on culture, politics and ideas.

E-learning service BBC Maestro successfully launched in the UK, securing over half a million visitors to the site in four months. The service will launch internationally later in 2021 with ten new courses from high profile experts in their field, including Julia Donaldson, Peter Jones and Oswald Boateng.

Major customer partnerships

Premium SVOD services Discovery+ and HBO Max went live to consumers with BBC content at launch, including landmark natural history and drama series respectively.

A new multi-year co-production and content sales deal agreed with Chinese entertainment platform Bilibili, will take BBC content to China and see the partners collaborating on BBC

Studios-led productions. A partnership with Huawei Video will bring 300 hours of drama, comedy and factual shows to smartphone users in several territories, and the business agreed a content deal with Bytedance's Xigua Video for natural history, children's and drama programming.

Covid impacted the year's content sales markets, with BBC Studios forging a virtual presence at industry event MIPCOM and a rapid reinvention of BBC Studios' bespoke in-house sales conference Showcase in virtual form, doubling the number of attendees on the in-person Liverpool event in 2020.

People and culture

The last year has shown the extraordinary resilience of the people within BBC Studios who have continued to deliver change and growth in very challenging circumstances. The business launched a dedicated plan to put people first, improve culture and develop talent, and a package of wellbeing measures across mental and physical health was accelerated to help teams and individuals thrive in the unprecedented circumstances precipitated by lockdown. Regular staff surveys in the year helped guide the response, with 79% agreeing they would 'recommend the BBC as a place to work' in April 2021.

To help protect its planet and people, BBC Studios launched a company-wide sustainability plan with new targets, including a minimum 50% reduction in travel. The business announced its carbon net zero ambition for 2030, after achieving carbon neutrality through reductions and offsetting. As BBC Studios continued to lead the world in environmental content and normalise sustainable behaviour on screen, the year saw ground-breaking innovation off screen, with *Winterwatch* using a hydrogen and battery-powered generator for the first time on a large-scale outside broadcast.

Despite the pandemic and challenges faced over the past year, 100% of productions achieved Albert foot-printing and 98% decreased carbon emissions through BAFTA Carbon Action Plans, including BBC Studios' wholly owned independent production labels.

A new digital learning platform enabled employees to access training individually and virtually, and initiatives to improve leadership, career journeys and simplify processes across the company were introduced, as well as a dedicated plan to improve diversity and inclusion. Progress against the BBC Group's 50:20:12 Diversity and Inclusion target can be found on page 53.

Commercial operations

BBC Studios continued

Performance by operating segment

	Sales		EBITDA	
	2020/21	2019/20	2020/21	2019/20
Production & Distribution	929	1,059	66	75
Branded services	383	385	85	111
Eliminations	(57)	(56)	0	(5)
Total	1,255	1,388	151	181

Note: BBC Studios tracks its performance across two lines of business, Production & Distribution and Branded Services. Sales and EBITDA performance year-on-year reflects the impact of Covid-19 on the Production and Branded Services business areas.

The segmental analysis above includes an allocation of all central costs – we continue to drive strong cost control.

Review of financial performance

BBC Studios' overall financial results show both revenues and EBITDA down year-on-year as a result of an impacted production pipeline and lower advertising revenues. Nonetheless, its performance demonstrates its ability to adapt to both a changing market and challenging operational circumstances. The business focused its returns on content investment, which was down by 39% as a result of pauses in production.

Thanks to careful control of costs, the cash position is improved as the business reduced investment and continued tight management of working capital. The net debt position at year end, excluding leases, was £15 million (2019/20: £112 million) and free cash flow £200.7 million (2019/20: £89 million)¹. This means the business is in a good position to invest in future growth and recovery in the coming months.

Production & Distribution

Production & Distribution includes programmes made and sold to broadcasters and platform owners globally, as well as BBC Studios' share of the results of its joint venture and associate production companies, format sales and consumer products.

In the UK, just over half of programmes in production were paused for a period of several months, with additional costs once filming recommenced. Despite this, production teams adapted to – and often helped to create best practice for – Covid rules, keeping people safe and productions operational, enabling the swift return of continuing dramas (see page 66 for more detail). Overall, the business delivered 1,352 hours of content and 232 titles in the year.

Covid-19 also affected the production schedules for BBC Studios' invested labels, but the future pipeline is good with a Kate Atkinson adaptation *Life After Life* from

House Productions and a documentary on Robert Maxwell from Expectation, both for the BBC. This was bolstered by the in-year acquisition of the remaining share of Clerkenwell Films Limited, maker of *The End of the F***ing World*.

Internationally, production teams performed very strongly on delivery of content, especially in the context of severe Covid restrictions in LA, France, South Africa and Mumbai. In the US, titles included *Weakest Link* (NBC), the 150th episode of *Life Below Zero* (National Geographic), *Murder Among the Mormons* (Netflix), and the 29th season of *Dancing with the Stars* for ABC, which was for the first time hosted by Tyra Banks. In India *Sons of the Soil* was made for Amazon, and a second series of *Criminal Justice* for Disney+ Hotstar. In difficult circumstances, the French versions of *Top Gear* and *Bake Off* rated better than ever.

Content Sales had its second best year ever with overall revenues down only 9%, thanks to major customer partnerships and hard work within the business to support customers in broadcast and SVOD services affected by production delays, with access to BBC Studios' back catalogue.

Consumer Products delivered 3% growth year-on-year, as consumers re-embraced DVDs and electronic downloads for home viewing in a pause to recent downward market trends.

Branded Services

Branded Services includes BBC-branded channels and digital services, UKTV, BBC Studios' share of the joint venture and associate operations in BritBox International and BBC AMERICA, and digital branded services including BBC Player in Asia. It achieved a robust performance in the year, despite the economic uncertainty, with overall sales down by 1%.

Demonstrating its commitment to linear, UKTV made two significant long-term

investments in channel spectrum in late 2020: the purchase of CCXTV moved Dave Ja Vu to Freeview slot 23, and Drama+1 launched in Freeview slot 73, improving SOCI for both channels.

Market-wide advertising pressure and declining numbers of pay-TV households affected BBC Studios' global linear channel portfolio and to a greater extent BBC AMERICA's results, leading to an impairment in the value of BBC Studios' share in the channel of £44 million. This is the first impairment since the sale of 49.9% of the channel to AMC Networks in 2014, which yielded a profit of £116 million; the remaining investment balance of £132.1 million reflects confidence in the channel's future profitability.

The BBC-ITV joint venture BritBox launched in Australia and will be available in South Africa later in 2021. The performance of the service outside the UK, where it is 50% owned by BBC Studios (50% by ITV) and accounted for as a joint venture, was particularly strong, reaching 1.7 million international subscribers in the year.

Forward view

BBC Studios begins the new financial year following a strong performance relative to circumstances. The pandemic will cause further market uncertainty, cost and disruption; supporting the wellbeing of employees and freelancers through these times will remain a high priority. With over 90% of programmes now back in production, BBC Studios expects to deliver against its strategy and has re-committed to achieving its five-year BBC returns target of £1.2 billion by the end of the new financial year, despite Covid impacts.

Having already transformed significantly in recent years – bringing production and distribution together, consolidating UKTV – there is further change ahead with increasing ambition to increase revenues from the BBC's commercial activities. BBC Global News, home to bbc.com and BBC World News, became part of BBC Studios on 1 July 2021, whilst editorial responsibility for BBC World News moves to the Public Service. This supports the business in creating further market opportunities outside the UK, including global digital and audio services. BBC Children's Productions will join BBC Studios Productions in April 2022, enabling it to develop and produce for external customers whilst continuing to supply CBeebies and CBBC with the highest-quality British children's content.

¹ Free Cash Flow (FCF) represents cash from operating activities including the purchase and sale of property, plant and equipment and the purchase of distribution rights.



Bluey

Co-commissioned by BBC Studios and ABC Children's (Australia), *Bluey* is a multi-award-winning children's series that has taken Australia by storm and is charming audiences across the globe.

This animated series received 480 million views across the first two series on Australian broadcaster ABC's VOD service, and in June 2019, BBC Studios struck a global broadcast deal to premiere *Bluey* on Disney Junior and Disney+ in all territories outside Australia, New Zealand and China.

Bluey is now available in over 60 countries worldwide and made its CBeebies debut in the UK in April 2021.

Having won an International Emmy® Award in the previous financial year, the series continues to enjoy critical success, with four Kidscreen awards this year and has proven to be a strong performer in consumer products, winning numerous Australian Toy Awards and topping the book and music charts in Australia and the US. *Bluey*'s YouTube channel has amassed over eight million hours of watch time with over 258 million views, and that success looks set to continue to grow.

Together these structural changes and existing organic growth plans underpin a new financial returns target of £1.5 billion over five years starting in 2022/23, a 30% increase on the previous period and ahead of forecast market growth.

BBC Studios' contribution to on-screen success will continue in the year ahead. New creative deliveries will include Jimmy McGovern's *Time*, Sir David Attenborough-narrated BBC Studios Natural History Unit landmark *The Green Planet* and brand new dancing and dating format, *I Like The Way You Move* for BBC Three, alongside audience favourites *Strictly Come Dancing*, *EastEnders*, *Doctor Who* and *Top Gear*. BBC Studios' major investments through its independent production partners for the BBC include Nicole Lecky's *Superhoe* (working title), James Graham's *Sherwood* and David Olusoga's *Forgotten Empire* – alongside the 11th season of perennial audience favourite *Call The Midwife*.

Commercial operations

BBC Global News

BBC Global News is the BBC's commercial news subsidiary and operates the BBC's English-language television and online services outside the UK; BBC World News and bbc.com. BBC Global News's mission is to bring the BBC's trusted and impartial journalism to a growing global audience whilst delivering a commercial return.

In an extraordinary year in which the pandemic drove record audiences to our platforms but put significant pressure on our advertising sales and distribution businesses, 2020/21 saw a 20% annual decline in revenues, with total revenues of £91 million. Advertising was particularly sensitive to the shutdown of the travel and tourism industry, and the closure of a key digital partner Quibi affected distribution. In the final quarter, continued geopolitical pressures across China and the Middle East affected both areas of the business, and notably culminated in the withdrawal of the BBC World News licence in China. The implementation of immediate cost-saving measures provided some mitigation, but overall the in-year pressures resulted in an LBITDA of £9 million, which follows five successive years of profitability.

BBC Global News is consistently rated highly for trust and the Reuters Institute 2020 Digital News Report found that BBC News is the most trusted news brand in the United States. During the pandemic there was unprecedented demand for trusted news, with Covid-19 consistently driving high audience figures throughout the year. BBC Global News also worked with two major international news outlets to donate a combined \$50 million worth of advertising space to promote vital public health messages.

The World News channel and bbc.com contributes nearly a third of BBC's total international weekly reach. BBC World News channel household reach continues to grow and now passes 453 million households globally with 112 million people watching the channel every week.

bbc.com also saw continued expansion in its audience reach, with year-on-year growth of +19% and reached a new peak of 180 million monthly unique browsers in November 2020, driven by the

Zeinab Badawi presenting Global Questions on BBC World News



453m

households globally reached by BBC World News.

24%

year-on-year growth this year on BBC feature sites

US election and ongoing Covid-19 coverage. A new daily peak of 31 million browsers visited bbc.com the day after the US voted for its next President, which was nearly 50% higher than the previous peak.

bbc.com feature sites (BBC Future, BBC Reel, BBC Culture, BBC Travel and BBC Worklife) have seen exceptional growth this year at +24% year-on-year, with top stories including, 'Why Zoom chats are so exhausting' and 'The last secrets of the world's lost continent'.

BBC News is one of the most followed news sources on Facebook, with over 53 million followers. In 2020/21 BBC Global News renewed for the third time an agreement with Facebook to provide a weekly show, Cut Through The Noise, on their Watch platform. The BBC News YouTube channel saw continued growth in 2020/21, passing nine million subscribers, making BBC News one of the biggest news sources on YouTube.

BBC Global News was recognised for the excellence of its journalism with several awards in 2020/21, including a number of AIB Awards, Telly Awards and a White House News Photographers Association Award for BBC World News content. Online, BBC Culture won a Webby for social media content dedicated to arts and culture. BBC Reel won a Video Team of the Year in the Drum Online Media Awards which recognised original, clever and thought-provoking content.

Voluntary sign-in was launched on bbc.com, which will enable us to capture first-party data for advertising as well as provide better insights into our users' consumption of editorial content on the BBC's digital platforms.

Forward view

The Covid pandemic has had a dramatic impact on the markets in which BBC Global News operates, shrinking advertising budgets and putting additional pressure on pay-TV operators by accelerating the shift from traditional TV to streaming. At the same time, demand for BBC Global News' output, particularly bbc.com, has never been higher as readers and viewers seek trustworthy, independent coverage of world-changing events. BBC Global News will continue to respond to these impacts through the pursuit of a range of new and existing revenue opportunities, including expansion of our OTT offering, through which we provide access to TV content over the internet, and a potential new subscription product. In July 2021, BBC Global News was restructured into BBC Studios, bringing all international commercial activities under single leadership. Looking forward, this represents huge potential for investment, creativity, sharing, collaboration and exciting new propositions for our audiences.

BBC Studioworks

BBC Studioworks is a wholly owned commercial subsidiary of the BBC, providing television studios and post-production services to all the major UK broadcasters and production companies. The past 12 months (2020/21) were a monumental year for the business.

Against the backdrop of a global pandemic, BBC Studioworks developed a growth strategy for the next five years, with a clear vision and purpose at its heart. BBC Studioworks is evolving its culture and has accelerated its next generation people plan to drive diversity, greater capabilities and income with a clear set of values woven throughout the company.

An organisational redesign has also been implemented to ensure BBC Studioworks is optimally structured to drive revenues and deliver growing commercial returns back to BBC Group.

In parallel, the company's industry-leading, comprehensive and rigorous management of Covid-19 enabled productions to continue operating in a safe environment, even at the height of lockdown.

BBC Studioworks' operational excellence and exceptional customer service has led to the company delivering a strong financial performance, against an ominous backdrop. This saw the company deliver forecasted revenues – £37 million of income (2020: £40 million) and EBITDA of £6 million (2020: £8 million). Despite year-on-year sales being down 8% due to Covid disrupting production schedules, the company's strong performance and Covid recovery means it declared a cash dividend to BBC Group of £0.7 million.

BBC Studioworks was the first UK TV studio operator to safely return audiences in the summer of 2020 and has been integral in facilitating some of the biggest shows to ensure audiences across the nation were kept entertained during the global crisis. Credits include *Strictly Come Dancing*, *Talking Heads* and *One World: Together at Home* for BBC One, ITV's *Saturday Night Takeaway* and its live weekday programming (*Good Morning Britain*, *Lorraine*, *This Morning*, *Loose Women*), *The Last Leg* and *Sunday Brunch* for Channel 4 and a *League of Their Own* for Sky One.

£6m

EBITDA in 2020/21

The business also continued to provide services to BBC's *EastEnders*, *Holby City*, Programme Acquisitions and Persian Television. Whilst the post-production team worked on a number of projects including *Strictly Come Dancing*, *It Takes Two* and the Comic Relief Appeal Night for the BBC, *Saturday Night Takeaway* for ITV and its spin-off show, *Extra Helping*, for ITV Hub, and *The Last Leg* for Channel 4.

New productions included *Channel Hopping* and *Rhod Gilbert's Growing Pains* for Comedy Central, *Bank Balance* for BBC One and *Winning Combination* for ITV.

Forward view

The market in which BBC Studioworks operates remains competitive. The pandemic and the consequent rise in content consumption has fuelled the demand for TV studios, resulting in a number of new entrants. To deliver commercial growth, and in response to growing industry demand for regional studio space enabling public service broadcasters to make more programmes outside London, the business has clear and considered pan-UK expansion plans.

Sustainability is also a prime focus for the business with the goal of being net zero by 2030. A strategy and framework is currently being formulated which will define the priority areas to drive change. With a clear vision, purpose and people plan, the company will continue to explore relevant commercial opportunities. BBC Studioworks will expand its client base to maximise revenue, solidifying its position as the industry leader in TV studio operations.

BBC Two's BAFTA award-winning *The Ranganation*





Governance

This section looks in detail at the role of the BBC Board and includes reports from the Board’s delegated sub-committees. The section also includes detail on our overall approach to corporate governance, our regulatory position and affirmation of the Board’s duties in relation to the Annual Report.

BBC Two’s BAFTA award-winning Springwatch

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Audit and Risk Committee report

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Editorial Guidelines and Standards



BBC Two’s BAFTA award-winning Once Upon a Time in Iraq

Our Board

Introducing our Board

The Board is responsible for ensuring the BBC fulfils its mission and public purposes as set out in the Charter.

The Board is constituted under the terms of the BBC's Royal Charter and Agreement. The Charter sets out the Board's responsibilities, its membership and the requirement for a number of Committees to support its work. The Board is responsible for the proper, effective and independent exercise of all the functions of the BBC. It sets the strategic direction for the BBC and approves the creative remit and the budgets for the BBC's services.

The Board is chaired by Richard Sharp and consists of up to ten non-executive directors – including the Chairman – and four executive directors, including the Director-General.

The Chairman and the four non-executive directors for the nations are appointed by HM The Queen on the recommendation of Ministers across the UK. The remainder of the Board

are appointed by the BBC, through the Board's Nominations Committee.

Full biographies of all Board members, including their other roles, can be found on the BBC's website: bbc.com/aboutthebbc/whoweare/bbcboard.

The Board delegates some of its responsibilities to a number of sub-committees. It is required to have a Remuneration Committee, a Nominations Committee and an Audit and Risk Committee. Their work is complemented by the work of a number of other committees established by the Board – these include the Fair Trading Committee, the Editorial Guidelines and Standards Committee, the Commercial Holdings Board and committees for each of the four nations of the UK.

This section includes reports from those committees, which are chaired by and predominantly made up of non-executive directors, as required by the Charter.

These pages show the membership of the Board as at 18 June 2021.

During the year the former Chairman, Sir David Clementi, left the Board, along with Ken MacQuarrie and Dr Ashley Steel. Leigh Tavaziva joined the Board as an Executive member in February 2021 and Richard Sharp joined as Chairman later that month. Since year end, Tom Ilube announced that he would be standing down from the Board at the end of June 2021. In May, Sir Robbie Gibb was appointed by HM The Queen as the non-executive nation member for England. There is currently no Board member for Northern Ireland. This appointment is the responsibility of DCMS, but requires the involvement of the Northern Ireland Executive.

Detail on members' attendance at Board and sub-committee meetings is set out on page 94.



Richard Sharp
Chairman



Tim Davie CBE
Director-General and
Editor-in-Chief



Dame Elan Closs Stephens DBE
Non-executive director
Member for Wales
Chair, Commercial Holdings
Board



Shirley Garrood
Non-executive director
Chair, Audit and Risk Committee



Sir Robbie Gibb
Non-executive director
Member for England



**Tanni Grey-Thompson,
Baroness Grey-Thompson DBE**
Non-executive director



Ian Hargreaves CBE
Non-executive director
Chair, Editorial Guidelines and
Standards Committee



Tom Ilube CBE
Non-executive director
Chair, Fair Trading Committee



Charlotte Moore
Chief Content Officer



Steve Morrison
Non-executive director
Member for Scotland



Sir Nicholas Serota CH
Senior Independent Director
Chair, Remuneration Committee



Leigh Tavaziva
Chief Operating Officer



Francesca Unsworth
Director, News and Current
Affairs

We comply with corporate governance best practice

The BBC’s corporate governance framework is defined in its Charter and the accompanying Framework Agreement. The Charter and Agreement can be found on the BBC website at: bbc.com/aboutthebbc/governance/charter.

The Charter requires the BBC to have regard to generally accepted principles of good corporate governance. The BBC seeks to comply with corporate governance reporting requirements under section 172 of the Companies Act. Although the BBC is not a listed company, it has opted to apply best practice and follow the provisions of the Financial Conduct Authority’s Listing Rules and the UK Corporate Governance Code 2018 (‘the Code’), where appropriate. The Code can be accessed at: frc.org.uk. This delivers the governance standards applicable to companies quoted on an EU-regulated stock market.

During the year, a Board Effectiveness Review was conducted, which included an assessment of the Chairman’s performance.

There are a number of components of the Code that are either not appropriate to the circumstances of the BBC or are overridden by compliance with the BBC’s Charter or Agreement. This relates to:

- provisions 3, 4, 36 and 37, relating to engagement with shareholders and alignment to their interests, which given that the BBC does not have shareholders in the same way that a company does, does not apply. However, the BBC does have a wide range of measures in place to ensure engagement with external stakeholders
- provision 5, matters set out in section 172 of the Companies Act 2006, which is relevant to companies only and overridden by the public purposes of the BBC as described in the Charter.
- provision 18, membership of the Board, which is governed by the articles of the Charter
- provisions 25 and 26, approach taken to the appointment or reappointment of the external auditor, which is governed and determined by clause 55 of the Agreement.

However, the BBC has fully complied with the corporate governance requirements of the Charter and Agreement and has also fully complied with the Code.

Cost of compliance

In order to ensure that we complied with all relevant legislation that the BBC is subject to as a broadcaster and a public body, in 2020/21 we incurred compliance costs estimated at £15 million (2019/20: £17 million). This figure includes the BBC’s annual £10 million fee paid to Ofcom.

Regularity

The management of all of the BBC’s resources must accord with the provisions of the Charter, Framework Agreement and other agreements the BBC enters into with Government Ministers. Transactions that meet the intended purposes and are in line with relevant authorities are considered to be ‘regular’; those that do not meet these criteria are considered ‘irregular’. Fraudulent transactions and fines or penalties are treated as ‘irregular’. In addition to the NAO’s audit of regularity, Internal Audit conducted a review of the BBC’s regularity compliance framework, including the processes, controls and assurance mechanisms in place to manage the regularity risk in areas assessed as being at greatest risk of irregularity. The scope of the review considered the appropriate use of licence fee money, the assessment of material changes, operating within borrowing limits and the risk of fraud. No material exceptions were identified as a result of this review and management are not aware of any material transactions that could be considered as irregular.

Next Generation Committee

The BBC Next Generation Committee (NGC) was established by the Director-General in late 2017 with the purpose of advising senior leaders and to ensure younger people’s voices and ideas are heard at executive level. The NGC is composed of 15 younger members of staff from across the organisation, usually for a period of 12-15 months. In 2020 the Committee’s work was significantly impacted by the Covid-19 pandemic but the group continued to meet virtually on a monthly basis to work on proposals for the Executive. These included ideas about making iPlayer the most relevant and valued content platform, establishing a new commissioning hub outside of London, becoming a centre of excellence for climate reporting and changing young audiences’ perceptions of the BBC through social media. The Committee also suggested some areas of focus to improve diversity and inclusion within the BBC.

Next Generation Committee members

Committee members in 2020/21

Becca Bryers (chair)
Freya Bronwin
Malachi Butt-Mukete
Aaron Cooper
Beth Dinnall
Jordan Dunbar
Simone Eubanks (joined October 2020)
Emmanuella Kwenortey
Lina Mar
Shannon McGowan
Drew Miller Hyndman (joined November 2020)
Louise Ogunnaike (retired from the Committee in November 2020)
Madusha Pallawela
Ahmed Razek (retired from the Committee in October 2020)
Jacob Rickard
Ben Tattersall Smith
Keely Watson

Executive Committee

The Director-General chairs an Executive Committee, which is responsible for the day-to-day running of the BBC.

The Executive Committee is responsible for delivering the BBC's services, in accordance with the strategy agreed by the Board, and for all aspects of operational management.

The Executive Committee meets regularly and oversees key strategic projects and proposals of importance to the whole organisation. It takes regular reports on audience and financial performance, as well as maintaining oversight of pan-BBC policy and operational issues. Information on the membership and remuneration arrangements of the Executive Committee in 2020/21 can be

found in the Remuneration report on pages 76 to 85. Details on the membership of the Executive Committee can be found at: bbc.com/aboutthebbc/whoweare/exco.

These pages show the membership of the Executive Committee as at June 2021.



Tim Davie CBE
Director-General and
Editor-in-Chief



Kerris Bright
Chief Customer Officer



Tom Fussell
CEO, BBC Studios



Charlotte Moore
Chief Content Officer



Gautam Rangarajan
Group Director of Strategy and
Performance



June Sarpong
Director, Creative Diversity



Bob Shennan
Group Managing Director



Rhodri Talfan Davies
Director, Nations



Leigh Tavaziva
Chief Operating Officer



Francesca Unsworth
Director, News and Current
Affairs

Governance

Remuneration report

This unique year has been one that we will all remember, with those who work for the BBC facing enormous challenges in adapting and responding to Covid-19. We have also seen huge impacts on the wider media industry though we all welcome the fact that productions and events have begun to return in greater numbers as the year has gone on. As a Remuneration Committee we have had to pay close attention to the impacts of Covid-19 on every aspect of our organisation as the BBC has worked through a complex set of challenges.

Through the year, we met as a Committee six times as well as conducting other business offline. As ever, I am grateful to my fellow Committee members, Tanni Grey-Thompson and Steve Morrison, for their thoughtful and collaborative input and support during the year. The former Chairman, David Clementi, also regularly attended our meetings, along with Elan Closs Stephens when our business touched on the operation of the commercial subsidiaries.

Our role as a Committee is to oversee pay strategy for the whole BBC, particularly senior leaders, and to consider and agree specific pay arrangements for executive directors and the executive members of the Board. We also have a remit to agree the strategy for incentive schemes across the Group, as well as approving any scheme arrangements where an executive director is involved.

At the start of the year, we were briefed on a range of immediate measures taken in relation to pay and recruitment at the outset of the Covid-19 pandemic. This included a pause on non-essential recruitment and a freeze on senior pay until August 2021. During the year we also debated the impact on the commercial subsidiaries and agreed that it was not appropriate to pay out any bonus on financial elements of the corporate scheme in BBC Studios, given the difficulties experienced across the wider media industry during the year. We noted that BBC Studios decided to repay all funding received from the Job Retention Scheme which had been used to financially support production staff and also provided wider support to freelancers across the industry through charity donations. As productions recover and performance improves in 2021/22, we will continue to keep in mind the need to ensure that BBC Studios is able to attract and retain the best creative talent available.

During the year there has been a significant change in the Executive leadership of the BBC. Not only did we welcome the new Director-General, Tim Davie, but we also oversaw the transition to a new, smaller Executive Committee, including the creation of new roles in the shape of a Chief Operating Officer, a Director of Strategy and Performance and a Chief Content Officer. The new Director-General is assembling a strong team and we will continue to pay close attention to their levels of remuneration, noting that no directors received pay increases in the year that were not related to an increase in the scope of their role.

Our role as a Committee also requires us to monitor and oversee performance against a range of annual reporting metrics, including the production of this report and the disclosure report on pay for those earning over £150,000 in the public service (see page 86). This year's report shows a strong story of reform during the year. This includes:

- a reduction in the overall pay of executive directors, due to the reduction in size of the Executive Committee from 18 to 10.
- continued reduction in Senior leader headcount, from 253 to 241; and
- this trend is replicated in the significant reduction in overall headcount, which has lowered by more than 1,200 people during the year, part of the Director-General's drive to create a smaller, more efficient organisation.

This year's report shows a reduction in the overall pay of Executive Directors, due to the reduction in size of the Executive Committee. Senior leader headcount has also reduced from 253 to 241. The disclosure report shows a small deterioration in the gender balance of those on-air employees disclosed, caused largely by the impacts of Covid-19 on sporting events, though we noted that the overall costs of the list have continued to reduce and we also report a projected improvement in the balance again next year.

During the year we were pleased that the EHRC's report on pay practices in the BBC recognised our commitment to ongoing reform – this is an area where strong and consistent progress has been made over time. We continue to keep our response to the report under review and noted the good progress on closing outstanding cases, which is reported in more detail in the 'Our People' report.

We are also pleased to note the continued narrowing of the BBC's gender pay gap, this year down again to an industry-leading 5.2% (see page 56) and further reductions in the ethnicity and disability pay gaps.

In the coming year, we look forward to a return to more normal working practices and will be supporting the BBC as it develops new ways of working and continues to embed the strong work that has been done to build a fair and inclusive culture for all staff.

Nicholas Serota
Chair, Remuneration Committee
 18 June 2021

This report sets out the BBC's remuneration policy for executive directors and senior leaders and details the annual remuneration received by the members of the BBC Board and Executive Committee for the 2020/21 financial year. This includes our annual disclosure of pay as required by the BBC's Charter.

It has been prepared on the basis that the requirements of the Large and Medium-sized Companies and Groups (Accounts and Reports) Regulations 2013 and Listing Rules apply to the BBC wherever these disclosure provisions are relevant. The sections on pensions and remuneration received by this group have been audited by the NAO, the BBC's statutory auditors.

The Remuneration Committee's constitution and operation

The Board's Remuneration Committee, since 1 April 2017, has been responsible for setting the remuneration strategy for the BBC Group and for all aspects of the remuneration of the Executive Committee and Board executive directors. Its members are non-executive directors: Tanni Grey-Thompson, Steve Morrison and Nicholas Serota. Nicholas Serota has chaired the Committee since 1 August 2018.

The Remuneration Committee takes specialist advice from external professional advisers on some matters, particularly those relating to market practice. During the year, independent advice was received from Willis Towers Watson on matters related to executive remuneration and periodically in the form of market assessments, and from PricewaterhouseCoopers LLP on broader incentive design in relation to our commercial subsidiaries.

The Committee makes sure that executive remuneration is aligned to the BBC's purpose and values. It ensures our arrangements are transparent and easily understood, and that remuneration levels are proportionate to contribution.

The Senior Manager Remuneration Committee (SMRC) was put in place seven years ago with responsibility for approving any remuneration, compensation or benefit policy within the senior leader pay policy, which included the review and approval of salaries for employees in the Public Sector who earn over £75,000 per annum (full-time equivalent basis). Since 2013 there have been significant improvements in our approach to pay, providing improved oversight and control across the organisation. These reforms, together with improved pay reporting, have enabled an approach to pay that significantly reduces the risk of equal pay issues and provides a clear framework for pay decision making. The current governance structure has therefore been simplified and improved. SMRC has been replaced by two exceptions processes and a quarterly 'deep dive' into pay and headcount reporting.

Board and Executive Committee membership

For the purposes of this report, executive directors are classed as those who sit on the Board along with the other members of the Executive Committee.

Within the terms of the Charter, the Board is made up of 14 members, including ten non-executive directors (the Chairman, the four Nation members and five other members) and four executive members (the Director-General and three other members) – see page 73 for more details. Sir Robbie Gibb was appointed as the non-executive member for England in May 2021. At year end, the position of Nation member for Northern Ireland was vacant.

The BBC Board is supported by the Executive Committee, which is responsible for the operational leadership of the Corporation. Details on the remuneration levels for the executive directors can be found on page 81. A significant restructure of the Executive Committee took place following the appointment of the new Director-General. This resulted in the following membership changes during the year:

- Wendy Aslett, Rachel Currie, Sarah Jones, David Jordan, Matthew Postgate, James Purnell, John Shield and Clare Sumner stepped down from the Executive Committee on 31 August 2020.
- Tom Fussell joined the Executive Committee on 1 September 2020 on an interim basis as CEO, BBC Studios.
- Ken MacQuarrie stepped down from the Executive Committee on 31 December 2020.
- Rhodri Talfan Davies joined the Executive Committee on 1 January 2021.
- Glyn Isherwood stepped down from the Executive Committee on 31 January 2021.
- Leigh Tavaziva joined the Executive Committee on 1 February 2021.

BBC pay principles

There has been a continued focus on pay at all levels of the BBC allied to an increased focus on fair pay. Several initiatives have been undertaken to ensure our Fair Pay Principles are embedded throughout the organisation and to provide a framework in which fair and consistent pay decisions are taken.

1. Fair
2. Consistent
3. Transparent
4. Competitive
5. Clear

The BBC operates within a fast-changing market with intense competition for talent, and dramatic growth amongst some new media, streaming and digital technology companies offering highly attractive packages. We therefore continue to balance market-competitive pay with the need to demonstrate value for money to the licence fee payer. This balance is reflected in our market informed job pay ranges which continue to be discounted against the market, where external analysis support this.

We believe that these pay principles ensure the BBC continues to be able to appeal to all those who are excited about the opportunities of working in public service broadcasting.

More detail on this can be found in the Our People section on pages 51 to 55.

Remuneration report *continued*

Senior Leadership Remuneration Policy

The Remuneration Committee is committed to setting appropriate levels of pay for executive directors that attract, motivate and retain the best people to lead the BBC and provide value for the licence fee payer. In 2018, the Committee agreed that the BBC’s pay principles should apply to all staff, executive directors and senior leaders across the BBC Group. The Committee has agreed that these pay principles will apply as set out in the table on these pages.

The BBC has extended its union-negotiated Career Path Framework to include an additional non-union negotiated career level band called SL (senior leader). This includes job pay ranges for the most senior jobs. In framing the BBC’s pay policy the Committee gives full consideration to the best practice provisions of the UK Corporate Governance Code.

Executive directors and senior leaders are not entitled to the annual pay increase agreed with the joint unions and are not automatically entitled to any form of annual increment or progression payment. Pay decisions for executive directors can only be taken by the Remuneration Committee and pay decisions for senior leaders by the Exceptions Committee, to ensure consistency and fairness. During 2020/21, it was agreed that there will be a senior leader pay freeze until August 2021.

Component	Purpose and link to strategy	Operation	Maximum opportunity
Base pay	<p>For executive directors, base pay is defined by reference to the market median for total direct remuneration (salary, annual bonus and annualised long-term incentive). It is expected that this will result in remuneration being significantly discounted to market as no long-term incentives are offered at the BBC.</p> <p>For senior leaders, job pay ranges are informed by market median total target cash (base salary, allowances and target bonus) which guide pay decisions.</p> <p>No senior leader is paid below the job pay range minimum for their role and pay ranges are transparent to both senior leaders and the wider BBC workforce.</p>	<p>The following factors are used to determine the level of base pay set for an executive director or senior leader:</p> <ul style="list-style-type: none"> — Scale and complexity of role — Knowledge, skills and experiences — Performance and contribution — Market factors and affordability <p>Salaries are reviewed annually, with increases taking effect from 1 August. A budget is agreed and distributed according to the above factors.</p> <p>Pay ranges for senior leaders are reviewed annually and updated as required.</p>	<p>No prescribed maximum salary or maximum increase for executive directors.</p> <p>Senior leaders have job pay ranges with a minimum and maximum; where an individual is above the maximum of their pay range owing to legacy or commercial reasons their pay will not increase further.</p>
Variable pay	<p>Executive directors and some senior leaders employed in the BBC’s commercial businesses are eligible for a performance-related annual bonus. Such bonuses are wholly funded by the commercial businesses and not the licence fee. It is reward for the achievement of short-term strategic goals and profit growth.</p>	<p>Executive directors and senior leaders in the Public Service are not entitled to receive a performance bonus.</p> <p>Payments of a bonus in the BBC’s commercial businesses are subject to the achievement of an overall target based on a mix of headline profit and cash flow for their business.</p>	<p>No executive director in the Public Service has received a bonus since 2008.</p> <p>For 2020/21, one executive director – Interim CEO, BBC Studios – participated in a bonus scheme. The incentive scheme has a target bonus of 40% and a maximum of 50%.</p>
Benefits – Pension	<p>Pensions are offered in accordance with the pension arrangements offered to all BBC employees.</p> <p>In addition to pensions, life assurance is provided in line with arrangements provided to all BBC employees.</p>	<p>Executive directors and senior leaders can elect to join the BBC’s defined contribution scheme LifePlan.</p> <p>The BBC’s defined benefit scheme is closed for new joiners.</p> <p>Executive directors are provided with death in service life assurance cover of four times their basic salary.</p>	<p>Current policy provides a defined contribution scheme with no salary cap and a maximum employer contribution of 10% of salary.</p> <p>Existing members of a defined benefit pension scheme are capped at the maximum salary for their pension scheme or are subject to a cap in pensionable salary growth.</p>

Component	Purpose and link to strategy	Operation	Maximum opportunity
Benefits – Transport/travel	In April 2012, the BBC removed the car allowance benefit for all new executive directors to ensure that future policy aligns with arrangements for all BBC employees. Car allowance benefit for senior leaders was removed in 2012 for all new starters.	David Jordan is in receipt of a legacy car allowance; no other executive director receives such an allowance. Some senior leaders are also still in receipt of a legacy car allowance. The Director-General is entitled to the use of a car and driver but has no entitlement to a personal car allowance or fuel allowance. The Chairman is subject to the same arrangements.	There is no prescribed maximum as this is an historic benefit which has not been offered to new starters since 2012.
Benefits – Private Medical Insurance (PMI)	In April 2011, the BBC removed the private health care benefit for all new executive directors and senior managers and aligned to arrangements for all BBC employees. Following consultation, it was agreed to remove the PMI benefit for executive directors and senior leaders from 1 April 2019.	All executive directors now receive a legacy allowance in lieu of PMI.	The maximum level of cover offered is family cover. This is an historic benefit.
Employment contracts and severance	Employment contracts of executive directors have a maximum notice period of six months, but are subject to earlier termination for cause.	There is no contractual entitlement to any additional remuneration in the event of early termination other than in the case of termination for reason of redundancy.	In the event of redundancy, all executive directors are entitled to payments equal to one month per year served up to maximum payment of £150,000.
Other remuneration	There is no entitlement to any other remuneration, so no such payments were made in the year.	Should any additional remuneration be proposed, full consideration is given to the reputational risk to the BBC and any such payment would require the approval of the Remuneration Committee, prior to implementing.	There is no prescribed maximum.

Pension

Executive directors who joined the BBC before 1 December 2010 are eligible to continue to participate in the BBC Pension Scheme ('the Scheme'), which provides for pension benefits on a defined benefit basis. Executive directors who joined the BBC on or after 1 December 2010 are eligible to join LifePlan, which is the BBC's defined contribution arrangement. The BBC pays matching contributions to LifePlan for employee contributions at 5%. Employee contributions between 6% and 7% are matched plus an additional 1%.

Employee contributions of 8% or more receive the maximum employer contribution of 10%. There is no maximum pensionable salary for contributions to LifePlan.

Executive directors who decide not to join LifePlan or are not already an existing member of the Scheme are, subject to meeting the relevant criteria, automatically enrolled into the National Employment Savings Trust (NEST). The BBC paid 3% and employees paid 5% of qualifying earnings to NEST in 2020/21 in line with statutory requirements. Individuals can choose to opt out of this.

Executive directors' pension arrangements may be reviewed and amended in response to changes in legislation or similar developments.

Features of the BBC's pension arrangements that our executive directors participate in alongside other BBC employees are provided in the table on the following page.

Details of the BBC Pension Scheme are available at: bbc.co.uk/my pension/.

Remuneration report *continued*

Scheme	BBC Pension Scheme – defined benefit				LifePlan defined contribution	National Employment Savings Trust (NEST) defined contribution (auto enrolment arrangement)
	Old benefits	New benefits	CAB 2006	CAB 2011		
Date closed	30 September 1996	31 October 2006	30 November 2010	1 January 2012	Open to all eligible employees	Open to all eligible employees
Accrual	60ths accrual	60ths accrual	1.67% accrual Adjusted in line with inflation	1.67% accrual Adjusted in line with CPI	BBC will contribute a maximum of 10% of salary if employee contributes 8% with lower sliding scale	BBC will contribute 3% of qualifying earnings (2020/21)
Salary	Final pensionable	Final pensionable	Career average revalued earnings	Career average revalued earnings		
Normal pensionable age	60	60	65	65	N/A	N/A
Earnings cap	Joined before 1 June 1989 uncapped, capped otherwise £170,400	Capped at £170,400	Capped at £170,400	Capped at £157,800	Uncapped	Minimum earnings £6,240p.a. Maximum earnings £50,000p.a. (2020/21)
Pensionable salary growth before the earnings cap is applied	Limited at 1% p.a.	Limited at 1% p.a.	Limited at 1% p.a.	No restriction	N/A	N/A
Employee contribution (% of pensionable salary)	7.50%	7.50%	4%	6%	Minimum employee contribution is 5%	5% of qualifying earnings (2020/21)

Annual remuneration of the BBC Board and Executive Committee – detail of remuneration received

The table below provides full details of the remuneration received by all BBC Board members for 2020/21. The Board was first constituted on 3 April 2017 under the implementation of the 2016 Charter and Agreement, which set out new governance arrangements for the BBC.

Details of the chairs of each of the various BBC committees can be found on page 73. Each Chair receives £5,000 per annum in addition to their base fees. These fees are included in the table below. All fees are shown pro-rata where appropriate.

BBC Board (audited)

Details of remuneration received (values in £000s)

	Appointment term start date	Appointment term end date	Year	Base pay	Taxable benefits ¹	Pension related single figure	Performance related	Total
Non-executive directors								
Richard Sharp ²	16/02/2021	15/02/2025	2020/21	£20	£1	£0	£0	£21
			2019/20	£0	£0	£0	£0	£0
Simon Burke ³	03/04/2017	02/07/2019	2020/21	£0	£0	£0	£0	£0
			2019/20	£13	£0	£0	£0	£13
Sir David Clementi ⁴	16/02/2017	15/02/2021	2020/21	£88	£5	£0	£0	£93
			2019/20	£100	£16	£0	£0	£116
Shirley Garrood ³	03/07/2019	02/07/2023	2020/21	£38	£0	£0	£0	£38
			2019/20	£28	£0	£0	£0	£28
Tanni Grey-Thompson ⁵	03/04/2021	31/12/2021	2020/21	£33	£0	£0	£0	£33
			2019/20	£33	£0	£0	£0	£33
Ian Hargreaves	03/04/2020	02/04/2023	2020/21	£38	£0	£0	£0	£38
			2019/20	£38	£0	£0	£0	£38
Tom Ilube ⁵	03/04/2020	30/06/2021	2020/21	£38	£0	£0	£0	£38
			2019/20	£38	£0	£0	£0	£38

	Appointment term start date	Appointment term end date	Year	Base pay	Taxable benefits ¹	Pension related single figure	Performance related	Total
Steve Morrison ⁵	03/04/2021	02/01/2022	2020/21	£38	£0	£0	£0	£38
			2019/20	£38	£0	£0	£0	£38
Nicholas Serota ⁵	03/04/2021	02/04/2024	2020/21	£38	£0	£0	£0	£38
			2019/20	£38	£0	£0	£0	£38
Ashley Steel ⁴	03/04/2017	01/12/2020	2020/21	£25	£0	£0	£0	£25
			2019/20	£38	£0	£0	£0	£38
Elan Closs Stephens ⁵	20/01/2021	20/07/2023	2020/21	£43	£0	£0	£0	£43
			2019/20	£43	£0	£0	£0	£43
Total non-executive directors			2020/21	£399	£6	£0	£0	£405
			2019/20	£407	£16	£0	£0	£423
Executive directors								
Tim Davie ⁶	01/09/2020	n/a	2020/21	£429	£1	£41	£0	£471
			2019/20	£400	£2	£40	£200	£642
Tony Hall ⁷	03/04/2017	31/08/2020	2020/21	£188	£2	£0	£0	£190
			2019/20	£450	£21	£0	£0	£471
Ken MacQuarrie ⁷	03/04/2017	31/12/2020	2020/21	£244	£2	£0	£0	£246
			2019/20	£325	£3	£0	£0	£328
Charlotte Moore ⁸	01/09/2020	31/08/2022	2020/21	£402	£2	£34	£0	£438
			2019/20	£0	£0	£0	£0	£0
Leigh Tavaziva ⁸	01/02/2021	31/01/2023	2020/21	£67	£0	£0	£0	£67
			2019/20	£0	£0	£0	£0	£0
Fran Unsworth	01/04/2019	31/03/2021	2020/21	£340	£2	£0	£0	£342
			2019/20	£340	£2	£0	£0	£342
Total executive directors			2020/21	£1,670	£9	£75	£0	£1,754
			2019/20	£1,515	£28	£40	£200	£1,783
Total Board			2020/21	£2,069	£15	£75	£0	£2,159
			2019/20	£1,922	£44	£40	£200	£2,206

1 Taxable benefits: car allowance, private medical insurance/legacy allowance and other taxable expenses. The Chairman and the Director-General (current and former) are entitled to the use of a car and driver but have no entitlement to a personal car allowance or fuel allowance. In 2020/21, the current Director-General has used the services of car and driver for business purposes only.

2 Richard Sharp joined the Board as Chairman on 16 February 2021 and therefore received no remuneration during 2019/20. His fee as Chairman is donated to charity by the BBC. This is paid after National Insurance Contributions and is administered through the BBC payroll giving scheme.

3 Simon Burke stepped down from the Board on 3 July 2019. Shirley Garrood joined the Board on 3 July 2019. Fees are shown pro-rata for 2019/20.

4 David Clementi stepped down from the Board and as Chairman on 15 February 2021. Ashley Steel stepped down from the Board on 1 December 2020.

5 Tanni Grey-Thompson's term on the board was extended to 31 December 2021 and Steve Morrison's term is extended to 2 January 2022. Nicholas Serota's term is extended to

2 April 2024 and Elan Closs Stephens' term is extended to 20 July 2023. Tom Ilube stepped down from the Board on 30 June 2021 following announcement of his resignation.

6 The role of Director-General is a permanent position on the Board. Tim Davie was appointed as Director-General on 1 September 2020. His salary for 2020/21 reflects the proportion of his time spent as CEO, BBC Studios and as Director-General. Tim waived any entitlement to bonus for 2020/21 for the period in which he was CEO, BBC Studios.

7 Tony Hall stepped down from the Board and as Director-General on 31 August 2020. Ken MacQuarrie stepped down from the Board on 31 December 2020.

8 Charlotte Moore was appointed to the Board on 1 September 2020. Leigh Tavaziva was appointed to the Board on 1 February 2021. No remuneration is therefore disclosed for 2019/20.

The table on the following page provides full details of the remuneration received by all BBC Executive Committee members for 2020/21, compared to the previous year. Remuneration for members relates solely to the period of time when they served on the Executive Committee. For full annual amounts, please refer to the Disclosures section on page 86.

Total Executive Committee remuneration for 2020/21 has decreased since 2019/20, due to a reduction in membership of the Committee in the year (ten members at year-end compared to 18 members in 2019/20).

Remuneration report continued
BBC Executive Committee members (audited)

Details of remuneration received (values in £000s)

	Date appointed to Committee	Year	Base pay	Taxable benefits	Pension related single figure ¹	Performance related	Total
Tim Davie ²	01/11/2012	2020/21	£429	£1	£41	£0	£471
		2019/20	£400	£2	£40	£200	£642
Charlotte Moore ³	06/07/2016	2020/21	£402	£2	£34	£0	£438
		2019/20	£370	£2	£29	£0	£401
Leigh Tavaziva ⁴	01/02/2021	2020/21	£67	£0	£0	£0	£67
		2019/20	£0	£0	£0	£0	£0
Fran Unsworth	01/01/2018	2020/21	£340	£2	£0	£0	£342
		2019/20	£340	£2	£0	£0	£342
Wendy Aslett ⁵	01/11/2019	2020/21	£63	£1	£15	£0	£79
		2019/20	£63	£1	£8	£0	£72
Kerris Bright	18/06/2018	2020/21	£360	£0	£0	£0	£360
		2019/20	£360	£0	£6	£0	£366
Rachel Currie ⁵	01/11/2019	2020/21	£63	£1	£3	£0	£67
		2019/20	£63	£1	£3	£0	£67
Tom Fussell ⁶	01/09/2020	2020/21	£230	£1	£0	£27	£258
		2019/20	£0	£0	£0	£0	£0
Tony Hall ⁷	02/04/2013	2020/21	£188	£2	£0	£0	£190
		2019/20	£450	£21	£0	£0	£471
Valerie Hughes-D'Aeth ⁸	01/08/2014	2020/21	£0	£0	£0	£0	£0
		2019/20	£200	£0	£0	£0	£200
Glyn Isherwood ⁵	09/04/2018	2020/21	£294	£0	£0	£0	£294
		2019/20	£335	£0	£0	£0	£335
Sarah Jones ⁵	01/05/2019	2020/21	£116	£1	£0	£0	£117
		2019/20	£255	£2	£0	£0	£257
David Jordan ⁵	01/04/2018	2020/21	£76	£0	£0	£0	£76
		2019/20	£178	£3	£0	£0	£181
Ken MacQuarrie ⁵	22/09/2016	2020/21	£244	£2	£0	£0	£246
		2019/20	£325	£3	£0	£0	£328
Matthew Postgate ⁵	01/04/2016	2020/21	£133	£0	£6	£0	£139
		2019/20	£317	£0	£30	£0	£347
James Purnell ⁵	19/03/2013	2020/21	£131	£0	£13	£0	£144
		2019/20	£315	£0	£32	£0	£347
Gautam Rangarajan	01/06/2018	2020/21	£199	£0	£41	£0	£240
		2019/20	£181	£1	£40	£0	£222
June Sarpong ⁹	01/11/2019	2020/21	£267	£0	£0	£0	£267
		2019/20	£75	£0	£0	£0	£75
Bob Shennan ⁹	08/04/2019	2020/21	£310	£2	£41	£0	£353
		2019/20	£303	£2	£33	£0	£338
John Shield ⁵	01/04/2018	2020/21	£92	£0	£5	£0	£97
		2019/20	£220	£0	£1	£0	£221
Clare Sumner ⁵	01/04/2018	2020/21	£74	£0	£6	£0	£80
		2019/20	£175	£0	£18	£0	£193
Rhodri Talfan Davies ⁴	01/01/2021	2020/21	£65	£0	£3	£0	£68
		2019/20	£0	£0	£0	£0	£0
Total Executive Committee		2020/21	£4,143	£15	£208	£27	£4,393
		2019/20	£4,925	£40	£240	£200	£5,405

1 Employee pension contributions are ordinarily made via a salary sacrifice arrangement as an employer contribution, with a corresponding reduction in salary. Base salaries for executive directors have not been adjusted to reflect the impact of salary sacrifice to enable like-for-like comparison with prior years before salary sacrifice was introduced. The pension-related single figure is generally calculated at 20 times the increase in the accrued pension over the year net of inflation, less the directors' defined benefit contributions, plus the employer's defined contributions. This is also shown in detail in the defined benefits pension prospective entitlements table.

2 Tim Davie's salary for 2020/21 reflects the proportion of his time spent as CEO, BBC Studios and as Director-General. Tim waived any entitlement to bonus for 2020/21 for the period in which he was CEO, BBC Studios.

3 Charlotte Moore received a pay increase on her promotion to Chief Content Officer and appointment to the Board.

4 Leigh Tavaziva joined the BBC and was appointed to the Board and Executive Committee on 1 February 2021. Rhodri Talfan Davies was appointed to the Executive Committee on 1 January 2021. No remuneration is therefore disclosed for 2019/20.

5 Wendy Aslett, Rachel Currie, Sarah Jones, David Jordan, Matthew Postgate, James Purnell, John Shield and Clare Sumner stepped down from the Executive Committee on 31 August 2020. Ken MacQuarrie and Glyn Isherwood stepped down on 31 December 2020 and 31 January 2021 respectively.

6 Tom Fussell was appointed interim CEO, BBC Studios and joined the Executive Committee on 1 September 2020. His role is funded entirely by the BBC's commercial revenues and not paid for, or subsidised by, the licence fee. Payment of any bonus is subject to the achievement of performance targets. As noted on page 76, in 2020/21 the Remuneration Committee decided that it would not be appropriate to pay out bonuses in respect of financial performance due to the impact of Covid-19. The bonus paid is therefore in respect of achievement of personal objectives and has been pro-rated for the time served on the Executive Committee. No remuneration is disclosed in respect of 2019/20 as Tom was not a member of the Executive Committee during that period.

7 Tony Hall stepped down as Director-General and from the Executive Committee on 31 August 2020.

8 Valerie Hughes-D'Aeth left the BBC on 31 October 2019.

9 Bob Shennan and June Sarpong joined the Executive Committee on 8 April 2019 and 1 November 2019 respectively. Figures shown for 2019/20 are pro-rata.

Total remuneration – Board and Executive Committee (audited)

There has been a decrease in the overall total annual remuneration for the Board and Executive Committee in 2020/21, predominantly as a result of the decrease in membership of the Executive Committee in 2020/21 to ten members (previously 18 in 2019/20).

Total remuneration (values in £000s)	2020/21	2019/20
Total Executive Committee (including Board executive directors)	£4,393	£5,405
Board non-executive directors	£405	£423
Total annual remuneration	£4,798	£5,828

Defined benefit pension prospective entitlements (values in £000s) (audited)

	Age at 31 March 2021	Section	Accrued pension 31 March 2021 (or retirement/ leaving the Board if earlier)	Accrued pension 1 April 2020 (or joining the Board if after)	Director DB contributions (via salary sacrifice) 2020/21	Pension-related single figure
Tim Davie	53	CAB 2011	24	21	9	41
Wendy Aslett	59	CAB 2011	20	19	4	15
Charlotte Moore	52	New benefits	37	34	12	34
Matthew Postgate	46	New benefits	39	38	5	6
Gautam Rangarajan	49	CAB 2011	23	20	9	41
Bob Shennan	59	CAB 2011	24	21	9	41
Rhodri Talfan Davies	50	CAB 2011	24	23	2	3

Notes:

Tim Davie is an active member of the CAB 2011 section from January 2012 and retains a deferred benefit in the New Benefits section for service up to that date. The accrued pension shown relates to CAB 2011 only.

Wendy Aslett is an active member of the CAB 2011 section from January 2012 and retains a deferred benefit in the Old Benefits section for service up to that date. The accrued pension shown relates to CAB 2011 only.

Charlotte Moore joined the BBC on 1 May 2006. The pension figures shown include the period before she was appointed as an executive director.

Matthew Postgate joined the BBC on 1 June 2005. The pension figures shown include the period before he was appointed as an executive director.

Gautam Rangarajan is an active member of the CAB 2011 section from January 2012 and retains a deferred benefit in the Old Benefits section for service up to that date. The accrued pension shown relates to CAB 2011 only.

Bob Shennan re-joined the BBC in February 2009 and was appointed as an executive director on 8 April 2019. The pension figures shown include the period before he was appointed as an executive director. He is an active member of the CAB 2011 section from December 2011 and transferred out his previous benefits. The accrued pension shown relates to CAB 2011 only.

Rhodri Talfan Davies is an active member of the CAB 2011 section from January 2012 and retains a deferred benefit in the New Benefits section for service up to that date. The accrued pension shown relates to CAB 2011 only.

Governance

Remuneration report *continued*

Comparative pay across the BBC

It was noted in last year's report that the Committee intended to review the method of calculation of comparative pay across the BBC. The Committee agreed that from 2020/21, the ratio of the Director-General's pay to the lower quartile, median and upper quartile pay of UK employees would be voluntarily disclosed annually. This replaces the previous voluntary disclosure using the Hutton multiple and brings the BBC disclosure in line with listed companies who report their CEO pay ratio compared to UK employees under the Large and medium-sized Companies and Groups (Accounts and Reports) Regulations 2008 ('Regulations').

Director-General ratio

Financial year	Method used	25th percentile pay ratio	Median pay ratio	75th percentile pay ratio
2020/21	Option A	12.7	9.5	7.3

Under the Regulations, companies are required to identify the employee pay and benefits at the 25th, 50th and 75th percentiles of all UK Public Service Broadcasting employees for the relevant financial year and compare to the total remuneration of the Director-General. The company has chosen Option A to identify the employees at the 25th, 50th and 75th percentile and their respective pay and benefits, as it is recognised that this is the most accurate approach. All UK Public Service Broadcasting employees as at the financial year end have been included in the reporting, with employees ranked based on their remuneration for the 2020/21 financial year.

The table below sets out the total pay and benefits value received by employees identified at the 25th, 50th and 75th percentile during the 2020/21 financial year.

2020/21	25th percentile	50th percentile	75th percentile
Total pay and benefits	£40,823	£54,316	£71,321

The data assumptions included in our reporting are as follows:

Element	Description
Base salary	The Regulations require that full-time equivalent salaries are used to identify the P25, P50 and P75 in order to ensure comparability across the organisation. At the BBC, over 2,400 employees or c.15% work part-time so we have, therefore, used the full-time equivalent, as at year end, as the salary figure to rank our employees. Basic salary amounts also include any increased, temporary allowances for attachments within other departments/roles within the organisation.
Allowances and benefits	This includes a range of location, role-based allowances and employee benefits included on a pro-rata basis for part-time colleagues.

The table below provides a summary of the changes to the Director-General's cash earnings for 2020/21 versus the change in pan-BBC median earnings over the same period. There have been no changes to the Director-General's remuneration in 2020/21.

	2020/21 (values in £000s)	Change from 2019/20
Director-General earnings	450	0%
Pan-BBC median earnings	45.9	1.0%

Severance

No severance was paid to executive directors during the year ended 31 March 2021.

Outside interests

With the prior agreement of the Director-General, executive members of the BBC Board may hold remunerated external directorships. The prime purpose of the external directorship should be to support personal and career development and thereby give back to the BBC.

Remuneration which arises from external directorships may be retained by the individual, but is subject to formal approval. Executive directors may also hold non-remunerated posts outside the BBC. No more than one to two days per month are permitted to fulfil all external duties.

The BBC's commercial businesses

During 2020/21, the BBC had staff employed with four main commercial subsidiaries:

- BBC Studios
- BBC Studioworks
- BBC Global News
- UKTV

Remuneration within the commercial subsidiaries is subject to the BBC's governance and approval processes. The remuneration policy for the subsidiaries includes the contractual provision of an annual bonus available to eligible staff, including directors, and it varies between commercial entities. The full cost of base pay and annual bonus are self-funded by the commercial revenues of each subsidiary company and are not subsidised by the licence fee.

BBC Studios Company Bonus Scheme

The Remuneration Committee has oversight of the design and outturn of the BBC Studios Company Bonus Scheme.

It was intended that the design of the 2020/21 scheme would be broadly similar to previous years with two key financial measures (EBITDA and free cash flow) and non-financial/personal objectives.

However, before the 2020/21 scheme design and targets had been approved, the Covid-19 pandemic began. As a result, the Committee spent the following months carefully considering the potential impact on the business in 2020/21 and therefore the appropriate response to managing incentives. In September 2020, the Committee agreed that due to the impact of Covid-19 on company financial performance and affordability, there would be no payout under the financial elements of the incentive scheme for 2020/21. However, they also agreed it was important to allow some level of payout to incentivise employees and reward strong contributions during this difficult period. It was therefore agreed that there could be a payout on the personal element only (maximum of 25% of total bonus potential) for those receiving an appropriate rating in their personal development review.

2020/21 results

For 2020/21, the Remuneration Committee assessed the performance of the interim CEO, Studios against his personal objectives. This resulted in a bonus payment of 12.5% (£46,000) to the interim CEO, BBC Studios in respect of the year's performance. This figure is pro-rated in the single figure table on page 82 to represent the time served by the interim CEO, Studios on the Executive Committee.

Report from the BBC Remuneration Committee on people paid more than £150,000 of licence fee revenue in the financial year

In the following pages, we set out details of those individuals who received more than £150,000 from licence fee revenue in the year. The Charter requires us only to publish amounts paid during the year for these individuals, set out in bands. We go beyond that requirement by publishing more detail of the work that individuals appearing on air carried out for the remuneration they received.

Covid-19 has made the on-air environment highly volatile, with delays to productions and the cancellation of live events, especially sport. Despite this, we have ensured a stable gender split of 56:44. We have demonstrated our ability to deliver improvement since initial publication, with further improvement expected in the forthcoming year as we move towards a 50:50 balance on a gender basis.

During the year we have been able to reduce the number of individuals in on-air roles earning over £150,000: the total cost of individuals named; and also the average amount paid to each of these individuals. Significant reductions have also been agreed with individuals who appear towards the very top of this list during the year.

It is also worth noting that, both on-air and off-air, we continue to operate in extremely competitive markets for talent, with inflation levels for pay often well above the average for the UK economy. This pressure, taken with the fixed £150,000 entry point to the list, suggests that more individuals will appear on these lists over time.

On-air talent pay tables

Individuals on this list are shown by category: News, Radio, Sport, and presenters who work regularly across multiple parts of the BBC including Television. These figures include payments from licence fee revenue made to individuals working under a contract for services. These figures exclude any recharges, amounts paid, and investments into programmes made by our commercial entities – for example BBC Studios. Payments made by independent producers, royalties, repeat fees, contractual and other recoverables and expenses are also excluded. Programme commitments have been drawn from contractual commitments or other patterns of work, and have generally been stated to the nearest ten. These have been consistently disclosed for each principal programme or genre. Single episodes have been excluded, unless this represents a significant part of an individual's work.

On-air talent

Principal programme	Name	Programme commitments	Pay
News and Current Affairs			
<i>Today</i>	Mishal Husain	c.130 presentation days c.20 presentation days for BBC One 5 episodes of <i>From Our Home Correspondent</i>	£275,000-£279,999
	Nick Robinson	c.140 presentation days c.40 episodes of <i>Political Thinking</i> Radio 4 documentary	£270,000-£274,999
	Justin Webb	c.150 programmes	£255,000-£259,999
	Martha Kearney	c.140 programmes	£250,000-£254,999
<i>World at One</i>	Sarah Montague	c.180 presentation days	£245,000-£249,999
<i>PM</i>	Evan Davis	c.200 programmes <i>The Bottom Line</i> on Radio 4	£270,000-£274,999
<i>BBC News at Six and BBC News at Ten</i>	Huw Edwards	c.180 presentation days for BBC One and News Channel News Specials	£425,000-£429,999
	George Alagiah	c.180 presentation days for BBC One	£325,000-£329,999
	Sophie Raworth	c.180 presentation days for BBC One	£280,000-£284,999
<i>Question Time</i>	Fiona Bruce	c.40 episodes of <i>Question Time</i> c.50 presentation days for BBC One	£405,000-£409,999
<i>The Andrew Marr Show</i>	Andrew Marr	c.40 programmes c.20 editions of <i>Start the Week</i> BBC television documentaries	£335,000-£339,999
<i>Newsnight</i>	Emily Maitlis	c.140 presentation days for <i>Newsnight</i>	£325,000-£329,999
	Kirsty Wark	c.80 presentation days for <i>Newsnight</i> Cover for <i>Start the Week</i>	£210,000-£214,999
<i>BBC News Channel</i>	Clive Myrie	BBC News Channel, BBC One location work, and <i>Panorama</i>	£205,000-£209,999
	Reeta Chakrabarti	BBC News Channel, BBC One and location work	£175,000-£179,999
	Victoria Derbyshire	BBC News Channel, BBC One and location work, and <i>Panorama</i>	£170,000-£174,999
	Ben Brown	BBC News Channel, BBC One and location work	£170,000-£174,999
	Simon McCoy	BBC News Channel, BBC One and location work	£160,000-£164,999
	Joanna Gosling	BBC News Channel and BBC One	£155,000-£159,999
<i>BBC Breakfast</i>	Naga Munchetty	c.180 programmes c.40 5 live mid-morning shows	£255,000-£259,999
	Charlie Stayt	c.180 programmes	£190,000-£194,999
	Louise Minchin	c.180 programmes	£185,000-£189,999
<i>On-air editors and correspondents</i>	Laura Kuenssberg	Political Editor	£260,000-£264,999
	Amol Rajan	Media Editor c.40 episodes of <i>The Media Show</i> Radio 2 presenter cover BBC Television documentaries and Radio 4 <i>Re:Think</i>	£240,000-£244,999
	Jon Sopel	North America Editor	£230,000-£234,999
	Jeremy Bowen	Middle East Editor	£220,000-£224,999
	Katya Adler	Europe Editor and BBC Radio 4 <i>Today</i> cover	£220,000-£224,999
	Fergal Keane	Special Correspondent, World Service and Radio 4 documentaries	£205,000-£209,999
	Faisal Islam	Economics Editor	£205,000-£209,999
	Simon Jack	Business Editor and Radio 4 <i>Today</i> cover	£190,000-£194,999
	Mark Easton	Home Editor	£190,000-£194,999
	Sarah Smith	Scotland Editor and BBC Radio 4 <i>Today</i> cover	£185,000-£189,999
	James Naughtie	Presenter and Correspondent	£170,000-£174,999
	Orla Guerin	International Correspondent	£160,000-£164,999
	<i>Westminster Hour</i>	Carolyn Quinn	Lead presenter on <i>Westminster Hour</i> and cover for <i>PM</i> Radio 4 documentary

Governance

Pay disclosures *continued*

Principal programme	Name	Programme commitments	Pay
Radio			
BBC Radio 1	Scott Mills	c.230 editions of <i>The Scott Mills Show</i> c.45 editions of <i>The Scott Mills and Chris Stark Show</i> on Radio 5 live Cover on Radio 1 and Radio 2	£375,000-£379,999
	Greg James	c.200 Radio 1 Breakfast Show <i>Rewinder</i> on Radio 4	£310,000-£314,999
	Nick Grimshaw	c.190 Radio 1 Drivetime Show	£240,000-£244,999
	Annie Mac	c.220 editions of <i>The Annie Mac Show</i>	£170,000-£174,999
	Clara Amfo	c.190 editions of Radio 1 Mid Morning Show	£165,000-£169,999
BBC Radio 2	Zoe Ball	c.210 editions of <i>The Zoe Ball Breakfast Show</i>	£1,130,000-£1,134,999
	Steve Wright	c.220 editions of <i>Steve Wright in the Afternoon</i> c.50 editions of <i>Sunday Love Songs</i>	£465,000-£469,999
	Ken Bruce	Radio 2 Mid Morning Show	£365,000-£369,999
	Jeremy Vine	Daily show on Radio 2	£295,000-£299,999
	Jo Whiley	c.180 editions of Radio 2 Evening Show	£275,000-£279,999
	Sara Cox	c.230 editions of Radio 2 Drivetime Show	£270,000-£274,999
	Trevor Nelson	c.180 editions of <i>Rhythm Nation</i> c.50 Weekend Shows on 1Xtra	£230,000-£234,999
BBC Radio 4	Winifred Robinson	<i>You and Yours</i> on Radio 4 BBC Radio Documentaries	£150,000-£154,999
BBC Radio 5 live	Nicky Campbell	c.200 editions of 5 live Breakfast Show c.200 editions of <i>Your Call</i>	£295,000-£299,999
	Emma Barnett	c.120 5 live <i>Emma Barnett Show</i> c.50 editions of <i>Women's Hour</i> c.30 editions of <i>Newsnight</i>	£240,000-£244,999
	Rachel Burden	c.200 editions of 5 live Breakfast Show Cover for BBC <i>Breakfast</i> and <i>Your Call</i> <i>Coronavirus: Your Questions Answered</i>	£205,000-£209,999
	Nihal Arthanayake	c.190 editions of 5 live Early Afternoon Show	£150,000-£154,999
BBC 6 Music	Lauren Laverne	c.210 editions of 6 Music Breakfast Show c.40 6 Music <i>Recommends</i> c.40 <i>Desert Island Discs</i> on Radio 4	£395,000-£399,999
	Shaun Keaveny	c.210 editions of 6 Music Early Afternoon Show Cover for <i>Saturday Live</i> on Radio 4	£160,000-£164,999
	Steve Lamacq	c.230 editions of 6 Music Mid Morning Show 50 6 Music <i>Recommends</i>	£155,000-£159,999
	Mary Anne Hobbs	c.230 editions of 6 Music Afternoon Show 50 6 Music <i>Recommends</i>	£150,000-£154,999
Multiple stations	Vanessa Feltz	c.200 editions of Radio 2 Early Breakfast Show c.220 editions of Radio London Breakfast Show Radio 2 cover	£390,000-£394,999
	Stephen Nolan	<i>The Nolan Show</i> on Radio Ulster <i>Nolan Live</i> on BBC 1 (NI) 5 live <i>Stephen Nolan Show</i>	£405,000-£409,999

Principal programme	Name	Programme commitments	Pay
Sport			
Men's football	Gary Lineker	<i>Match of the Day</i> : Premier League and FA Cup <i>Sports Personality of the Year</i>	£1,360,000-£1,364,999
	Alan Shearer	<i>Match of the Day</i> : Premier League and FA Cup	£390,000-£394,999
	Jermaine Jenas	<i>Match of the Day</i> : Premier League and FA Cup <i>MOTDx</i> <i>Friday Football Social</i>	£195,000-£199,999
Cricket	Jonathan Agnew	International test, one-day and Twenty20 series BBC Cricket Correspondent	£175,000-£179,999
	Michael Vaughan	TV and Radio cricket (Test, ODI and Twenty20) Podcast	£175,000-£179,999
	Isa Guha	International test, one-day and Twenty20 series	£150,000-£154,999
Multiple sports	Mark Chapman	Three weekly editions of 5 live sport Weekly Premier League highlights Rugby League NFL	£250,000-£254,999
	Gabby Logan	Athletics Football Six Nations <i>Sports Personality of the Year</i>	£165,000-£169,999

Multiple genres and Television

There are a small number of individuals who have pre-existing multi-year relationships with BBC commissioning. Payments from BBC Studios have been removed from the disclosure, and they may also receive payments from independent producers. We also include in this section presenters who spend close to 50% of their time in more than one of TV, Radio, News and Sport.

Principal programme	Name	Programme commitments	Pay
Television	Mary Berry	BBC TV fee for a range of programmes and series	£215,000-£219,999
	Louis Theroux	BBC TV fee for a range of programmes and series	£200,000-£204,999
Radio and Sport	Jason Mohammad	Radio Wales programme and other BBC Wales TV output <i>Final Score</i> and Snooker <i>Good Morning Sunday</i> on Radio 2	£270,000-£274,999
News and Sport	Dan Walker	<i>Football Focus</i> c.180 <i>BBC Breakfast</i> programmes	£295,000-£299,999
Radio and Television	Tina Daheley	Radio 2 Breakfast Show and <i>Beyond Today</i> podcast BBC One News and <i>BBC Breakfast</i> cover c.40 episodes of <i>The Cultural Frontline</i> Cover for <i>Woman's Hour</i>	£225,000-£229,999
	Graham Norton	Weekly show on Radio 2	£155,000-£159,999

Senior executives

We already publish on our website the pay and expenses for all senior leaders earning over £150,000 in the BBC's public services. Under the terms of our Charter, we are required to publish a report from the Remuneration Committee listing all senior executives of the BBC paid more than £150,000 from licence fee revenue in the financial year, set out in pay bands. These figures exclude any recharges or amounts paid from our commercial entities.

Pay	Name	Role
Director-General		
£260,000-£264,999	Tim Davie	Director-General
Executive Committee		
£400,000-£404,999	Charlotte Moore	Chief Content Officer
£360,000-£364,999	Kerris Bright	Chief Customer Officer
£340,000-£344,999	Francesca Unsworth	Director, News and Current Affairs
£310,000-£314,999	Bob Shennan	Group Managing Director
£265,000-£269,999	June Sarpong	Director, Creative Diversity
£210,000-£214,999	Rhodri Talfan Davies	Director, Nations
£195,000-£199,999	Gautam Rangarajan	Group Director, Strategy and Performance

Governance

Pay disclosures *continued*

Pay	Name	Role
Corporate Functions		
£350,000-£354,999	Glyn Isherwood	Chief Financial Officer
£325,000-£329,999	Ken MacQuarrie	Group Project Director
£285,000-£289,999	Sarah Jones	Group Legal Counsel
£220,000-£224,999	John Shield	Director of Communications
£210,000-£214,999	Shirley Cameron	Group Financial Controller
	Balram Veliath	Director, Quality, Risk and Assurance
£200,000-£204,999	Peter Ranyard	Director, Corporate Legal
£185,000-£189,999	David Curley	Group Corporate Finance Director
£180,000-£184,999	David Jordan	Director, Editorial Policy and Standards
	Claudia Giles	Legal Director
	Noel Scotford	Director, HR Systems and Business Analytics
£175,000-£179,999	Clare Sumner	Director, Policy
£170,000-£174,999	Chris Rowsell	Head of Regulation
	Phil Harrold	Company Secretary
	Sarah Gregory	Director, HR Operations
	Sophie Garnham	Director, Commercial Rights and Business Affairs
£165,000-£169,999	Natasha Wojciechowski	HR Director
	Isabel Begg	Director, Commercial Rights and Business Affairs
	Simon Morrissey	Legal Director
	Andrew Kaczor	Finance and Operations Director
£160,000-£164,999	David Attfield	Legal Director
	Nick Wilcox	Legal Director
£155,000-£159,999	Pipa Doubtfire	Director, Revenue Management
	Jessica Cecil	Director, BBC
£150,000-£154,999	Rachel Currie	Group HR Director
	Wendy Aslett	Group HR Director
	Clive Ahmed	HR Director
	Sarb Nijjer	Divisional Finance Director
	Zoe Baker	HR Director
	Jo Korn	Director, Commercial Rights and Business Affairs
	Mike Griffiths	Director, Commercial Rights and Business Affairs
Design and Engineering		
£205,000-£209,999	Robin Pembroke	Director, Content Production, Product and Systems
	Stuart Page	Director, Corporate and Commercial, Product and Systems
£200,000-£204,999	Chris Condron	Director, Digital Products
	Ian Mackay-Smith	Manager Systems Engineering
£195,000-£199,999	Jatin Aythora	Chief Architect
	Gary Payne	Chief Information Security Officer
£190,000-£194,999	Kieran Clifton	Director, Distribution and Business Development
	Andy Baker	Director, Engineering Operations
	Ellie Runcie	Chief Design Officer
£185,000-£189,999	Andy Conroy	Controller, Research and Development
£180,000-£184,999	Dan Taylor-Watt	Director, iPlayer and Sounds, Product and Systems
£165,000-£169,999	Sarah Hayes	Director, BBC Archives
	Richard Cooper	Controller, Digital Distribution

Pay	Name	Role
£160,000-£164,999	Grace Boswood	Chief Operating Officer
	Sunder Srinivasan	Principal System Specialist
	Randeep Bindra	SAP Project Manager
£155,000-£159,999	Claire Hetherington	Head of Product
£150,000-£154,999	Kirsten Mitchinson	Head of Commercial
Marketing and Audiences		
£185,000-£189,999	Paul Davies	Director, Marketing and Audiences
£175,000-£179,999	Justin Bairamian	Director, BBC Creative
	Nick North	Director, Audiences
£150,000-£154,999	Nicki Brown	Director, Marketing and Audiences
Nations		
£240,000-£244,999	Ian Haythornthwaite	Chief Financial and Operating Officer
£195,000-£199,999	Peter Johnston	Nations Director, Northern Ireland
£190,000-£194,999	Joe Godwin	Director of Partnerships
£165,000-£169,999	Helen Thomas	Nations Director, England
	Steve Carson	Nations Director, Scotland
£150,000-£154,999	Chris Burns	Senior Head of Local Radio Commissioning
Workplace		
£175,000-£179,999	Alan Bainbridge	Director of Workplace
Content		
£285,000-£289,999	Piers Wenger	Director, Drama Commissioning
£230,000-£234,999	Patrick Holland	Director, Factual, Arts and Classical Music Commissioning
	Kate Phillips	Director, Entertainment Commissioning
£225,000-£229,999	Dan McGolpin	Director, iPlayer and Channels
	Barbara Slater	Director, Sport
£220,000-£224,999	Shane Allen	Director, Comedy Commissioning
£215,000-£219,999	Fiona Campbell	Channel Controller, BBC Three
	Graham Ellis	Controller, Radio Production
£210,000-£214,999	Rose Garnett	Commissioning Director, BBC Films and Storyville
£205,000-£209,999	Lucy Richer	Senior Commissioning Editor (Drama)
£200,000-£204,999	Cheryl Taylor	Head of Content, Children's
£190,000-£194,999	Clare Sillery	Senior Head of Factual Commissioning
£185,000-£189,999	Jonathan Wall	Controller Radio
£180,000-£184,999	Alan Davey	Controller Radio
	Lorna Clarke	Controller Radio
	Mohit Bakaya	Controller Radio
£175,000-£179,999	Philip Bernie	Head of Sport
	Jo Wallace	Senior Commissioning Editor, Entertainment
	Helen Bullough	Head of Children's Production
£165,000-£169,999	Manda Levin	Senior Commissioning Editor (Drama)
	Lindsay Currie	Head of Portfolio Scheduling
£160,000-£164,999	Heidi Dawson	Controller Radio
	Carla-Maria Lawson	Channel Editor, Daytime and Early Peek
£150,000-£154,999	Ben Gallop	Head of Sport
	Catherine Catton	Senior Head of Factual Commissioning

Governance

Pay disclosures *continued*

Pay	Name	Role
News and Current Affairs		
£205,000-£209,999	Kamal Ahmed	Editorial Director
£200,000-£204,999	Alan Dickson	Chief Financial and Operating Officer
	Jamie Angus	Director, World Service Group
£185,000-£189,999	Gavin Allen	Head of News Programmes
	Jonathan Munro	Head of Newsgathering
£180,000-£184,999	Naja Neilsen	Senior News Controller
£170,000-£174,999	Mary Hockaday	Controller, World Service English
	Joanna Carr	Head of Current Affairs
	Sarah Ward-Lilley	Managing Editor
£160,000-£164,999	Jon Zilkha	Senior Project Director
£155,000-£159,999	James Gray	Head of Journalism
£150,000-£154,999	Tariq Kafala	Controller, News
Former Staff		
£290,000-£294,999	James Purnell	Director, Radio and Education
	Matthew Postgate	Chief Technology and Product Officer
£240,000-£244,999	Bal Samra	Group Commercial Director
£225,000-£229,999	Tony Hall	Director-General
£200,000-£204,999	Anna Gronmark	HR Director, News and Current Affairs
£190,000-£194,999	Gillian Taylor	Director, Reward
£160,000-£164,999	Matt Grest	Director, Platform
	Claire Paul	Director of Leadership and Development

NAO opinion on pay disclosures

Independent Assurance Report to the Board of the British Broadcasting Corporation, acknowledging that Parliament also places reliance on the Group Accounts and Report

I have conducted independent assurance procedures on the disclosures included in the British Broadcasting Corporation (BBC) Annual Report arising from the requirement under the Royal Charter for the continuance of the BBC (the Royal Charter) to publish the names of all senior executives of the BBC paid more than £150,000 from licence fee revenue in that financial year; and the names of all other staff of the BBC paid more than £150,000 from licence fee revenue in that financial year set out in pay bands for the year-ended 31 March 2020. These disclosures comprise the Pay Disclosures as set out on pages 86 to 92 of the BBC's Annual Report (the subject matter) (the "Pay Disclosures").

My work is conducted in accordance with International Standards on Assurance Engagements (ISAE) 3000 Assurance Engagements Other Than Audits or Reviews of Historic Financial Information.

Respective responsibilities of the BBC Board and the Comptroller and Auditor General

For the reporting year covered by this report, the BBC Board was responsible for publishing information required by the Royal Charter as follows:

- the names of all senior executives of the BBC paid more than £150,000 from licence fee revenue in that financial year; and
- the names of all other staff of the BBC paid more than £150,000 from licence fee revenue in that financial year set out in pay bands for the year-ended 31 March 2021.

I am responsible for providing an opinion on whether, in all material respects, the subject matter is complete and accurate and has been properly prepared in accordance with the basis set out therein.

In conducting this work, my staff and I have complied with the Financial Reporting Council's Revised Ethical Standard 2019. I am independent of the BBC in accordance with the ethical requirements that are relevant to my procedures. My staff and I have fulfilled our other ethical responsibilities in accordance with these requirements.

My staff and I have applied International Standard on Quality Control 1 and accordingly maintain a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

My approach

I have performed a reasonable assurance engagement as defined in ISAE 3000. A reasonable assurance engagement is to perform such procedures as to obtain information and explanations which I consider necessary to express an opinion on whether, in all material respects, the Pay Disclosures (the subject matter) are complete and accurate and have been properly prepared in accordance with the basis set out therein.

My work consisted of:

- Understanding the process adopted by the BBC to derive the Pay Disclosures, in particular the completeness and accuracy of information used;
- Testing the completeness of disclosures, including:
 - cross-reference to my BBC Group audit procedures relating to payroll and expenditure;
 - comparison to the prior year and my understanding of the BBC; and
 - review of individuals paid in the subsequent month who have been paid close to the disclosure threshold in 2020-21.
- Agreement of staff disclosure to payslips or, where staff are not paid via BBC payroll, agreement of spend back to other evidence such as contracts;
- Agreement of the spend per individual paid more than £150,000 of Licence Fee revenue into the appropriate salary banding;
- Recalculation of the volume of individuals included within each £5,000 band; and
- Review of the accompanying commentary for reasonableness and clarity around the basis of disclosure.

Inherent limitations

My assurance procedures have been designed to provide reasonable assurance. The objective of a reasonable assurance engagement is to reduce engagement risk to an acceptably low level in the circumstances of the engagement as the basis for a positive form of expression of my conclusion. It does not, however, eliminate this risk entirely. In particular, in preparing the disclosures, the BBC Board is required to make a number of judgements which inherently introduces an element of risk.

My work has been undertaken so that I might state to the BBC Board and Parliament those matters I am required to in this report and for no other purpose.

Opinion

Based on the results of my procedures, in my opinion, in all material respects the Pay Disclosures included on pages 86 to 92 are complete and accurate and have been properly prepared in accordance with the basis set out therein. This opinion has been formed on the basis of the matters outlined elsewhere in this independent assurance report.

.....
Gareth Davies
Comptroller & Auditor General
National Audit Office

157-197 Buckingham Palace Road
London, SW1W 9SP

21 June 2021

Governance

Nominations Committee report

The Board Nominations Committee is responsible for making recommendations on appointments to the Board (with the exception of the Chairman and the nations' members) and Board Committees.

The members of the Committee have changed this year with the appointment of a new Chairman of the BBC, Richard Sharp, who was appointed from 16 February 2021, and the appointment of a new Director-General, Tim Davie, from 1 September 2020. The other members of the Committee are: Nicholas Serota, the senior independent director; and, non-executive directors Elan Closs Stephens and Shirley Garrood, who joined the Committee on 19 November 2020 in preparation of the departure of Ashley Steel.

In addition to its responsibility for nominating appointments to the Board, the Committee is also responsible for nominating members to the sub-committees of the Board, and its main commercial subsidiaries. The Nominations Committee also considers and reviews the independence of Board members, including any conflicts of interest, and ensures compliance with the Board's Code of Practice. The Committee also assesses the composition of the Board and its associated committees in terms of the balance of skills and experience required, and to develop a succession planning strategy.

This year the Nominations Committee has met six times. The Covid pandemic restrictions meant that its meetings took place by video conference rather than in person. The Committee's work on appointments focused on the appointment of the new Director-General in the first half of the year, supported by a wider panel of non-executive directors through a series of formal and informal meetings. As a result, the Nominations Committee recommended

the appointment of Tim Davie as the new Director-General, which was approved by the BBC Board at an extra-ordinary meeting in June.

In other appointments, the Nominations Committee recommended the re-appointment of Dharmash Mistry as a non-executive director on the BBC's Commercial Holdings Board. It also recommended the appointments of two executive directors of the Board: Charlotte Moore, Director, Content, and Leigh Tavaziva, Chief Operating Officer, joined the Board this year for two-year terms. The Committee also recommended the re-appointment of Fran Unsworth, Director of News, as an executive member of the Board for a further two years from 1 April 2021. The appointment of Tanni Grey-Thompson as a non-executive member of the Board was extended for nine months until December 2021 as a result of the exceptional circumstances arising from the Covid pandemic.

The Committee considered the membership of the Board's sub-committees throughout the year as part of its responsibilities for succession planning and performance assessment. With the upcoming arrivals of the new non-executive members for Northern Ireland and England, the Committee structure will be re-examined in due course.

The fulfilment of its responsibility for evaluating the performance of the Board and its associated sub-committees was made difficult this year, given the impact of the Covid-19 pandemic on personal meetings and the transition to a new Chairman. However, an evaluation survey to be carried out remotely is planned.

Richard Sharp
Chairman

18 June 2021

Board and Committee attendance

	Board Ordinary	Audit and Risk Committee Member	Fair Trading Committee Member	Nominations Committee Member	Remuneration Committee Member	Editorial Guidelines & Standards Member	Nations Committee - England Member	Nations Committee - Scotland Member	Nations Committee - Wales Member	Nations Committee - N. Ireland Member
Number of meetings for the period	15	6	3	6	6	6	2	3	3	2
Non-executives										
David Clementi*	13 of 13			5 of 5				2 of 2		2
Richard Sharp*	2 of 2			1 of 1						
Shirley Garrood	15	6	3	2 of 2						
Tanni Grey-Thompson	15				6	6				
Ian Hargreaves	14		3			6			3	
Tom Ilube	15	6	3				2			
Steve Morrison	15		2		6			3		
Nicholas Serota	15			6	6	6				
Ashley Steel*	11 of 11	4 of 4		4 of 4			2			
Elan Closs Stephens	14			6					3	2
Executives										
Tony Hall*	7 of 7			1 of 2		2 of 2				
Tim Davie*	15			4 of 4		4 of 4				
Ken MacQuarrie*	12 of 12						2	2 of 2	2 of 2	2
Charlotte Moore*	8 of 8									
Leigh Tavaziva*	3 of 3									
Fran Unsworth	15					6				2

This table does not include extraordinary meetings or business conducted offline.

* Tony Hall left the Board on 31 August 2020. Tim Davie started as Director-General on 1 September 2020. Charlotte Moore joined the Board on 1 September 2020. Ashley Steel and Ken MacQuarrie left the Board on 1 and 31 December 2020 respectively. Leigh Tavaziva joined the Board on 1 February 2021. David Clementi left the Board on 15 February 2021 and Richard Sharp joined the Board on 16 February 2021.

Audit and Risk Committee report

This has been my first full year as Chair of the BBC's Audit and Risk Committee (ARC). During the year, the Committee has undertaken a broad range of activities to ensure good corporate governance in the BBC and to oversee systems of risk management and control. I have enjoyed getting a deeper understanding of the BBC, its culture and its challenges.

It has been a year dominated by Covid-19. The impact of the pandemic has been a priority for the Committee, particularly with reference to the health and wellbeing of our staff, the resilience and security of the organisation and the effect on the control environment. The Committee acknowledges the hard work and commitment of staff in the BBC, and those in our partners and suppliers, in delivering vital services during this period.

It has been a pleasure to work with two very knowledgeable and supportive colleagues on the Committee – Tom Ilube and Ashley Steel. I would like to thank them for their excellent contribution and support to the Committee during their tenures on the Board. We receive good, independent and impartial advice from the Finance, Internal Audit and Risk teams, as well as from the NAO as the BBC's statutory auditor. I am satisfied, as a result, that the Committee has had the necessary skills and support in place to discharge its duties properly.

Our work-plan for this year has included:

- reviewing and assuring the basis for the BBC Group's statements of going concern and viability;
- overseeing our relationship with the NAO, including approving their audit plan, reviewing their assessment of risk and accounting judgements and taking an update at every meeting on progress with their work;
- overseeing the timely completion of actions arising from the NAO's audit and value for money reviews;
- providing oversight on the BBC's strategic and operational risks and the effectiveness of the risk management framework. During this year risk appetite statements and key risk indicators were established for the BBC's key operational risks;
- conducting deep dives into risk areas, including this year: child protection and safeguarding; information security; the impact of Brexit on the BBC; data protection and, HR and people risks;
- monitoring major projects across the BBC. The Committee has reviewed updates from the BBC Project Management Office on four occasions during 2020/21. In addition, we have conducted deeper dives into selected initiatives including E20 (the *EastEnders*' set re-development), the over-75s licence fee change and learnings from last year's decision to cancel the implementation of a customer management system in the Licence Fee Unit;
- maintaining oversight of concerns raised under the BBC's Protected Disclosure (whistleblowing) Policy and subsequent investigations;
- reviewing the outcomes and recommendations of investigations into broadcast or service continuity incidents; and
- monitoring the work of the Internal Audit team and the completion of actions from their work. 33 audits and assurance reviews were completed, as part of a risk-based plan, with 80 improvement actions raised (all improvement actions are tracked to completion by the Committee).

The Committee approved a pause on internal audits during the first quarter of 2020/21 to enable the team to support the BBC's Covid-19 response. Internal Audit activity resumed in the second quarter with a revised plan, approved by the Committee, including a specific focus on risks related to the pandemic.

The Committee has maintained its scrutiny of the BBC's international operations. The World Service, international newsgathering teams and our global commercial operations are vital in representing the BBC and the United Kingdom, but by their very nature can carry heightened operational risks.

Through the year we had six meetings overall, timed to fit with key points of the BBC's reporting cycle. We have implemented the findings from the 2019 external Saul review into BBC Board and Committee effectiveness. In particular, we included an extra meeting to allow more time to consider issues relating to our commercial businesses, with the Chief Executive Officer and other senior team members of the main businesses attending. We focused on the internal control frameworks, the management of key operating risks and the progress of the financial transformation project in BBC Studios.

The Committee has maintained a productive and collaborative relationship with the NAO, our external auditors. I continue to be impressed by the maturity and candour that is present in the way they consider and report on their work with the BBC. We conducted a formal review of the effectiveness of the external audit process.

It is likely that the coming year will be also be framed by the continued impact of the pandemic. However, the BBC has demonstrated its ability to respond to the crisis and continue with its public purposes effectively. The Committee will work with the BBC to assess the longer-term implications of the pandemic, such as the impact of remote working, the resilience of our extended enterprise and the return to production, as well as impacts on our global operations.

Having completed my first full year as the Chair of the Committee, I am pleased to report that it has fulfilled its remit effectively in a very challenging period, and has supported the BBC in delivering value for licence fee payers.

.....
Shirley Garrood
Chair, Audit and Risk Committee
18 June 2021

Governance

Audit and Risk Committee report *continued*

Role

The Audit and Risk Committee’s Terms of Reference set out the Committee’s responsibilities in more detail. These were approved by the BBC Board in September 2018 and were reviewed by the Committee in September 2020. They can be read on our website: downloads.bbc.co.uk/aboutthebbc/whoweare/bbcboard/auditandrisk/arc-tor-sep-2020.pdf

The remit of the Committee is to review and maintain oversight of the BBC’s corporate governance, particularly with respect to financial reporting, internal control and risk management. In order to gain this assurance, the ARC has responsibility for reviewing and overseeing:

- the effectiveness of the BBC Group’s internal control and risk management processes;
- the BBC’s systems for the detection and prevention of fraud and corruption;
- key risks facing the BBC Group and the actions being taken to mitigate those risks to an acceptable level;
- the activities and risks of BBC’s commercial subsidiaries, ensuring that risks are acceptably managed, and that assurance is independent and sufficient;
- the actions and judgements of management in relation to the BBC’s Annual Report and Accounts and related formal statements;
- the work of the BBC’s Internal Audit function and its effectiveness, meeting with Internal Audit senior management privately to discuss issues as necessary;
- the BBC’s critical projects, including the composition of the critical projects’ portfolio;
- BBC responses to the Public Accounts Committee and Value for Money reports by the National Audit Office, giving due consideration to Parliament’s expectations of the management of BBC resources;
- the external auditors’ proposed audit scope, ensuring no unjustified restrictions or limitations are made, meeting separately with the external auditors to discuss any matters the Committee or the auditors believe should be discussed privately;
- the external auditors’ independence, quality control procedures and steps taken by the auditors to respond to changes in regulatory and other requirements;
- arrangements by which staff may, in confidence, raise concerns about possible improprieties in matters of financial reporting, illegality or other matters.

Membership

The ARC comprises three non-executive members, of whom one must have recent and relevant financial experience. The members who served during the past year are:

- Shirley Garrod (Chair)
- Tom Ilube (resigned from the Board 30 June 2021)
- Ashley Steel (resigned from Board 30 November 2020)

Shirley Garrod, the Committee chair, has significant, recent and relevant financial experience. In addition, all of the members who served on the Committee during the year are individuals who hold or have held senior positions in similar sized organisations and have the experience and skills to fulfil their responsibilities. When appropriate, the skills and experiences of members are augmented with advice from internal and external professionals – for example on matters such as developments in financial reporting.

Committee meetings are also attended by the Director-General, the Chief Operating Officer, the Chief Financial Officer, the Director of Quality, Risk and Assurance and senior representatives from Internal Audit, Risk Management and the National Audit Office, as the BBC’s external auditors.

The Committee also meets privately, without any member of management present, with Internal Audit, Risk and the external auditors, on a regular basis.

The Committee regularly assesses its own effectiveness and in 2019/20 the work of the Committee was part of the external review of BBC Board effectiveness, conducted by Chris Saul. The findings and recommendations from that review have been considered by the Committee. A further review, led by the BBC’s Senior Independent Director, will be underway at the time of reporting.

Meetings

The Committee met six times during 2020/21, at key times in the reporting and audit calendar.

Minutes from the meetings are made available to the Board and summary minutes are published on the BBC website: bbc.co.uk/aboutthebbc/whoweare/bbcboard/auditandrisk Additionally, the Chair of the Committee reports back to the Board after each meeting on any issues where action or improvement is required. The Committee also provides views on the integrity of the financial statements before the Annual Report is approved by the Board as a whole.

Integrity of financial reporting

The Committee reviewed the integrity of the financial statements of the BBC. In doing so it:

- identified, through discussion with both management and the external auditor, the key risks of misstatement within the BBC’s financial statements, including those areas where significant financial judgements were required, and which have influenced the financial statements;
- discussed these risks with the auditor as part of the agreement of the external auditors’ audit plan and at the conclusion of the audit of the financial statements; and
- reviewed and challenged detailed papers received from management on those areas requiring significant financial judgement, taking account of the views of the auditor.

Set out below are the key areas of judgement and how the Committee has addressed them:

Revenue recognition

There is a risk that income is not recognised correctly in line with financial reporting standards. The nature of the risk varies between licence fee revenue in the public service and commercial income. Licence fee revenue is treated as an amount due from the relevant Government department, principally the DCMS, on the basis that amounts receivable from licence fee payers will be paid across.

Commercial revenue is more complex, with a number of different revenue streams including sale of content to global broadcasters, subscription income and revenue from the sale of physical and digital products. The complexity of contractual terms may require judgements in assessing when revenue can be recognised, which is based on the delivery of performance obligations and when control is transferred to the customer.

Committee response – The Committee receives reports from management on any material or particularly complex judgements. During the year, the Committee reviewed the implementation of collection of the licence fee from eligible over-75s from August 2020.

The Committee considers that the BBC's existing financial control systems should ensure that income is properly treated in the financial statements and has confidence that management understand the risks in this area and have suitable controls in place.

Property

The BBC holds a significant property portfolio, which continues to be rationalised in order to reduce costs. The estate includes properties held under freehold and those held under finance and operating leases. Buildings which have been sub-let or which are available for sub-let may be classified as investment properties. Judgements relate to the future intentions for any vacant buildings and the related timescales. This can change the appropriate accounting treatment and affect the carrying value on the balance sheet.

The derivative assets and liabilities connected to the underlying Broadcasting House lease structure are subject to sensitivities in market data in addition to an adjustment to the discount rate to take account of risk. As a result, net liabilities of £228 million have been recognised in relation to this arrangement. The transaction was implemented in a manner that limited any increase in the BBC's credit exposure to the derivative counterparties involved. The special purpose vehicle established to redevelop Broadcasting House, Daunus Limited, is accounted for as a joint venture following an assessment of control. The BBC's interest in the entity is at cost and no indicators of impairment have been identified.

The sale of BBC Wales Broadcasting House is recognised as an asset held for sale as at 31 March 2021 as its sale was completed in 2021/22.

Committee response – The Committee reviewed reports from management, which explained the treatment for the most significant buildings, including the projected timescales for future activity and rationale for treatment. The Committee was satisfied that the treatment of properties within the financial statements was consistent with management intention and in line with international financial reporting standards.

BBC Defined Benefit Pension Scheme

The financial statements include a surplus on the balance sheet of £190 million for the BBC's defined benefit pension scheme. Critical judgements are required regarding the assumptions used in calculating this position. Changes in these assumptions can result in large swings in the final numbers disclosed. The assumptions used for the latest accounting valuation are based upon the recommendations of independent actuaries and are within an acceptable range according to the NAO.

Committee response – The Committee was satisfied that the assumptions used in the financial statements relating to the pension scheme were reasonable, appropriate to the BBC and supported by independent actuarial specialists. The Committee noted the significant movement in the pension scheme valuation and was satisfied with the explanations and analysis provided by management and the scheme advisers.

Employment and taxation provisions

A number of employment and taxation-related provisions exist where the BBC has a present obligation as a result of a past event that is probable and can be reliably measured. Related provisions of £11 million are within the financial statements, including an amount for payments to, or on behalf of, presenters concerning the use of Personal Service Companies (PSCs).

Committee response – The Committee received reports on matters which could result in the recognition of potential liabilities and discussed the level of provisions with management. Management confirmed that they have applied a consistent

approach to the identification, recognition and release of provisions across the BBC Group. The Committee is satisfied with the level of provisions carried and the disclosure in respect of those provisions.

Capital projects

The BBC undertakes multiple capital projects at any one time, which contribute to the overall strategy of the BBC. An assessment over the appropriateness of capitalisation, along with the valuation of any capitalised asset, is required. If a material capital project cannot be completed on time, or will not derive future benefit to the BBC, this could trigger an impairment charge. Reports from management were reviewed, which explained the status of major capital projects and the approach taken to assess whether any impairment charge was required.

Committee response – The Committee was satisfied that management's assessment of capital projects, including whether any impairment is appropriate, is in line with international financial reporting standards.

Covid-19

The BBC worked with the NAO to ensure that financial reporting provides clear and transparent information during the Covid-19 pandemic. Key areas of reporting risk were identified and assessed for impact. This has included the assessment of going concern and viability, as well as the methods, judgements and assumptions underlying these assessments.

Consideration has been given to management's decisions made in response to the pandemic, including actions taken to minimise operational disruption. The regularity of these decisions and any impact on significant judgements and estimates, has been reviewed.

Committee response – The Committee has been provided with detailed updates on the impact of Covid on the preparation and content of the financial statements and is confident that management has taken a reasonable approach.

Management confirmed to the Committee that they were not aware of any material misstatements or immaterial misstatements made intentionally to achieve a particular presentation. The auditors reported any misstatements that they had found in the course of their work and that no material amounts remain unadjusted. The Committee can confirm that it is satisfied that the external auditors have fulfilled their responsibilities with diligence and professional scepticism.

After reviewing the presentations and reports from management and consulting where necessary with the external auditors, the Committee is satisfied that the financial statements appropriately address the critical judgements and key estimates (both in respect to the amounts reported and the disclosures). The Committee is also satisfied that the significant assumptions used for determining the value of assets and liabilities have been appropriately scrutinised, challenged and are sufficiently robust.

The Committee reviewed the group financial statements and how these are positioned within the wider Annual Report. To assist this review, reports from management and from the internal and external auditors were considered, covering:

- the quality and acceptability of accounting policies, including their compliance with accounting standards;
- compliance with legal and regulatory requirements;
- the clarity of disclosures and their compliance with relevant reporting requirements; and
- whether the Annual Report as a whole is fair, balanced and understandable and provides the information necessary to assess the BBC's performance and strategy.

Audit and Risk Committee report *continued*

Effectiveness of internal controls and risk management framework

Internal controls assurance

The Committee reviewed the effectiveness of the BBC's system of internal controls, on behalf of the Board. To make this assessment the Committee relied primarily on the findings from internal and external audit reports and other assurance activity across the Group. Specific areas also considered during the year included:

- the themes from Internal Audit activity, questioning representatives of Internal Audit on the outcomes and observations from their work. A summary of Internal Audit activity is presented annually that highlights trends and root causes. Key findings from every audit, including assurance ratings and corrective actions, are reviewed by the Committee;
- progress on the completion of actions from independent assurance activity, including internal and external audits and NAO value for money reviews. This is an area followed up at every meeting to ensure that agreed actions in respect of any weaknesses found are being properly addressed;
- further follow up and scrutiny over the completion of any improvement plans or agreed actions for areas which are considered high profile or have received critical assurance findings;
- a review of BBC people risks, including employee relations, mental health and wellbeing, and inclusivity;
- a review of Brexit risks and the BBC's preparedness for Brexit, including the risks relating to broadcast continuity, movement of data and movement of people;
- regular progress reviews of critical projects provided by the BBC Project Management Office. The Committee also reviewed how the BBC is learning from prior project activity and looked more deeply into the performance of selected projects;
- regular whistleblowing reports and updates on levels of fraud and theft, along with the mechanisms in place to minimise and prevent these;
- the findings and progress of actions from the audits of BBC commercial subsidiaries. The Chief Executive and Chief Financial Officer of BBC Studios attend annually to provide assurance on the control environment and management of risk in this subsidiary; and
- review and approval of the BBC's Modern Slavery statement and reviewed the approach for ensuring compliance.

The Committee is satisfied that the information presented by management, and the responses received to questions and further enquiries, is sufficient for the Board to take a view on the effectiveness of internal controls and risk management.

Risk management

The Committee considered the processes for managing significant risks within the BBC.

In particular, the Committee reviewed reports and challenged management on the BBC's major strategic and operational risks; reviewed the governance arrangements for risk reporting and oversight; and considered areas of emerging risk with potential to impact the BBC.

'Deeper dives' into selected risk topics were also conducted, including child protection and safeguarding; information security; data protection and, HR and people risk.

The impact of Covid-19 on the BBC was reviewed by the Committee, with particular reference to the health and wellbeing of the BBC's workforce, the resilience and security of infrastructure and the impact on the BBC's control environment.

The approach to risk management in the BBC continues to develop and the Committee was actively involved in reviewing progress. During the year risk appetite statements and key risk indicators were developed for key operational risks. The assessment of the BBC's principal risks is set out on page 100.

Effectiveness of Internal Audit

The work of Internal Audit is overseen by the Committee. This is a regular item at each meeting which the Director of Internal Audit also attends. During the year the Committee has:

- approved the plan of work for the coming year, ensuring that it is risk based and strikes a balance between providing assurance over core business processes and areas of emerging strategic risk;
- considered the findings from audit activity, focusing on audits with unsatisfactory outcomes and management's plans to address these;
- considered the resource requirements for Internal Audit and its capability;
- assessed the impact of Covid on the internal audit plan and approved changes to the plan to ensure it remains relevant and proportionate.

In addition, the Committee Chair meets with the Director of Internal Audit and the Director of Quality, Risk and Assurance on a regular basis outside of formal Committee meetings.

The Committee continues to monitor the structure of the Internal Audit function and the operation of the current resourcing model, with a proportion of audits provided by an external partner. The Committee is satisfied that this arrangement continues to function well.

An independent assessment of the Internal Audit function's effectiveness was conducted in 2019 by the Institute of Internal Auditors. The recommendations of this review have been implemented.

A pause on internal audits during the first quarter of 2020/21 was approved by the Committee. This enabled the Internal Audit team to support the BBC's initial response to Covid-19. Internal Audit activity resumed in the second quarter with a revised plan, including a specific focus on risks related to the pandemic, such as staff safety (compliance with Covid-19 working arrangements), supplier and technology resilience, and fraud risk.

Independence and effectiveness of our external auditors

Appointment of our external auditors

Under the 2016 Charter and Agreement, the NAO are appointed the BBC's statutory auditor for the duration of the Charter period.

Relationship with external auditors

The Committee oversaw the relationship with the NAO, including the scope of and approach to their work. Specific areas of focus this year have included:

- the external audit process, including the reporting requirements of regularity and propriety;
- the NAO's assessment of areas of audit risk or judgement. For 2020/21 this included, but was not limited to, the pension scheme valuation; complex property transactions; commercial revenue recognition; new accounting standards and the impact of Covid;
- with regard to Covid, the impact of remote working on the control environment as well as changes in fraud risk were considered;
- private discussions with the external auditors without management present.

Non-audit services

As one of the safeguards over the independence of the external auditors, the Committee has developed, and oversees, the BBC's policy on the commissioning of the auditors to provide non-audit services.

This policy defines the types of services which the external auditors can and cannot provide. Additionally, it includes thresholds above which any proposed non-audit work to be carried out by the external auditors must be approved in advance by the ARC. It also defines when work must be submitted for competitive tender.

The NAO has stated that it does not provide non-audit services. Irrespective of this, the NAO would not be considered for work which might compromise its ability to give independent opinion on the BBC's financial statements. Recruitment from the NAO into any senior management position in the BBC would require the prior approval of the ARC.

Governance

Risks and opportunities

Risks and opportunities affect the ability of the BBC to fulfil its Charter obligations and public purposes. Our approach to risk supports the delivery of our strategic ambitions and operational objectives.

Our approach to risk management

In a year in which the country has faced a global pandemic, the BBC continues to navigate through complex and challenging risks in order to deliver our public purposes and value to all audiences. Just as taking risk is fundamental to fulfilling our purposes and strategic ambitions, rigorous risk assessment and mitigation are at the core of delivering what we do.

The BBC acknowledges that the Covid-19 pandemic has brought both risks but also opportunities to deliver audience value at a critical time for the country. The BBC's core editorial offerings of news, radio, BBC linear channels and iPlayer have had significant demand from audiences as people seek both to be informed about the situation but also to be entertained in these difficult times. The pandemic brought significant challenges and risks to the safety of our people, our buildings, and our finances, which are being monitored and managed on a real-time basis.

The publishing of the Dyson report brings into focus our editorial practices and governance arrangements including the impact on trust and impartiality.

Risk management is inherent across the BBC, where careful consideration of risks and opportunities contributes to both our creative ambition and desire to serve our audiences, in the UK and internationally, and to how we run the BBC.

Risk governance – The Board, both directly and via the Audit and Risk Committee (ARC), reviews the BBC's principal risks and conducts regular deep dives into specific risk areas in the year. Our governance arrangements have been enhanced by the formation of a pan-BBC Operations Committee which is a sub-committee of the BBC Executive (operational from April 2021 onwards). The Operations Committee will support the Executive Committee in the delivery and execution of key strategic and operational priorities and pan-BBC projects.

Risk management – 2020/21 improvements

Risk management at the BBC continues to evolve and develop. In 2020/21, we made the following improvements to our risk framework:

Enhanced risk governance – The creation of the Operations Committee will strengthen management accountability and responsibility over critical projects, operational and professional service matters and matters relating to compliance with financial, regulatory and operational obligations as reported to the Board and its Committees. It will also allow for deeper executive discussions of our risks, controls and support informed decision-making.

Risk reporting – Our monthly Board and the quarterly ARC Risk reports will be discussed at the Operations Committee prior to the Board and ARC respectively. Risk reporting to the Board and ARC incorporates key strategic, operational and compliance areas including: financial crime and fraud, HR and employment, child protection and safeguarding, compliance with Ofcom quotas and complaints handling. We have established and monitor the risk appetite of our key operational risk areas and work is underway to agree our risk appetite position for our technology risk. Our risk reporting includes a focus on significant movements in the quarter, operational risk areas outside of appetite and provides a view on emerging risk and watchlist items.

Risk deep dives – The ARC has conducted deep dives in the year including: child protection and safeguarding; information security; data protection; Brexit readiness; BBC Studios and commercial risks; and HR and people risk. From a projects perspective, the ARC has conducted a deep dive on E20 (the *EastEnders'* site re-development), changes related to the over-75 licence fee and reviewed the lessons learnt from projects.

Risk appetite – Qualitative risk appetite statements have been agreed for key operational risk areas, including health and safety, high risk deployments, security, environmental sustainability, child protection and safeguarding, supply chain, business continuity, critical projects, data protection, information requests and data and record management. Quantitative risk metrics and targets are in place for strategic, operational and compliance risk areas. Progress and performance against such targets are monitored and reported to the ARC quarterly. Further work is underway to establish risk appetite for technology and compliance risk areas.

Risk registers – Risk registers have been developed for our output divisions including Content, News, Nations and Regions and support functions and are recorded on a pan-BBC risk system. Key risks are discussed at divisional meetings and assessed by the BBC Executive Committee in line with our performance management cycle at mid-year and year end.

Emerging Risks – We consider emerging risks as mid to longer-term strategic or operational threats that are unknown or known threats, but their impact on our operation is unclear. The BBC's Strategy team continuously horizon scans for upcoming areas of interest, threats and opportunities. Emerging risks are also identified via working closely with the divisions, embedding the consideration of risk into Board and Executive Committee papers. The Risk team scan the external environment and participate in industry-led events and forums.

Whilst climate change is a reality, the mid to long-term impacts are still emerging as we transition to a low carbon economy. The BBC is voluntarily adopting the recommendations of the Task Force on Climate-related Financial Disclosures (TCFD). As part of this work, we have conducted a series of risk assessment workshops with our divisions and support functions and assessed the longer-term climate risks and opportunities on our business operations. Please refer to page 60 for our TCFD disclosures.

Strategically, our emerging risks relate to the polarised political landscape in the UK and associated challenges, the growth and success of international global media players who hold large amounts of UK customer data and the imposition of digital barriers on the internet impacting the BBC's ability to distribute content globally. Further work is required to better understand these risks and how the BBC addresses the emerging and new risks and actions it needs to take. Other areas of emerging risks include the outcomes of the BBC's licence fee negotiation with the UK Government and the workforce transitioning to a new way of working by adopting a flexible working model post the pandemic.

Risk management – 2021/22 plans

In 2021/22, key improvement initiatives include further embedding our pan-BBC risk framework across our divisions and support functions, including utilisation of risk registers in divisional meetings, setting of risk appetite in technology and compliance risk areas.

Summary of the BBC's response to the Covid-19 pandemic

Throughout the pandemic in 2020/21, the BBC's response has been anchored in safeguarding our people by aligning our safety protocols to Government guidance and maintaining our output in line with our public purpose to inform, educate and entertain.

Safeguarding people: In March 2020, we took swift steps to enable 18,500 staff (75% of our workforce) to work remotely. Incident management structures were invoked, and a routine of gold, silver and bronze protocols commenced across the BBC Group. We advised all staff in vulnerable groups or those with caring responsibilities to work remotely and stay at home. We also stopped non-essential travel, paused all external visitors and training at our broadcast critical sites. We made temporary changes to our expenses policy to enable safe staff travel and modified our HR policies, including exceptional leave policies.

During the year, we went above and beyond the Government's Covid-secure guidelines to provide further assurance on the safety and wellbeing of staff working within BBC buildings. In line with social distancing rules we introduced temperature testing across our estate, facilitated the wearing of face coverings when operating in shared spaces, and deployed proximity devices. We remained agile in responding to changes to Government advice and the different tiering system across the four nations. We also introduced risk assessments for over 60s, provided transport for clinically extremely vulnerable and offered extensive mental health and wellbeing support to all staff. We also supported our staff in their remote working set-up.

We continue to monitor both staff infections and vaccine take-up across our workforce. Moving forward, our office workspaces are well prepared to welcome reduced numbers of staff returning to our offices as lockdown restrictions ease across the country and the BBC transitions into a new flexible way of working.

Output and production: The pandemic has had a significant impact on the media industry, with large-scale cessation/pause of productions, postponement of live events including sports, and audience consumption of content increasing significantly. Whilst productions have returned, delivering new content remains challenging considering limited insurance cover during the pandemic and adherence to social distancing requirements.

Technology: There has been a significant and rapid increase in the number of staff working from home and accessing BBC systems remotely. Despite this, our technology infrastructure and broadcast chain has held up well, with no significant issues recorded.

Finances: Our finance risk remains high due to pressures on licence fee income and costs incurred due to the pandemic including, increased cost of production due to additional Covid-secure measures implemented on location, cancelled live events including sports, and impact on commercial revenue, in particular lower advertising revenues. In order to manage our finances, savings targets were reviewed, a voluntary redundancy scheme was commenced, and a recruitment freeze was implemented. £272 million of in-year savings were delivered, including temporary savings.

Looking ahead, we expect cost pressures to remain high in the content marketplace, production budgets now incorporate Covid-secure mitigations and the discussions on the licence fee settlement with the Government remain ongoing.

Governance

Risks and opportunities continued

Our principal strategic and operational risks and opportunities are set out on the following pages.

Key to risk movement:
Movement in risk during 2020/21

- ▲ Risk has increased in year
- Risk has remained static in year
- ▼ Risk has decreased in year

Public purposes

- | | |
|----------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1 To provide impartial news and information to help people understand and engage with the world around them.</p> | <p>4 To reflect, represent and serve the diverse communities of all of the UK's nations and regions and, in doing so, support the creative economy across the UK.</p> |
| <p>2 To support learning for people of all ages.</p> | <p>5 To reflect the UK, its culture and values to the world.</p> |
| <p>3 To show the most creative, highest quality and distinctive output and services.</p> | |

Strategic risks and opportunities

1. Structural change in audience's behaviour and the external landscape		1 2 3 4 5 ▲
<p>What is the risk? There is a risk that the BBC does not adapt quickly enough as the transition from broadcast TV to online and from radio to digital streaming across all age demographics including 55+ accelerates. As this acceleration continues, the long-term effects of this structural shift may become permanent.</p>	<p>What is the impact? Audience levels are not maintained across all BBC platforms. The BBC is not valued by all audiences and/or society and we do not meet the needs of underserved audiences, including younger audiences, nations and regions, and black, Asian and minority ethnic viewers.</p>	
<p>How is this risk managed (current and planned mitigations)?</p> <ul style="list-style-type: none"> — Brand new flagship Drama, Entertainment, Factual and Comedy releases relevant for our target audience. — The BBC's education and learning mission has helped support students, teachers and parents. Bitesize Daily, Live Lessons and a wide-ranging resource for children aged five to 15 helped children catch up with missed lessons and learning. — Continued investment in BBC Sounds and iPlayer now augmented with additional box sets and archive content. — The pandemic has increased news consumption and the BBC remains the most trusted provider of news in the UK and is considered the most important source of information/news about Covid. — In order to maximise reach, BBC Three is re-launching on linear broadcast. — Our radio teams continue to commission new programmes and podcasts e.g. to explain Covid in depth, published new music playlists, launched local radio services. — BBC Sounds delivered new hit podcasts including <i>Match of the Day: Top 10</i>, <i>Grounded with Louis Theroux</i>. — Delivering content via digital platforms i.e. iPlayer exclusive content that is making a real impact with younger people. — Audience metrics monitored, including reach, time spent with the BBC, audience demographics and audience feedback, to drive informed decision-making. — Performance and trends discussed at ExCo and Board meetings. 	<p>How has this risk changed during 2020/21?</p> <p>The pandemic has increased the switch in demand from linear TV to SVOD content and from radio to digital streaming and podcast services with a significant 'pull-forward' effect seen by global media players who are spending unprecedented amounts on content with spending power far in excess of smaller players.</p> <p>We have also seen significant global investment in the music streaming and podcast services and platforms that better aid content discovery and monetisation of online audio.</p> <p>Work and lifestyle changes during the pandemic have presented a significant challenge to listening hours e.g. in-car, commuting, gym, at work.</p>	
<p>Residual risk There is a residual risk that the BBC is not able to accelerate its response to the long-term trend of audiences moving from linear TV to SVOD and radio to digital streaming services.</p> <p>Specifically, we have identified the following to consider and/or address:</p> <ul style="list-style-type: none"> — Delivery of accelerated response to global technology disruption. — Growing iPlayer and BBC Sounds, including content, product development and marketing. — Retention of audiences gained during the pandemic. — The changing role of local radio in a digital world. 	<p>How is this risk monitored?</p> <ul style="list-style-type: none"> — Audience metrics including reach, use, breadth, and time spent with the BBC by demographics including younger audiences, black, Asian and minority ethnic, nations and regions. — Unmatched viewing. — Metrics measured across TV, Radio, Sounds and online. 	

2. Creativity and content

What is the risk?

The BBC does not maintain the quality and breadth of its content offerings e.g. high-end drama due to operating boundaries. This is against a backdrop where our vertically integrated competitors are investing heavily in content, generating their own IP and prising away talent. Further, there is a risk that the BBC does not retain ownership and/or control of its IP in order to maximise audience, attribution and commercial value.

There is a risk that BBC Studios does not develop and deliver a creative pipeline of diverse content, which meets its key customer demands, wins new commissions and generates valuable IP. BBC Studios is unable to respond to changes in the market, including a pivot of power away from traditional broadcasters to global players and intense competition for creative talent.

How is this risk managed (current and planned mitigations)? *BBC Public Service*

- Our Across the UK plan will help revive the creative sector outside London by bringing a cumulative extra investment of at least £700 million by 2027/28 to the UK's nations and regions, driving additional estimated economic benefit of around £850 million. It will also help to reflect the diversity of opinions and stories across the whole country.
- We will continue to create the conditions for growth in the production sector. Over the last four years the BBC spent £1.6 billion on TV production outside London.
- Compete 100% of new TV commissions.
- Invest in our small independent producer fund (doubled to £2 million in response to Covid), and invest over £100 million in diversity and portrayal funds.
- Provide additional support for freelancers affected by the pandemic – including more than 15,000 freelancers who we work with.
- Refresh several creative partnerships, e.g. Northern Ireland Screen and Screen Scotland, and create new partnerships, e.g. with Creative Wales.
- Bespoke content for the four nations and continued investment in our production bases outside of London i.e. in Glasgow, Cardiff, Belfast, Salford, Bristol and Birmingham.
- Focus on attracting and retaining the best creative talent.
- On-air talent and programme diversity targets in place, including the 50:50 project to promote gender equality on screen.
- Well-established editorial function, policy with extensive monitoring of bias, trust, accuracy, complaints and Executive Committee and Board review of exceptions.

What is the impact?

Reduction in high-quality content that represents the UK impacts our ability to retain audiences in a highly competitive environment.

Failure of BBC Studios to respond to market changes and meet customer demand could lead to loss of value across the group (reduced margins as revenue declines and cost increases) and a lack of commercially exploitable IP.

How has this risk changed during 2020/21?

As global media giants increase their dominant positions in the industry, they bring significant investment and funding into the marketplace and lock in key talent into lucrative exclusive deals. This has significantly increased the competition for talent.

The pandemic has impacted the BBC's production pipeline, specifically in lockdown and where additional safety measures have been implemented in line with Government guidance. These measures will continue to be in place even after Government restrictions are eased.

2. Creativity and content continued

BBC Studios

- Commercial plans – focus on creating valuable IP and customer relationships.
- New creative hires embedded in production with focus on slate development and meeting customer demand in key areas.
- BBC Studios seeking to optimise the balance between BBC commissions and developing new third-party commissions (including UKTV), in order to maximise value for the group.
- BBC Studios Customer Management Group exists to build, co-ordinate and optimise relationships with a portfolio of top strategic customers.
- Demand mapping and account management in place. Regular review of top customer portfolio and seeking to grow emerging customers.
- BBC Studios has its own international Direct to Consumer proposition, which will also seek to leverage BBC Global News content alongside that of BBC Studios. Successful launch in US and Australia with ambitious plans for further rollout.
- Option to partner with certain key talent through Indie relationships. Seeking ways to leverage existing talent across genres, rather than them going externally.
- Exploring best ways to commission content (and exploring funding models) across the group (BBC Studios Productions, UKTV) to generate new content and maximise IP.

Residual risk

The residual risk reflects stiff competition for content, creative talent and the continuing trends for costs and rights inflation.

Specifically, we have identified the following to consider and/or address:

- Higher production costs in the mid to long term e.g. to secure the right level of insurance for our productions as the Government insurance scheme winds down.
- The programme supply for sporting events is heavily reliant on the listed events regime.
- Challenges in securing rights and maintaining value from investments in an increasingly global market dominated by a few large players.
- Availability of key talent for productions.

How is this risk monitored?

- Results of annual commissioning surveys.
- Value and volume of BBC commissions across high-end productions.
- Third-party investment in BBC commissions.
- Measures of perceived and actual diversity on screen.
- Actual diversity off screen.
- Investment process that considers the value over the lifecycle of the investment (ROI).
- Creative health of pipeline.
- Level of security of future slate from producers.
- Commissions won.
- Returning series.
- Indie portfolio performance.
- Amount of spend on owned/invested business, rather than third party.

3. Impartiality, trust and accuracy

What is the risk?

The BBC does not provide impartial, accurate and trusted news content in the current environment, thereby not maintaining audience trust in the BBC. A risk that our editorial processes and procedures are not followed correctly.

Further, there is a risk that we do not reflect the views, opinions and identities from across the UK.

What is the impact?

Failure to deliver impartial, trusted and accurate news erodes trust in the BBC and leads to audience dissatisfaction and loss.

How is this risk managed (current and planned mitigations)?

- The BBC’s Editorial Guidelines set the editorial values and standards for the BBC. The Guidelines reinforce the Charter requirement to act in the public interest, serving all audiences through the provision of impartial, high-quality and distinctive output and services which inform, educate and entertain.
- Our new impartiality and social media guidance support the BBC’s Editorial Guidelines; together, these set the highest standards in the industry.
- We are rolling out Safeguarding Impartiality, a new training programme for all BBC staff.
- We have set out new rules on external engagements and launched an external event register, requiring all journalists and senior leaders across the BBC to seek written permission for external speaking engagements and other public events.
- We will tackle misinformation, propaganda and the rise of state-backed narratives by continuing to play a leading role in the Trusted News Initiative, an industry collaboration of major news and global tech organisations.
- Our BBC Trending, Reality Check and BBC Monitoring teams collaborate as part of an anti-disinformation unit and provide a dedicated service, covering and debunking misinformation daily.
- BBC News is implementing a new operating model, which includes the creation of multi-skilled story teams, providing journalism for all audiences, programmes and platforms.
- BBC News is moving story teams out of London via the Across the UK programme to reflect the diversity of opinions and stories across the whole country.
- We will launch a new network of digital community reporters across the UK to get closer to some of our most under-served communities and enhance our regional online news provision.
- We plan to work with local commercial and community media outside the BBC, in part by backing the Local Democracy Reporting Service, which currently provides 150 local journalists for news organisations across the UK, and providing our new BBC local video stories to partners.
- We will monitor the impact on impartiality following the Dyson report, alongside completing a Board led review of our editorial practices and governance. Further information is provided in the Compliance risk section on page 111.

How has this risk changed during 2020/21?

Our impartiality scores are still under pressure across the political spectrum. Polarised public opinion on national matters remains a challenge.

Residual risk

Specifically, we have identified the following to consider and/or address:

- Continuing risk with misinformation in the UK and globally.
- Extracting greater value from News Online – personalisation, telling stories digitally – on iPlayer, Sounds and other digital platforms.

How is this risk monitored?

- Audience surveys and metrics measuring value and impartiality.
- Impartiality training statistics.
- External events register.

4. Global reach 1 3 5 ▾	
<p>What is the risk?</p> <p>a) Global reach There is a risk that the global reach ambition to reach 500 million people by 2022 is impacted by global market conditions, with more choice for users and consumption turning to social media, and by constraints to our distribution in key territories.</p> <p>b) BBC attribution The high proportion of World Service reach delivered through syndication creates a risk that audiences in some parts of the world do not attribute content to the BBC.</p>	<p>What is the impact?</p> <p>a) Would result in an inability to meet the global audience targets set for the World Service.</p> <p>b) Audiences not correctly attributing content to the BBC could result in lower levels of recorded reach, as well as greater pressure on levels of trust in the content and/or service in local markets.</p>
<p>How is this risk managed (current and planned mitigations)?</p> <ul style="list-style-type: none"> — Output continues to be monitored and supported by primary research, to develop our local and global proposition and to understand how we can continue to reach a wider global audience, including a target for younger and female demographics. — Research projects on drivers of audience impact, and the needs and behaviours of key demographics, have recently been completed and will inform future content and product decisions. — The performance of all platforms is tracked across all markets to ensure that editorial and strategic investment decisions locally are made within the wider global context and reach and impact goals. — Syndication contracts are carefully managed to ensure that we can continue to reach the broadest audience through trusted and reliable partners, whilst maintaining strong, clear BBC branding. — Having the right platform mix in different markets is key to delivering reach, influence and impact – distribution patterns are continually monitored to ensure there is the right balance in each market. 	<p>How has this risk changed during 2020/21?</p> <p>There has been a strong increase in audience numbers, reaching more than 400 million. Much of this increase has been driven by growing our digital reach – both on our own platforms and across social sites.</p> <p>Negotiations with Government over World Service investment have led to an extension of FCDO funding to 31 March 2022, with a one-year uplift of £8 million to support the expansion of digital services and key initiatives tackling global disinformation – e.g. investigations such as <i>Africa Eye</i>, which help to build brand, reach and impact.</p>
<p>Residual risk</p> <p>The residual risk reflects the growing ambition to build on strong global performance to deliver greater audience impact through content and services.</p> <p>Specifically, we have identified the following to consider:</p> <ul style="list-style-type: none"> — Increasing the focus on strengthening engagement with key audience groups and building a more habitual relationship in key markets around the world – may place pressure on future reach growth (in outer years beyond 2022). — Whilst World Service funding has been secured, longer-term funding remains uncertain. 	<p>How is this risk monitored?</p> <ul style="list-style-type: none"> — Global reach vs target. — Quality indicators of audience impression. — Impact indicators of BBC on audience. — Audience mix (syndication, online). — Composition of global audiences (younger audiences, female).

5. Our finances

What is the risk?

The risk that we do not effectively manage and/or offset the rising cost of producing and broadcasting the high quality and creative output that our audiences expect.

On the licence fee, the risks include licence fee decline e.g. a rise in licence fee evasion or increased cost of collection or a reduction in household growth. There is also a risk that the BBC does not continue to drive efficiencies in its operations and thereby does not deliver even greater value for money.

There is a risk that the BBC's commercial entities fail to respond to market challenges, therefore reducing financial returns. The risk of a decline in advertising sales revenue for the BBC's commercial entities would be exacerbated by an economic downturn.

Future adverse changes to the actuarial valuation of the pension scheme represent a risk to financial stability, as would any further increase in the future service costs for the defined benefit pension scheme – further details are provided on page 47. A reduction in the BBC's credit rating would increase the cost of funding.

How is this risk managed (current and planned mitigations)?

- Close monitoring of licence fee collection, evasion, including reduction in household growth rates.
- Multi-year savings targets are defined and monitored.
- Scrutiny of the BBC's financial position at the Board, Commercial Holdings Board and BBC Executive, which has been further enhanced by the Operations Committee.
- Our overheads have been externally benchmarked at 5% of our total costs.
- A recovery plan has been agreed between the BBC and pension scheme trustees with a deficit payment plan agreed.
- Finance team undertake longer-term planning and forecasting to aid spend decision making.
- Annual going concern and viability reviews to assess ongoing financial stability.
- Stable credit rating with no significant change.

Residual risk

The residual risk reflects ongoing potential adverse impacts on licence fee revenues and the new financial returns targets for commercial subsidiaries.

Specifically, we have identified the following to consider and/or address:

- Unknown outcomes of the BBC's licence fee negotiation with the UK Government creates an uncertain financial future.
- The BBC's financial flexibility is constrained by factors over which it has varying degrees of control.
- Hyperinflation in the content and talent market.
- Increased contributions from commercial activity.
- Delivery of savings plans and even greater value for money from operations.

What is the impact?

Reduction in licence fee income or returns from commercial entities or failing to deliver on savings initiatives will have a negative impact on services and the scope of what BBC will be able to offer its audiences, staff and contributors.

How has this risk changed during 2020/21?

The financial challenges remain an elevated risk for the BBC. Licence fee revenues show an increase year-on-year.

Viewing habits and falling audience share poses a financial risk as people are less likely to pay the licence fee if they do not view licensable content.

The change in policy for over-75s has provided an element of continuing income following the withdrawal of the government's concession in respect of free licences for all over-75s. Any household where an individual is over-75 and is in receipt of pension credit will continue to be entitled for a free TV licence, paid for by the BBC.

There has been continued focus throughout the year to deliver efficiencies and savings plans which have been aided by a voluntary redundancy programme conducted in the year.

Significant reduction in advertisement sales continues to impact the results from commercial subsidiaries.

How is this risk monitored?

- Collection rates for licence fee revenue.
- Regular reporting to external stakeholders e.g. Ofcom, DCMS, pension trustees etc.
- Compete and compare benchmarks.
- Metrics on commercial entities performance including sales, EBITDA and cash flow.
- BBC credit rating.
- Performance of BBC defined benefit pension scheme.
- Regular reviews and reporting to BBC Executive, BBC Board and Commercial Holdings Board.
- Re-budgeting and re-forecasting the financials and identifying additional savings for the year at short notice.

6. Our people 1 2 3 4 5 ^	
<p>What is the risk? The extent of organisational and culture change in progress creates a risk that the organisation is placed under significant operational strain.</p> <p>There is a risk that we are not able to retain employees in key areas due to the increased level of change and disruption, pay challenges or disengagement from failure to meet our diversity and inclusion (D&I) targets.</p>	<p>What is the impact? Inability to retain and hire talent and disengaged staff impacting on productivity and increasing the potential of industrial action. Health and safety issues including mental health from extended lockdown measures.</p>
<p>How is this risk managed (current and planned mitigations)?</p> <ul style="list-style-type: none"> — Placing utmost importance on the wellbeing of BBC staff during the pandemic by offering extra support measures, including several major policy changes – covering areas such as expenses, exceptional leave, flexible working, attachments and managing health and attendance. — Open and effective way of working with the unions. — Adopting lessons learned after easing of lockdown restrictions. — Extensive staff communications, with engagement monitored through focus groups and staff surveys. — Clear diversity targets as set out in our new Workforce Diversity & Inclusion Plan 2021-23. This plan will deliver an inclusive culture and supports our commitment to create a 50:20:12 BBC. — Increasing online training available to all staff via BBC Academy during Covid-19 period and beyond. — Working with both staff and unions to minimise the impact of change on our people. — Launch of myConversation; a new approach to staff performance and development focusing on goals, career and development. — Launch of the Senior Leadership Index Programme; a consistent way of measuring, valuing and supporting our leaders and ensuring they are held accountable for their performance. — An ambitious plan for apprentices to build and develop talent at early careers and beyond. — Providing staff with multiple mechanisms to provide feedback, be consulted on and ask questions about organisational change at the BBC. — Achieving planned headcount reductions over the budget period of three years. — Whistleblowing hotline in place and investigations conducted where appropriate. 	<p>How has this risk changed during 2020/21?</p> <p>Our people risk has increased due to a number of reasons as outlined below.</p> <p>The pandemic is having a significant impact on the workforce due to extended periods of homeworking, impact on wellbeing.</p> <p>The level of culture change is underpinned by a radical process of transformation within each of the BBC's divisions, introducing bold, long-lasting initiatives and structural innovation, creating a leaner and simpler organisation and ensuring every area meets the 50:20:12 targets.</p> <p>In May 2020, we launched a voluntary redundancy (VR) programme, aimed at both easing the financial pressure on the BBC caused by the pandemic and also at kick-starting that transformation process.</p> <p>Changes to our ways of working as a result of the pandemic and lockdown has led to anxiety and uncertainty for staff.</p>
<p>Residual risk The residual risk relates to the potential long-term effect of current ways of working as well as the impact of significant change across the organisation.</p> <p>Specifically, we have identified the following to consider and/or address:</p> <ul style="list-style-type: none"> — Long-term impacts on organisational strain and new ways of working for a simplified BBC. — Level of change and the risk of industrial action as new initiatives and savings plans recommence. — Impact of long-Covid on staff. 	<p>How is this risk monitored?</p> <ul style="list-style-type: none"> — Employee satisfaction survey results. — Employee retention, turnover and 'reason for leaving'. — Black, Asian and minority ethnic, disability, gender, LGBTQ+ representation in leadership roles and all staff. — D&I targets monitored as part of the Senior Leadership Index. — Monitoring of whistleblowing hotline. — Completion rates of training courses. — Uptake of wellbeing resources. — Monitoring developments on the impact of long-Covid as an emerging condition with a view to building support for staff.

Operational risks and opportunities

1. Health, safety and security ➤

What is the risk?

The risk that we fail to protect the health, safety, security and wellbeing of our employees and members of the public with whom we interact. This includes ensuring that those with whom we have a duty of care over are not put at harm from a significant single event or over a period.

Risk that we fail to provide a Covid-secure environment within our workplace and sites.

How is this risk managed (current and planned mitigations)?

Health and safety:

- Implementing Government-led Covid secure measures to secure BBC buildings in response to the pandemic.
- Implementation of temperature testing at BBC buildings.
- Encouraged staff to wear face coverings.
- Issued proximity devices to office staff in order to adhere to social distance guidelines.
- Provided appropriate Covid testing kits to staff on site.
- Health and safety risk assessment process in place, supported by training and safety monitoring audits.
- All reported incidents investigated to identify any corrective action.

Safeguarding:

- New Safeguarding policies have been created i.e. International, Adults at Risk, Chaperones and Self-Assessment risks across the divisions.
- From a talent perspective, new talent training and increased DBS checks have been introduced.
- We have developed a new indie vetting process for independent production companies and doubled the number of children's advisers throughout the BBC.

Security/high-risk deployments:

- Specialised training in place for staff on high-risk deployments (and their managers) and each deployment subject to thorough risk assessment.
- Scenario planning and simulation exercises conducted with key management teams.
- Ongoing security reviews for BBC premises and outside broadcasts, and close links in place with UK security authorities and cross-sector security forums.
- All reported incidents investigated to identify any corrective action.

Residual risk

The residual risk reflects the emergence from lockdown, adjusting to new ways of working and the continued need to safeguard our people.

Specifically, we have identified the following to consider and/or address:

- Adjusting to new ways of working.
- Risks to our journalists physically and online, both in the UK and overseas.
- Impact on mental health, wellbeing issues and occupational health longer-term impact.
- Formal training and background checks on talent applied consistently.

What is the impact?

Inability to look after the physical and/or mental health of our people, contributors and visitors. Failure in this regard may also have a reputational, legal or regulatory and financial consequence on the BBC.

How has this risk changed during 2020/21?

Whilst the pandemic significantly increased the inherent health and safety risk to staff, contributors and visitors, significant mitigations have been put in place and extensive support has been offered to our workforce to adequately manage this risk.

Reporting of Injuries, Diseases and Dangerous Occurrences Regulations (RIDDOR) incidents remained low and within levels expected given the size of the organisation and the range and amount of activities undertaken.

Increased DBS checks for talent and staff has provided greater scrutiny. New chaperone packs have helped raise awareness of both staff, chaperones and parents. The indie vetting process will ensure that each indie now has a robust safeguarding policy in place. The International Safeguarding Policy has aligned our international offices to the BBC principles and controls around safeguarding.

The pandemic limited international travel to hostile environments and where required, online training was delivered. Face-to-face training recommenced in December 2020.

How is this risk monitored?

- RIDDOR reporting.
- Performance on health and safety risk assessments.
- Completion rates of mandatory training.
- Timeliness of DBS checks and completion rates.

Risks and opportunities continued

2. Business management and change ^	
<p>What is the risk? The risk that we do not effectively manage our business operations and material change programmes impacting the delivery of strategic or operational goals. This includes the critical project portfolio, business continuity plans, third party suppliers and anti-fraud processes.</p>	<p>What is the impact? The BBC is subjected to unexpected financial cost, a detrimental impact upon our reputation and/or regulatory intervention. Delays to critical change initiatives impacts the BBC's ability to deliver against key strategic and operational objectives as well as impacting financial sustainability and staff morale.</p>
<p>How is this risk managed (current and planned mitigations)?</p> <ul style="list-style-type: none"> — The creation of the Operations Committee strengthens management accountability and responsibility for critical projects. — Senior level sponsors and Executive champions of all critical programmes. — Dedicated, skilled project teams applying project management disciplines (the BBC Way). — Implemented 'Set up for Success' reviews with third-party subject matter experts. — The Corporate Project Management Office (PMO) assures the business benefits and outcomes of critical projects through its assurance framework and ongoing engagement. — Procurement monitor spend to ensure that supplier contracts are in place, and to assess the adequacy of supplier management to deliver value for money. — Development of a counter-fraud policy and metrics with supporting processes. 	<p>How has this risk changed during 2020/21?</p> <p>The ongoing pandemic impacted both suppliers and internal project resources, with construction projects and changes in our News operation being particularly strained. A Board review to re-validate and re-confirm major project plans and benefits was undertaken. In parallel, positive management action and a flexible approach allowed projects to deliver large-scale benefits within a rapidly changing environment.</p> <p>Covid-19 has been an accelerator for large-scale transformation. Strategic change ambition and responding to changes in the market needs to be shaped for implementation.</p> <p>Continued level of supplier/market uncertainty following Brexit and a year of atypical trading as a result of the pandemic.</p> <p>Internal Audit have continued with a rolling programme of counter-fraud assurance activity, covering areas such as supplier payments, banking controls and IT asset usage. Development of a Control Self Assessment (CSA) process for overseas bureaux has commenced.</p>
<p>Residual risk The residual risk relates to the ongoing challenges in delivering the Critical Projects Portfolio (CPP).</p> <p>Specifically, we have identified the following to consider and/or address:</p> <ul style="list-style-type: none"> — Given the scale and pace of change across the organisation, the risk of organisation strain and change fatigue is high. — A high number of projects with interdependencies. — Historical challenges with programme management. — Risk of fraud likely heightened e.g. with temporary ways of working in place, wider economic factors. — Divisional controls framework and management attestation of controls. 	<p>How is this risk monitored?</p> <ul style="list-style-type: none"> — Monthly status reporting of critical projects to the Operations Committee and BBC Board. — Operations Committee oversight of strategic change. — Independent assurance of CPP to Executive Committee, Board and ARC. — Rolling Internal Audit fraud assurance plan. — ARC deep dives are conducted.

3. Compliance >

<p>What is the risk? The risk that we fail to comply with legal, regulatory and other standards/obligations (including internal requirements e.g. editorial compliance) pertaining to the BBC.</p>	<p>What is the impact? Inadequately managed compliance risk may result in reputational damage, loss of trust, legal action, fines or other penalties.</p>
<p>How is this risk managed (current and planned mitigations)?</p> <ul style="list-style-type: none"> — Policies in place, aligned with legal and regulatory requirements, supported by advice from subject matter experts, and detailed monitoring and reporting. — Mandatory training modules covering key compliance requirements (e.g. anti-bribery, bullying and harassment, disability confident, fair selection, fair trading). — Established editorial policy in place, with review in progress to ensure it remains fit for purpose. — Process in place to ensure compliance with Ofcom regulatory requirements, also supported by reporting and monitoring. — Ofcom complaints monitored with regular reporting to the Director-General and Executive Committee, and monthly Board reporting. — Specialist teams in place to support compliance with tax, legal e.g. employment, litigation, and other regulatory compliance requirements. — Timely completion of staff onboarding and renewals of relevant checks including eligibility/right-to-work and disclosure and barring. — Due diligence and vetting checks on key suppliers and third parties. — The BBC will participate in the next formal review of BBC governance as set out in the Royal Charter. — The BBC Board has commissioned a Board led review of the BBC's editorial practices and procedures, including the robustness and independence of whistle blowing processes in editorial areas. The review will examine current practices and identify the lessons to be learned from Lord Dyson's review which may be relevant today. 	<p>How has this risk changed during 2020/21?</p> <p>There continues to be a high level of scrutiny in the regulatory environment and external interest in editorial judgements.</p> <p>The trend of increasing complaints volumes has continued due to polarised public opinion, the political landscape and the role of social media.</p> <p>We have sought to minimise the impact of not meeting all Ofcom quotas due to the pandemic.</p> <p>The Dyson report brings into focus our editorial processes, guidelines and governance arrangements.</p>
<p>Residual risk</p> <p>The risk of non-compliance with legal, regulatory requirements and other obligations remains and may increase as the focus of regulatory bodies returns to business-as-usual matters.</p> <p>Specifically, we have identified the following to consider and/or address:</p> <ul style="list-style-type: none"> — Ofcom's approach to regulating the BBC. — Management of the overall trend of increasing complaints levels. — Implementation of actions arising from the EHRC report. — Concluding HMRC enquiries (successfully within timelines and finances). 	<p>How is this risk monitored?</p> <ul style="list-style-type: none"> — Compliance against Ofcom requirements. — Complaints (volume and management). — Legal cases and outcomes. — Tax proceedings and ongoing cases. — Grievance and disciplinary case numbers and trends. — Whistleblowing process.

4. Technology >	
<p>What is the risk? The risk that we fail to provide a resilient broadcasting service across all distribution channels and/or protect the confidentiality, integrity or availability of the BBC's data through a cyber-attack.</p>	<p>What is the impact? Potential to compromise the availability, integrity and accessibility of information, which could result in reputational and financial damage and non-compliance with legal and regulatory requirements.</p> <p>Potential to compromise the ability of our technology and services to enable us to perform effectively as an organisation.</p>
<p>How is this risk managed (current and planned mitigations)? <i>Broadcast technology:</i></p> <ul style="list-style-type: none"> — Resilience is designed into the BBC's systems and services, for example ensuring no single points of failure in critical systems. This multi-layered approach is a core component of the BBC's business continuity capability. — Operational performance for both broadcast and online services is continuously monitored using a range of metrics, including service availability, outages and incidents. Targets for our critical services form part of our contractual agreements with our key partners. — Business continuity and disaster recovery plans in place. During the pandemic we took the opportunity to review and improve our already well-rehearsed business continuity and disaster recovery plans to incorporate key learning points from the pandemic, providing further assurance for the future. <p><i>Cyber security:</i></p> <ul style="list-style-type: none"> — Single points of failure are identified and actions taken as appropriate. — Recovery plans are in place and tested. — Outages and adherence to recovery time objectives are closely monitored to ensure minimal disruption to broadcast services. — Extensive policies and procedures are in place to detect and prevent cyber threats and liaison with the National Cyber Security Centre to provide cyber risk intelligence. — This year the National Cyber Security Centre provided assurance to DCMS, the lead Government Department, that there is sufficient resilience in the linkage between the BBC and Arqiva to maintain our output. — We have also revisited all aspects of our ransomware response planning, including threat modelling, mitigations, back-up processes and recovery functions. Our approach has been tested and we plan to undertake a 'Gold' level exercise over the coming months. — Appropriate monitoring mechanisms are in place to provide threat monitoring services with incident management capabilities. — Mandatory data protection and cyber security training has been rolled out to the organisation. — New technologies and processes implemented to facilitate and enhance remote working, technical support and employee onboarding. 	<p>How has this risk changed during 2020/21? <i>Operational resilience and performance:</i></p> <p>In response to the pandemic, the rapid shift to remote working was implemented successfully. Previous years' investment in secure remote working capability supported this seamless shift, also mitigating the risk of increased vulnerability resulting from a cyber-attack.</p> <p>Our site-based output-critical operational teams and our ability to broadcast were safeguarded using a range of Covid-secure controls, including segregation of sites, teams and non-overlapping shift rota patterns, implemented in line with Government guidance.</p> <p>Despite the broadcast-critical Control Room teams working longer 12-hour non-overlapping shifts from the beginning of March 2020 to date, there has been no deterioration of our performance data in our output areas. Broadcast continuity plans have been tested, updated and assured.</p> <p><i>Cyber security:</i></p> <p>The risk that the BBC will continue to be targeted by malicious and sophisticated cyber-attacks remains high. Throughout the pandemic, our IT infrastructure and services have remained robust, supporting c.18,500 employees to work remotely from home for the first time, during which period we have experienced relatively few incidents.</p>

4. Technology continued

Residual risk

Specifically, we have identified the following key residual risks to consider and/or address:

- Legacy broadcast infrastructure. The BBC has a varied infrastructure supporting corporate, broadcast and digital services of which the corporate and broadcast infrastructure in particular is ageing, resulting in some vulnerabilities.
- Third-party suppliers: risks associated with the delivery and performance of some of our third-party suppliers.

How is this risk monitored?

- The Cyber Security Dashboard is used to track our organisational cyber security maturity against the National Institute of Standards and Technology framework, to provide a strategic view of the BBC's residual risk.
- Specific risks are owned at the appropriate level within the organisation.
- Risks assessed as 'high' and above are included in the quarterly cyber security report to the Audit and Risk Committee.
- Ongoing monitoring of a range of indicators, including completion of mandatory training; level and severity of cyber-attacks; policy dispensations and risk acceptance points; level of disruption to content output.

5. Data protection

What is the risk?

The risk that we fail to comply with the UK and EU GDPR and data protection legislation and fail to adequately protect the personal data we process and handle.

What is the impact?

Inadequately managed data protection risk may result in reputational damage, loss of trust, legal action, fines or other penalties from the regulator (ICO). It may also result in a lack of innovation, and inability to support the BBC's long-term goals and evolving data strategies.

How is this risk managed (current and planned mitigations)?

- UK GDPR-compliant policies and processes on data protection and privacy, including data subject rights and public-facing privacy policies.
- Data protection training and awareness for staff, including the introduction of an advanced module and a refresh of the mandatory training module.
- Resilience of IT systems.
- Access to in-house and external data protection legal advice.
- Oversight by the Data Protection Officer.

How has this risk changed during 2020/21?

The risk profile is increasing due to a rise in personal data breaches more broadly, and an increase in those that were reported to the ICO.

We continue to see an increased awareness of individuals' rights under the GDPR, with an ongoing upward trend in the number of data subject requests.

We have seen an increase in ICO complaints, although we continue to experience a very good success rate with the ICO in relation to FOI.

Residual risk

The residual risk relates to increased processing of special category personal data, the significant shift to greater offsite working and the growing role and use of data in BBC product development and personalisation. This is alongside an increasing awareness of individuals' rights under GDPR, which has been evidenced through the volume of data subject rights requests.

Specifically, we have identified the following to consider and/or address:

- Consistency of application of data protection compliance across the BBC.
- New technologies and products having a data protection impact.
- Covid-related initiatives for both productions and staff.
- Increased Data Subject Access Requests (DSARs)/Freedom of Information (FOI) requests.
- Ongoing timeliness of DSARs.

How is this risk monitored?

- Level of reporting to the ICO, including timeliness and results.
- KPI metrics/dashboards for several data protection areas including number of data incidents and breaches; number of DSARs and timeliness of response; number of other data subject rights requests and complaints metrics.
- Data Protection Forum (Data Protection Officer, Chief Information Security Officer, Director of Legal – Information Rights, and BBC Studios' Chief Privacy Officer).

6. Environment sustainability and climate change ^	
<p>What is the risk? The risk that we do not manage our impact on the environment from our productions and operations in line with our 2030 Net Zero ambition. Additionally, that we don't consider the physical and transition risks posed by climate change on our business operations.</p>	<p>What is the impact? Negative public and audience perception for not meeting Net Zero commitments, insufficient impartial coverage of climate-related matters resulting in audience dissatisfaction and loss.</p>
<p>How is this risk managed (current and planned mitigations)? — Voluntary adoption of the TCFD framework. — Commencement of work to baseline Scope 1, 2 and 3 emissions and setting of science-based targets to inform our Net Zero strategy. — Enhanced the governance arrangements over sustainability. — Mandatory Albert certification for in-house productions with a potential for this to expand to independent production companies. — Sustainable production training in place for production staff. — Editorial training in place e.g. for commissioning editors, producers and programme makers. — Targets and commitments to manage our energy consumption, carbon emissions and waste management. — Continued provision of specialist content for TV, radio, podcasts on environment sustainability and climate change. — Regular mode of internal communication campaigns and activities on environmental matters.</p>	<p>How has this risk changed during 2020/21? The risk profile is increasing due to heightened expectations and demands being placed on businesses to tackle climate change and sustainability matters. The BBC has made a public commitment to become Net Zero by 2030 and has commenced a programme of activity to support this ambition that includes setting science-based targets. The BBC has also adopted the TCFD framework and climate-related risk disclosures.</p>
<p>Residual risk The residual risk relates to the mid to long-term delivery, execution and operationalisation of our Net Zero strategy. Specifically, we have identified the following to consider and/or address: — The level of investment, innovation and change required to deliver our Net Zero strategy. — Ability to influence suppliers and partners in sustainability and climate-related decisions.</p>	<p>How is this risk monitored? — Regular reporting and metrics relating to energy consumption, waste management and carbon emissions. — Monthly oversight provided by the Sustainability Steering Group. — Implementation of the TCFD roadmap.</p>

Note: The risks listed do not compromise all those associated with the BBC and the numerical referencing does not denote an order of priority. Additional risks and uncertainties not presently known to management, or currently deemed to be less material, may also have an adverse effect on the BBC. These less material risks are kept in view in case their likelihood or impact should show signs of increasing.

Risk management and internal control framework

The BBC's process for identifying, evaluating and managing significant risks remains aligned with the Financial Reporting Council's Guidance on Risk Management, Internal Control and Related Financial and Business Reporting. Risk management mechanisms are embedded within each division, with central co-ordination to identify, escalate and manage pan-BBC risks.

Assessing the effectiveness of risk management and internal control

The Board continues to use several mechanisms to help it assess the effectiveness of the system of risk management and internal control across the BBC in order to make its assessment that the overall level is adequate.

Risk oversight: The Board delegated responsibility for the detailed review of risk and control processes to the Audit and Risk Committee (ARC). The ARC met six times during 2020/21 to provide scrutiny and oversight over the effectiveness of controls and the management of risks (further information is provided on page 95). A regular risk report is also presented to the BBC Board.

Internal Audit: The Internal Audit function maintained its independent reporting line into the Chair of the ARC and conducted a programme of audits aligned to the principal risks

facing the BBC. Findings from these audits have been reported to senior management and the ARC, with remediating actions tracked to completion.

External audit and assurance: The findings of external audit work performed by the National Audit Office (NAO) have been reviewed by the ARC, and any recommended actions are tracked to completion. In addition, the National Audit Office continued its programme of Value for Money audits. There is also external assurance provided on our Fair Trading arrangements for ensuring that our processes and practices, when we undertake commercial and trading activities, does not risk distorting the market. These arrangements are overseen by the BBC's Fair Trading Committee. In 2020/21, the NAO completed a review of the BBC's strategic financial management. The NAO's review recognised the BBC's broader financial challenge emanating from the wider media and regulatory landscape in which it operates, which has been further exacerbated by the pandemic. The NAO's recommendation to develop a long-term financial plan is in progress.

Whistleblowing: A protected disclosure policy is in place, supported by a 'whistleblowing' hotline, administered by an independent external company to ensure anonymity. This has been extended and is now available in 43 languages. A non-executive director has been named on the policy as the contact for the raising of the most serious concerns.

Viability statement

In accordance with the UK Corporate Governance Code, the BBC Board has assessed the prospects of the Corporation over a longer period than the minimum 12 months required by the going concern provision. The BBC Board has considered the assessment over a three-year period.

The three-year plan covering the period to 31 March 2024 has been considered by the BBC Board. A three-year horizon is considered appropriate as this is in line with the BBC's budgeting and planning process. The three-year plan considers cash flows as well as the financial covenants and credit facilities.

Key assumptions underpinning the three-year plan, and the associated cash flow forecast, are the licence fee settlement that set the financial parameters for the BBC from 2017/18 to 2021/22, the Charter and Agreement that protects a licence fee until 2027 and the impact of the Covid-19 pandemic on licence fee income, costs and saving programmes. The BBC and DCMS are currently in discussions regarding the licence fee settlement for the next five years. Another key assumption is that the current agreement continues; should this be different, changes will be implemented to ensure that the BBC continues to operate within its financial constraints.

A robust assessment of the principal risks facing the Corporation, as described in the Annual Report and Accounts from page 100, has been undertaken, including those that would threaten its business model, future performance, solvency or liquidity. For 2021/22, Covid-19 continues to provide a backdrop of economic, financial and operational uncertainty and finances continue to require stringent management to deliver the BBC's purposes within the funding available; consequently, we conducted additional financial stress testing and sensitivity analysis, considering income at risk as well as the impact of our response plan to the crisis.

Sensitivity analysis is applied to the cash flow to model the potential effects should principal risks actually occur, individually or in combination. The peak borrowing requirement was calculated by modelling a combination of severe but plausible risks; however, with the inclusion of mitigations, the cash flows remained within the borrowing limit throughout the three-year period.

Taking account of the BBC Group's current cash position, principal risks and the aforementioned sensitivity analysis, the Board has a reasonable expectation that the Corporation will be able to continue in operation and meet its liabilities as they fall due over the three-year period of the assessment.

Governance

Commercial Holdings Board report

It has been a pleasure to chair the Commercial Holdings Board this year. We have a key role in helping the BBC Group to implement the commercial strategy that is agreed by the BBC Board. In turn, the income the BBC receives from commercial activity is a vital supplement to public funding, helping deliver more high quality news and programming to audiences. The public service purpose that drives the BBC's commercial activities has never been more clearly in evidence than this year, when all parts of the BBC pulled together to respond to Covid-19.

There have been a number of changes to our membership during the year. Tony Hall and Bal Samra both stepped down from the Board. We were joined by Mark Linsey as a member when Tom Fussell took on the interim CEO Studios role. More recently, Sarah Jones has stepped down from the Board to be replaced by Peter Ranyard, the BBC's Head of Commercial Legal. The non-executive members through the year have remained as Steve Morrison, Mai Fyfield and Dharmash Mistry, all of whom bring unique and invaluable experiences to our work. We met seven times during the year and also conducted business offline.

Throughout this report, the BBC's response to Covid-19 is laid out and the area of production was especially hard hit and challenged. Teams across the BBC's subsidiaries worked tirelessly to get business, productions and services up and running again in safe and compliant ways. We, as a Board, would like to pay tribute to all those who work in the BBC's commercial subsidiaries, for the dedication, courage and resolve shown this year.

The impact of Covid-19 can be seen in the results across the subsidiaries this year, in different ways. The performance in BBC Studios represents a great achievement in returning to production and maintaining sales as far as possible, though with inevitable extra costs driven by the additional safety measures needed to keep productions safe and secure. BBC Global News saw difficulties in the advertising market, but audiences turned to the service for trusted news and information in high numbers, underlining the importance of the BBC's global news output. And huge credit must go to the teams in Studioworks for their exceptional performance in supporting safe productions across the industry.

As a Committee, during the year we took a close interest in the work being done in BBC Studios to support their staff and the wider creative sector. The senior team have put in place a strong wellbeing and support offer and we also supported the decision to repay furlough payments and to offer additional charitable support to the production sector through donations. All of this was done in the context of a more positive year than had originally been anticipated at the outset of Covid-19. EBITDA of £144 million and a dividend to the BBC of £73 million, though down substantially year-on-year, both represent a year of strong performance in a challenging environment. Within Studios, the Board would like to acknowledge the important role played by Tom Fussell in achieving this. Tom has stepped up as interim CEO since September and has led the organisation with great clarity and focus during that time.

Elsewhere, we have also reviewed the strong performance of UKTV, a year on from the BBC's initial purchase. In a tough market, it was gratifying to note that all the targets set under the initial deal have been met or exceeded. Again, this is testament to the strong and purposeful work of the team in making the merger work. We have also looked closely at developing plans for growth in BBC Studios, including the move of further public service functions to the commercial side of the BBC. We will continue to monitor the move of Children's production into Studios. We are also paying close attention to the opportunities that the distribution of news offers to the BBC globally, with plans to grow the BBC and BritBox brands in North America and worldwide a subject of close focus in the coming year.

All the above suggests it will be another fascinating and challenging year for the Board, as we work to ensure that the BBC can deliver ambitious plans for commercial growth, both to strengthen the long-term financial sustainability of the Group and to ensure we continue to deliver the most support possible to the UK's vital creative industries.

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Elan Closs Stephens
Chair, Commercial Holdings Board
 18 June 2021

Editorial Guidelines and Standards Committee report

Ensuring the BBC has the highest editorial standards is essential to the reputation of the BBC and to audience trust. We therefore welcome the renewed commitment to impartiality announced by the new Director-General during his first few weeks in office.

Much of the Committee's work this year has been focused on safeguarding that impartiality. As the Board Committee responsible for editorial standards, we have supported, and where necessary challenged, executive initiatives in this area, including new guidance on the use of social media by BBC personnel in both professional and personal capacities; new guidance on impartiality; and an ambitious impartiality training programme, tailored by genre and editorial responsibility. Ensuring that the BBC continues to provide high-quality impartial output is a fundamental priority for the Committee. We will continue to monitor impartiality scores and other relevant research to support the BBC's work in this area.

May 2021 saw a complex set of elections being held in England, Scotland and Wales. The actual day of the election fell outside the scope of this report, but approval of the election guidelines to determine how the BBC approached these elections fairly, along with approval of the criteria for allocating party election broadcasts, are within this reporting period. The Editorial Guidelines and Standards Committee (EGSC) ensured the election guidelines reflected the BBC's commitment to due accuracy and due impartiality, that all legal and regulatory requirements were fulfilled, and that the guidelines reflected circumstances in the devolved nations. The Committee also worked to ensure that the criteria for the allocation of party election broadcasts were fair and fully compliant with legal and regulatory requirements.

A core function of the Committee is to oversee the BBC's complaints process and to ensure adherence to the BBC's editorial guidelines and Ofcom's broadcasting code. Following an independent review of the complaints process in 2019, the BBC Board delegated authority to implement the recommendations of this review to the EGSC. The Committee has received regular updates on the executive's progress with these recommendations and we are pleased to report that all recommendations have been, or are in the process of being, completed. The BBC's complaints framework was updated to reflect the outcome of this review. The new framework came into effect in June 2020, following a public consultation.

The volume of complaints to the BBC remains a concern. This financial year has seen another sharp increase in the number of complaints received. At stage 1 of the complaints process, the BBC received 462,255 complaints, an increase of 93,878 on last year. The Committee has explored the reasons behind this increase in volume year-on-year and asked the executive to review the operational handling of complaints.

In spite of the large volume of complaints, the KPI targets set by Ofcom of 93% and 80% for answering complaints at stages 1 and 2 respectively of the complaints process were met. 93% of complaints at stage 1 and 87% of complaints at stage 2 were handled within the target timeframe of 10 working days for stage 1 complaints; 20 working days for standard stage 2 complaints; and 35 working days for complex stage 2 complaints.

The 'BBC first' system of handling complaints is working well with no overturning of BBC decisions by Ofcom. Ofcom has found the BBC in breach of sections 7 and 8 of the broadcasting code (fairness and privacy) on two occasions in this reporting period – once for *Reporting Scotland* (broadcast 6 May 2020) and once for *Newsnight* (broadcast 5 November 2019). Fairness and privacy complaints may go directly to Ofcom, and do not have to follow the 'BBC first' system. The executive has accepted these findings and lessons have been communicated to programme teams.

As required by Ofcom, the BBC continues to publish fortnightly details of programme complaints which number over 100 and fall within the remit of the Ofcom broadcasting code. These bulletins are published at: bbc.co.uk/contact/complaint-service-reports. With the publication of the new complaints framework in June 2020, these bulletins now include fully reasoned versions of upheld and resolved findings and also some not upheld findings.

Editorial complaints and lessons learned

The majority of BBC content complied with the standards set by the BBC's editorial guidelines. However, the following serious breaches were identified by the executive and reported to the Committee, together with action taken.

No Country for Young Women, BBC Sounds podcast – two breaches.

A short video trail for an episode was published on Twitter without following social media compliance protocols. The video was taken down.

The second breach was in relation to a non-compliant episode being broadcast due to technical issues.

Action taken: compliance procedures have been tightened for podcasts and communicated to editorial teams.

Panorama – filming in a hospice without appropriate consent. Action taken: the risk assessments have been tightened and refresher training given on consent. The programme was not broadcast.

Drivetime, BBC Radio Scotland – breach of accuracy guidelines during a live interview about an incident at a hostel in Glasgow to house asylum seekers. Action taken: on-air apology given.

BBC Africa – misconduct during an investigation into prisons in southern Africa. Action taken: investigation suspended.

Life and Birth – breach of privacy. Action taken: programme revoked from iPlayer and edited. Training given about informed consent when filming in sensitive locations.

Blue Peter – breach of guidelines on conflict of interest/undue prominence during the announcement of a new presenter. Action taken: guidelines have been explained to less experienced presenters and agents.

5 live Breakfast – undue prominence during an interview with a brand ambassador. Action taken: production staff have been reminded about guidelines.

BritBox US – publication of non-compliant series. Action taken: the governance structure has been reviewed and a new editorial escalation process is now in place.

Governance

Editorial Guidelines and Standards Committee report *continued*

BBC Radio London/BBC Local Radio – malicious caller targeted local radio stations and managed to get on air on *Sunny and Shay*, BBC Radio London. Offensive language used and there was a delay in the caller being cut off due to staffing issues. Action taken: changes have been made to the compliance policy to ensure that sufficient live broadcast support is available.

Dancing with the Stars, Nepal – inappropriate dance routine in breach of format licence. Action taken: licence will not be renewed with this broadcaster and changes have been made to licences for this format to include the right to terminate immediately where there is no chance of restitution.

Our School, CBBC – child shown briefly on screen without consent. Action taken: the programme was immediately revoked. Extra consent measures have been agreed with the production company and the school.

BBC Arabic Trending – interview with a convicted terrorist in breach of the editorial guidelines. Action taken: the clip has been removed from digital platforms. The sign-off process has been strengthened.

In addition to these breaches, the BBC's Executive Complaints Unit found a total of 40 breaches of editorial standards in this reporting period. As with the serious editorial breaches, these editorial breaches are reported to the Committee, together with action taken by the executive.

I am grateful to my fellow non-executive directors, Nicholas Serota and Tanni Grey-Thompson, for their work on this Committee in overseeing editorial standards. This year, Tony Hall left the Committee and we welcomed Tim Davie in his place. Tim joins Fran Unsworth as the executive representatives on EGSC, with David Jordan continuing in his role as principal adviser to the Committee.

In the next year, the Editorial Guidelines and Standards Committee will be instrumental in the review of the BBC's editorial practices following Lord Dyson's report on the 1995 *Panorama* interview with Diana, Princess of Wales. This review is being led by Nicholas Serota.

.....
Ian Hargreaves

Chair, Editorial Guidelines and Standards Committee

18 June 2021

Nations Committee reports

The four Nations Committees support the Board in reviewing and monitoring the output and performance of the BBC across the UK. This section provides a report from the Chair on the work of each Committee during the year.

Wales

This past year was dominated by the Covid-19 pandemic. The Committee met virtually throughout the year, including an additional, informal meeting early on in the pandemic, to hear more about the way BBC Cymru Wales adapted to the challenges of remote working and the consequences of lockdown for TV productions in particular.

Despite the lack of large sporting events and reduction of drama and entertainment productions, BBC Cymru Wales met the changing needs of audiences and their demand for reliable information, with *BBC Wales Today* resonating particularly well with audiences. Other programmes were commissioned to reflect lockdown and its impact across the country; *Wales in Lockdown* for example, was a five-part series for BBC One Wales capturing how individuals had to adapt and cope with new, unprecedented challenges. BBC Wales' radio stations adapted their schedules quickly and effectively to ensure listeners across Wales had a faithful companion throughout the period, with their favourite presenters to guide them. All this against a familiar backdrop experienced by so many across the globe; the teams were moving at pace to adopt new ways of working – including extensive home working – from the outset of the crisis.

Whilst the pandemic and its challenges for employees and the business as a whole was front and centre of every meeting, we continued with our regular Audience Engagement session in the autumn and met with audience members from South and North West Wales to find out about their lives in lockdown and the media services they have used and found most valuable during this time.

I was joined on the Committee by Ian Hargreaves, Ken MacQuarrie, Rhodri Talfan Davies and Rhys Evans. At the end of 2020, Ken MacQuarrie retired from the Committee and Rhodri Talfan Davies took on additional responsibilities as part of his new role as Director, Nations. My thanks go to Ken MacQuarrie for his wise counsel over the years. He has been an invaluable member of this Committee.

BBC Cymru Wales completed the move to its new headquarters in Central Square, Cardiff during the year and I and my fellow Committee members would like to congratulate Rhodri Talfan Davies and his executive team for the successful transition and completion of the project. Whilst our virtual meetings over the last year have been informative and allowed for constructive discussions, face-to-face meetings would normally have enabled more informal exchanges with colleagues. In our forthcoming meetings, we look forward to the implementation of the BBC's Across the UK plans and the opportunities they bring for BBC Wales.

More detailed information on BBC performance in Wales can be found at pages 32, 162 and 170 of this Annual Report.

Elan Closs Stephens DBE
Chair, Wales Committee
18 June 2021

Scotland

2020 was the Covid pandemic year, so it was a significant challenge for our production teams. Many programmes had to be delayed or altered. But as Chair of the Scotland Committee, I am delighted to report that BBC Scotland rose to these challenges to ensure that our audiences continued to be served with outstanding content.

Within days of the first lockdown, as schools closed their doors, the Scotland Channel provided a welcome platform for weekday broadcasts of *Bitesize* and *Authors Live* programmes, helping learners, teachers and parents. And, with religious services suspended and buildings closed, the introduction of *Reflections at the Quay* and *The Service* helped to provide for Scotland's diverse faith communities, and were much appreciated. As the path of the pandemic continued to take its twists and turns, BBC Scotland provided up-to-the-minute coverage, broadcasting the First Minister's Health Briefings, expert medical analysis and interviews with opposition parties.

The recently announced Across the UK initiative marks a major shift in programme commissioning policy. For the first time, 60% of TV production will be commissioned from outside London and the South East, a rise of 10%, and 50% of Radio commissions, another rise of 10%. Covid programme suspensions reduced spend in 2020/21 but I see signs of recovery for 2021/22. Rugby fans will be pleased to see the BBC has secured rights to all Scotland home matches in the Six Nations tournament for four years from 2022.

The Committee was particularly pleased that Ofcom's Annual Report on the BBC considered that the Scotland Channel performed relatively well in its first year, attracting new voices and talent. I was also impressed that the channel was reaching young, underserved audiences. BBC Scotland is now the channel with the highest audience reach in Scotland outside the Big Five.

Towards the end of the year, the Committee hosted a discussion on plans for the Elections in May. Specialist themed programmes including subjects such as Health, Education, Climate Change, and Scotland's Future were produced. Two Leaders' Debates were also held. The first one on 30 March reached 1.2 million viewers UK-wide. The BBC Scotland Election Results programmes were watched by 1.9 million people, 43% of all adults in Scotland. This was a remarkable performance. It is also pleasing to note the forthcoming SpeakGaelic initiative on BBC ALBA, with content on the TV channel, the internet and on ALBA's YouTube channel.

In spite of Covid, the Scotland Committee continued its round of meetings virtually, including audience engagement and a special meeting with Ofcom's Scottish Advisory Council. We exchanged views on the nature and continued importance of public service broadcasting.

The past year has seen changes in the membership of the Committee. Steve Carson took over as Director of BBC Scotland after Donald MacKinnon's retirement and Rhodri Talfan Davies became Director, BBC Nations. As my term as the Member for Scotland finishes next year, this will be my last Annual Report. I wish to particularly thank Ken MacQuarrie, the previous Director of Nations and Regions, for his long-standing service to the BBC and his work in establishing the new Board's Nations Committees. My thanks also go to the former BBC Chair, Sir David Clementi, who served as a member, and to Ian Small, BBC Scotland's Director of Policy, for his excellent work for the Committee.

Steve Morrison
Chair, Scotland Committee
18 June 2021

Governance

Nations Committee reports *continued*

Northern Ireland

The Northern Ireland Committee met on two occasions during the year. These meetings took place virtually, taking account of Covid-19 restrictions, and they looked in detail at the BBC’s coverage of the pandemic and its impact on local services and audiences.

We await the expected appointment of a non-executive BBC Board Member for Northern Ireland. They will have an important role in guiding the development of the Committee’s work, including its engagement with BBC teams and local stakeholders.

During the year, members of the Committee have included Peter Johnston, Director, BBC Northern Ireland, and Mark Adair, Head of Corporate Affairs, BBC NI. Elan Closs Stephens attended meetings as a non-executive member and the former Chairman, David Clementi, also attended meetings. Both Ken MacQuarrie and David Clementi have now left the Committee and Rhodri Talfan Davies has joined as the new Director, Nations. Fran Unsworth, Director, News, also sits on the Committee. The Committee’s membership, role and activities will be refreshed as part of commitments set out in the BBC’s Annual Plan and coinciding with the appointment of the BBC Board Member for Northern Ireland.

This year involved significant challenges for the BBC and the communities that it serves in Northern Ireland. The Committee discussed the BBC’s response to Covid-19 across the range of its local output, including the important role played by our news programmes. It also looked at coverage of Brexit-related developments and plans to mark the centenary of Partition and the establishment of Northern Ireland.

The Committee received detailed briefings on audience data and the BBC’s financial performance in Northern Ireland. It heard about the impact of network drama productions and also the BBC’s role within their wider creative economy, much of which has been underpinned by our partnership with Northern Ireland Screen. And it received updates on BBC investment plans within the region and how these can be adapted to take account of changing needs and circumstance and to maximise audience benefits.

In the coming year, the Committee will look at what the BBC’s Across the UK commitments mean for local audiences, programme-makers and the creative industries. It will want to build on the work undertaken by Ken MacQuarrie as Chair of the Committee and to understand the ways in which BBC Northern Ireland’s local and network output can be further developed and improved.

More detailed information on BBC performance in Northern Ireland can be found at pages 34, 163 and 179 of this Annual Report.

Northern Ireland Committee

18 June 2021

England

The Committee commends the work of the BBC England team through what has been a desperately difficult year for everyone – staff and audiences alike. The Committee continued to meet remotely during the year and its focus during this period has been to support staff working in difficult circumstances, to hear feedback on audience initiatives, and to provide an overview of the implementation of the new plans for England.

Throughout the pandemic BBC England brought trusted local news and information to audiences, and connected communities even more deeply than before. The team also successfully transformed the service to focus more on underserved audiences; apply what has been learnt from the pandemic to provide a better, more efficient service to audiences; and deliver annual savings of £25 million.

A major part of the Committee’s work has always been to meet different audience groups across the country to hear directly their views about our services. Unfortunately, due to the pandemic restrictions we were only able to hold one audience engagement session this year, run through video-conference.

This year has clearly demonstrated the importance audiences place on local services, particularly in challenging times when trusted information and community support are essential. Almost 4.5 million people were in contact with local radio through the Make a Difference campaign which connects groups, organisations and listeners who want to offer help to those in need and it is now set to be expanded across the BBC. The 6.30pm regional bulletin remained the most watched news programme in the country and attracted the largest average audience in England of any TV programme on any channel for 23 consecutive weeknights at the start of 2021.

During the year the Committee was chaired by Dr Ashley Steel, whose Board appointment came to an end in December. The Committee has been extremely grateful for the hard work and commitment she brought to the role. Other members of the Committee this year have included Tom Ilube, non-Executive Board member, Helen Thomas, Director of England, and Adrian Mills, Business and Operations Director, England. Ken MacQuarrie was replaced by Rhodri Talfan Davies as Director, Nations on the Committee. We look forward to welcoming the new England member for the Board, Sir Robbie Gibb, who will take on the chairmanship of the Committee this year.

England Committee

18 June 2021

Fair Trading Committee report

This was my last year as Chair of the Fair Trading Committee, as I stood down from the BBC Board in June 2021. It has been a privilege to chair the Committee during my time on the Board and to see the BBC's processes and management of trading and separation risk strengthen and develop over time. The role of the Committee is narrow, but critical, in monitoring and assuring the appropriate separation between the BBC's public service and commercial activities, in line with the framework for commercial activities set by Ofcom.

The Committee's remit is clear – to assist the Board in complying with Ofcom's trading and separation regulatory requirements, as set out in its Operating Framework. We have a number of mechanisms and processes in place to help us to do this.

The Committee's business during the year has included:

- consideration of the BBC's processes for ensuring compliance with Ofcom's rules and reviewing compliance with these;
- taking a quarterly management report from the Executive, detailing specific engagement with upcoming and ongoing Fair Trading issues across the BBC;
- providing advice to the Board on issues within our remit;
- reviewing and monitoring targets for Fair Trading training across the BBC; and
- approval of all relevant publications and reports that the BBC must provide specifically to meet Ofcom's trading and separation rules.

Through the year, the Committee has begun to look in more detail at the work on trading and separation in specific divisions. We started with a deep dive on how BBC Studios manages the issues on the commercial side. We have also looked in detail at issues in News, including overseeing potential changes to service level agreements as a result of the move of BBC Global News into BBC Studios.

Along with this, we take a regular risk and assurance report to the Committee and have continued to closely monitor key controls, such as the provision of Fair Trading training. Completion rates are now up at target levels whilst training a larger number of colleagues than ever before. This is great credit to the teams across the BBC who have engaged with and supported the rollout of new online modules.

The Committee was satisfied that the systems and processes for managing trading and separation continue to work well. That view is borne out by the work undertaken by Deloitte for their annual, independent Fair Trading assurance. This year we were pleased to see they have found that the BBC has established and applied a system of internal controls regarding compliance with the Fair Trading requirements. Their report is included over the page. We also noted that there were no formal Fair Trading complaints received in the year.

During 2020/21, the Committee was well supported by its members, who were Ian Hargreaves, Steve Morrison and Shirley Garrod. Shirley and I have now stepped down from the Committee and arrangements to carry forward its work are being put in place. The Committee was also well supported by the expertise of teams in Policy, Legal, Secretariat and the commercial parts of the BBC.

As I leave my role on the Board and on the Committee, I am proud to have overseen the transition of the BBC to its first external regulator and to have helped to build a positive relationship between the BBC and Ofcom. I know the Committee will continue to have an important role for the BBC in ensuring it complies with all the relevant rules and maintains the well-established trust and confidence of the wider industry.

Tom Ilube CBE

Chair of the Fair Trading Committee during reporting year 2020/21

18 June 2021

Governance

Fair Trading report *continued***What do we mean by Fair Trading?**

Fair Trading is the way that we describe our processes and practices, both within the BBC and in dealing with third parties, to ensure that our commercial and public services remain appropriately separate and trade with each other on a market basis. This means that the parts of the BBC which are funded by the licence fee are not able to give an unfair competitive advantage to the BBC's commercial operations or to any other independent production company with which we deal. These rules are overseen by Ofcom – who set the rules for trading and separation as part of their overall BBC framework – and by other parties such as the NAO, who seek to ensure that any use of licence fee funds is regular and in line with our requirement.

What does the Fair Trading Committee do?

The Fair Trading Committee (FTC) was established by the Board as a means to monitor and assure the appropriate separation between the BBC's public service and commercial activities, in line with the framework for commercial activities set by Ofcom. The Committee was put in place voluntarily by the Board, in recognition of the importance the BBC places on transparency and commercial efficiency in the operation of its commercial subsidiaries.

The key function of the FTC is to oversee the BBC's compliance with our regulatory obligations for trading and separation between the public service and the commercial subsidiaries*. The core responsibilities of the FTC include:

- considering reports on the extent to which the activities of the BBC are consistent with Ofcom's trading and separation requirements;
- keeping under review the BBC's compliance with Ofcom's trading and separation regulatory requirements;
- commissioning and receiving the annual independent audit of compliance controls;
- considering and approving for publication the BBC's statement of operational separation, annual reporting and group trading manual; and
- ensuring that the BBC's transfer pricing methodologies are reviewed regularly.

The trading and separation rules were last updated by Ofcom in April 2021 and are part of Ofcom's framework for the BBC's commercial activities, which regulates the BBC's interaction with the market both through its Public Service activities and those of its commercial subsidiaries.

The framework requires the BBC to ensure that:

- all commercial activities are undertaken by commercial subsidiaries;
- any subsidiaries must have operational separation from the public service BBC;
- that it provides goods and services to commercial subsidiaries on arm's length commercial terms;
- that subsidiaries achieve a commercial rate of return; and
- that the BBC ensures appropriate transparency, monitoring and reporting on the activities of the subsidiaries.

To ensure that these rules are complied with, the FTC oversees and assures the BBC's processes and procedures to ensure that awareness and understanding of the framework is high. To do this, the BBC's Regulation team manages a targeted training programme for staff likely to encounter Fair Trading issues. The past year has seen significant improvements in Fair Trading training compliance, since the mapping of mandatory training requirements to roles within the BBC's Career Path Framework. Subsequently, compliance rates have increased steadily, up to 98.2% for Advanced level training and 92.3% for Awareness level training as at Q4 2020/21. This is thanks to a good response to ongoing monitoring and communications throughout the year, including senior engagement and reminders, reports and other communications sent to team leaders, COOs and divisional directors by the BBC Academy.

Part of the Committee's role is to be briefed on relevant regulatory and Fair Trading complaints received and handled by the BBC. However, as reported elsewhere in the Annual Report on page 117, no regulatory or Fair Trading complaints were received in the year.

How the Committee works

In 2020/21, the FTC comprised four non-executive directors: Tom Ilube (Chair), Shirley Garrood, Ian Hargreaves and Steve Morrison. Tom Ilube stood down from the Board on 30 June 2021 and future arrangements for the Committee are currently being considered by the Board.

The FTC's meetings were attended, during the year, by the Director of Policy and the Controller, Regulation, as well as the Chief Financial Officer, Head of Commercial Legal and other advisers as necessary. Three Committee meetings were held during the year, with papers also approved offline where necessary. The attendance meeting table can be found on page 94.

To support the framework, and to assure the BBC's approach to regularity and the use of public funds, the FTC continues to voluntarily commission annual assurance by independent auditors. The Auditor's report is set out on the next page.

Having received reports from relevant senior management, and having considered the findings of the Fair Trading Audit, the Fair Trading Committee is satisfied that all commercial services have met the above criteria for the period 1 April 2020 to 31 March 2021.

* In 2020/21 – BBC Studios, BBC Studioworks and Global News.

Independent Fair Trading Assurance report to the BBC for the year ended 31 March 2021

Opinion on Fair Trading arrangements

We have assessed, in our role as the BBC's Fair Trading reasonable assurance provider, the system of internal controls established within the BBC to comply with the Fair Trading aspects of Ofcom's Trading and Separation requirements for the year ended 31 March 2021 ('the Fair Trading Arrangements').

In our opinion the BBC has established and applied a system of internal controls that provide reasonable assurance that it has complied with the requirements of the Fair Trading Arrangements for the year ended 31 March 2021.

Responsibilities of BBC Board

The Board is charged by Ofcom with establishing and operating a system of internal controls designed to ensure compliance with the BBC's Fair Trading Arrangements for the year ended 31 March 2021, including identifying and assessing risks that could threaten Fair Trading and designing and implementing responses to such risks.

Our independence and quality control

We have complied with the independence and other ethical requirements of the ICAEW Code of Ethics, which is founded on fundamental principles of integrity, objectivity, professional competence and due care, confidentiality and professional behaviour.

Our responsibilities

Our responsibility is to express an opinion on the internal controls established by the BBC to ensure compliance with the Fair Trading Arrangements, based on our assurance work. We performed a reasonable assurance engagement in accordance with International Standard on Assurance Engagements (ISAE) 3000 (Revised), Assurance Engagements other than Audits or Reviews of Historical Financial Information.

We are required to plan and perform our procedures in order to obtain reasonable assurance as to whether the BBC has established and applied a system of internal controls that provide reasonable assurance that it has complied with the requirements of the Fair Trading Arrangements for the year ended 31 March 2021. We conducted a risk assessment to identify those aspects of the BBC's Trading and Separation control regime that were most likely to result in non-compliance with the Fair Trading Arrangements, and focused our detailed testing on those areas. Individual cases were selected from the BBC's fair trading log for review and for each we examined written records and interviewed relevant parties. Our work included examination of transfer pricing and separation arrangements, use of and payment for the BBC brand, and the application of the Royal Charter requirement that the BBC's commercial activities do not, as a result of their relationship with the UK Public Services, non-service activities or trading activities, distort the market or gain an unfair competitive advantage. We observed, through the course of our work, a culture of consultation and referral in respect of Fair Trading matters.

Inherent limitations

Every internal control system is subject to limitations, and accordingly the internal controls established by the BBC may not prevent or detect all instances of non-compliance with the Fair Trading Arrangements. Further, because fair trading issues require judgements which ultimately might be tested in a court of law, competition authority or elsewhere, there is always a risk of challenge even where the system of internal controls has been followed and decisions have been taken with the greatest care.

Use of our report

This report has been made solely to the BBC in accordance with our instructions which were agreed with the Fair Trading Committee on behalf of the BBC. Our work has been undertaken so that we might state to the Fair Trading Committee those matters we are required to state to them in an independent assurance report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the BBC for our work, for this report, or for the opinions we have formed.

Deloitte LLP
London, UK
18 June 2021

Governance

Statement of Board responsibilities in respect of the Annual Report and Accounts

The Charter requires the BBC to prepare an audited annual report and statement of accounts.

The Board has accepted its responsibility for the preparation of a strategic report, statements of compliance with applicable codes and regulations (including the Board remuneration report) and the statement of accounts which are intended to give a true and fair view of the state of affairs of the BBC and its subsidiaries (the 'Group') and of the income and expenditure for that period. The Board has prepared the accounts in accordance with International Financial Reporting Standards (IFRS) as adopted by the EU. The Board must not approve the statement of accounts (or 'financial statements') unless it is satisfied that they give a true and fair view of the assets, liabilities and financial position of the Group and of the surplus or deficit for that period.

In preparing the financial statements, the Board has:

- selected suitable accounting policies and applied them consistently;
- made judgements and estimates that are reasonable and prudent;
- stated whether they have been prepared in accordance with IFRS as adopted by the EU; and
- prepared the financial statements on the going concern basis as they believe that the BBC will continue in business.

The Board is responsible for keeping proper accounting records that are sufficient to show and explain the BBC's transactions and disclose with reasonable accuracy at any time the financial position of the Group and enable them to ensure that the financial statements and the Board remuneration report comply with the Charter. It also has a general responsibility for taking such steps as are reasonably open to it to safeguard the assets of the BBC and to prevent and detect fraud and other irregularities.

The responsibilities of the Board for ensuring that the BBC exercises rigorous stewardship of public money, including responsibility for the propriety and regularity of management of the BBC's resources, are set out in article 16 of the Charter.

The Board is responsible for the maintenance and integrity of the BBC's website. Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The Board members who held office at the date of approval of the Annual Report and Accounts, whose names and functions are listed in the Governance section of the Annual Report and Accounts, confirm that, to the best of each of their knowledge and belief:

- the financial statements, prepared in accordance with IFRS as adopted by the EU, give a true and fair view of the assets, liabilities, financial position and deficit of the Group;
- the Annual Report includes a fair review of the development and performance of the business and the position of the Group, together with a description of the principal risks and uncertainties that it faces; and
- the Annual Report, taken as a whole, is fair, balanced and understandable and provides the information necessary for licence fee payers to assess the Group's performance, business model and strategy.

Statement of disclosure of information to auditors

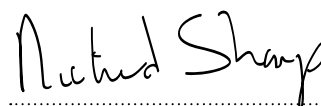
The Board members who held office at the date of approval of the Annual Report and Accounts confirm that, so far as they are each aware, there is no relevant audit information of which the BBC's auditors are unaware; and each Board member has taken all the steps that they ought to have taken as a Board member to make themselves aware of any relevant audit information and to establish that the BBC's auditors are aware of that information.

Going concern

The directors have prepared cash flow forecasts for a period in excess of a year from the date of approval of these financial statements, and have reviewed these forecasts, together with the sensitivities and mitigating factors in the context of available funds.

The directors are satisfied that the BBC is well placed to manage the risks and has adequate resources to continue in operation for at least the next 12 months. As a result, the going concern basis has been adopted in the preparation of the financial statements.


This statement was approved by the Board.



Richard Sharp

Chairman

18 June 2021

A photograph of Zoe Ball, a radio presenter, sitting in a radio studio. She is wearing a black jacket and headphones, and is smiling slightly. The studio background includes a desk with a microphone, a clock showing 09:50:11, and various pieces of audio equipment.

*The Zoe Ball Breakfast Show
BBC Radio 2*

Performance against public commitments



BBC One's BAFTA award-winning drama Anthony

This section sets out our progress towards various public commitments. These commitments come from the Charter, the Agreement, our Licence obligations and commitments we have made to deliver services for our audiences.

Performance against public commitments

Regulatory compliance

The table below sets out the BBC's compliance with the regulatory conditions in Ofcom's Operating Licence. Compliance is measured across the 2020/21 financial year unless otherwise stated. The requirements below are arranged by public purpose.

The BBC met nearly all of its 148 Operating Licence conditions, with 15 exceptions, shown below.

In all cases, these were due to the impact of Covid-19. The pandemic has had a significant impact on the production and availability of new programmes, event coverage and, at times, staff availability, which has inevitably led to impacts on our ability to deliver against some of our regulatory quotas. We have engaged with Ofcom through the pandemic to make them aware of the impact of Covid on our operations and our ability to deliver our Operating Licence obligations. We have provided evidence to Ofcom that licence breaches are a result of Covid-19 and that we have taken reasonable endeavours to continue to deliver the mission and public purposes. We do not expect Ofcom to take enforcement action.

Operating Licence condition	Quota	Actual	Difference
2.8.1 Daytime weekday news on Radio 1	1 hour/day	Three minutes under the condition for three days between 21 – 23 December 2020	
2.9.1 Daytime weekday news on 1Xtra	1 hour/day	Only 57 minutes a day until 10th August 2020	
2.15 News and current affairs programming on BBC Asian Network	24 hours/week	Under quota in 2020/21 for 1 hour and 16 minutes for 35 weeks, under 59 minutes for a further 12 weeks. Restored in March.	
2.27.2 Documentaries (excl. repeats) on Radio 2	130 hours	71 hours	-59 hours
2.28.2 Live or specially recorded performances on Radio 3	440 performances	336 performances	64 performances
2.36 CBeebies first-run UK originations across TV and iPlayer	100 hours	82 hours	-18 hours
2.39.4 Live music sessions on Radio 1	175 hours	73 hours	-102 hours
2.41 Live sports commentary on Radio 5 live	20 sports	16 sports	-4 sports
2.53.2 BBC Network TV spend on programming made in the UK outside the M25	50%	47.9%	-2.1%
2.56.2 BBC Network TV spend on programming made in Scotland	8%	6.5%	-1.5%
2.60.3 BBC Network TV Spend in Northern Ireland	3%	1.7%	-1.3%
2.67.2 Hours of programmes of national or regional interest on BBC One and BBC Two	5,909 hours	5,793 hours	-116 hours
2.67.6 Hours of non-news programming of national or regional interest in peak on BBC One and BBC Two	557 hours	470 hours	-87 hours
2.81 BBC ALBA live news weekdays and extended weekend bulletins	N/A	No extended weekend bulletins from April to 30 August 2020	
2.87 BBC Two Wales non-news programmes	175 hours	145 hours	-30 hours

Purpose One: To provide impartial news and information to help people understand and engage with the world around them

	Note	Quota	Achieved
BBC One			
News throughout the day		✓	✓
Hours of news	1	1,520 (280 in peak)	2,043 (322 in peak)
Hours of current affairs in peak	1	45	50
BBC One and BBC Two			
Hours of current affairs	1,2	450 (106 in peak)	503 (111 in peak)
CBBC			
News throughout the day		✓	✓
Hours of news		35	63
BBC News			
More international news than other main continuous news channels in the UK		✓	✓
More local/regional news than other main continuous news channels in the UK		✓	✓
Radio 1			
Hours of news in daytime each weekday	3	1	1
Two extended news bulletins (one in peak) each weekday	3	✓	✓
Regular bulletins in daytime at weekends		✓	✓
1Xtra			
Hours of news in daytime each weekday	3	1	57 minutes
Two extended news bulletins each weekday		✓	✓
Regular bulletins in daytime at weekends		✓	✓
Radio 2			
Weekly hours of news and current affairs		17 (3 in peak)	17 (3 in peak)
Regular bulletins		✓	✓
Radio 3			
News throughout the day		✓	✓
Radio 4			
Hours of news and current affairs		2,750	2,983
Daily reports of Parliamentary proceedings when Parliament is sitting		✓	✓
BBC Radio 5 live			
% of output that is news and current affairs		75	78
Extensive coverage of local and general elections, elections to the devolved chambers, and regular coverage of European and international politics		✓	✓
BBC 6 Music			
Weekly hours of news		6	6
BBC Asian Network			
Weekly hours of news and current affairs	4	24	See Note 4
BBC Online			
Adequate links to material provided by third parties		✓	✓
Daily news and information for children. Provided through content in a range of different formats, including text-based articles, videos and interactive pieces, which cover a broad range of subjects and should include in-depth news and analysis.		✓	✓

Notes:

1 Measured across the 2020 calendar year.

2 Measured across the two services.

3 Radio 1 fulfilled the condition for all but three days of the year, when it was three minutes under the condition for an hour of news during weekday daytimes due to the loss of one bulletin. These days were 21 – 23 December 2020. Radio 1Xtra has been three minutes under the condition for an hour of news due to the loss of one bulletin.

4 BBC Asian Network broadcasted 22 hours 44 minutes of news and current affairs content for 35 weeks of 2020/21, 23 hours 1 minute for a further 12 weeks during that period. The station went back to delivering at least 24 hours of news and current affairs content at the start of March following a schedule change. This is due to the impact of Covid-19, which led to restrictions on staffing numbers within BBC buildings which consequently impacted the production effort required for news programming.

Performance against public commitments

Regulatory compliance *continued*

Purpose Two: To support learning for people of all ages

	Note	Quota	Achieved
BBC One			
Hours of arts and music, including some in peak		45	51
BBC One and BBC Two			
Hours of religious programmes	1	115	136
BBC Two			
Hours of arts and music, including some in peak		175	290
BBC Four			
New hours of arts and music programmes		175	229
CBeebies			
A range of content which supports pre-school children in their learning		✓	✓
CBBC			
Hours of drama		1,000	1,534
Hours of factual programmes		675	1,562
BBC ALBA			
Original weekly hours for Gaelic language learners		5	12
Radio 1			
Number of new documentaries		40	41
1Xtra			
Number of documentaries		40	47
Radio 2			
Hours of arts programming		100	129
Hours of new documentaries	2	130	71
Hours of religious output covering a broad range of faiths		170	190
Radio 3			
% of output that is live or specially recorded music		45	51
Number of live or specially recorded performances	3	440	336
Number of new musical works commissioned		25	50
Number of new documentaries on arts and cultural topics		35	41
Radio 4			
Hours of original documentaries		375	428
Hours of original religious programming covering a broad range of faiths		200	201
BBC 6 Music			
Hours of speech-based features, documentaries and essays		520	570
BBC Online			
Content which supports children and teenagers in their formal learning in all parts of the UK		✓	✓

Notes:

1 Measured across the two services.

2 Repeats are excluded. Radio 2 achieved 71 hours of documentary originations in the financial year 2020/21, 59 hours under the condition. This was due to the impact of Covid-19 on the production teams' and talent's ability to complete and deliver projects.

3 Radio 3 broadcasted 336 live or specially recorded performances across 2020/21. This was 64 performances under the quota. Live music and performances were severely impacted by the Covid-19 pandemic, limiting the BBC's ability to make recordings.

Purpose Three: To show the most creative, highest quality and distinctive output and services

	Note	Quota	Achieved
Television			
% of hours that are originations	1,2		
BBC One		75	84
BBC One in peak		90	99
BBC Two		75	88
BBC Two in peak		90	92
BBC Four		75	80
BBC Four in peak		60	78
BBC News		90	98
BBC Parliament		90	97
CBBC		72	80
CBeebies		70	73
BBC ALBA		75	94
BBC Scotland		75	98
Hours of first-run originations across daytime and peak			
BBC One	2,3	4,000	4,186
BBC Two		2,200	2,251
CBBC and BBC iPlayer		350	369
CBBC		175	369
CBeebies and BBC iPlayer	4	100	82
CBeebies		50	82
BBC One and BBC Two			
Hours of comedy programmes, some in peak	5	300	329
Radio			
Radio 1			
% of music in daytime from UK acts		45	51
% of new music in daytime, with significant proportion from new and emerging UK artists	6	50	51
Weekly hours of specialist music		60	71
Number of new sessions live or recorded within previous three months (excluding repeats)	7	175	73
Broader range of music than comparable providers	8	✓	✓
Number of major social action campaigns	2,9	2	2
Radio 2			
% of music in daytime from UK acts		40	49
% of new music in daytime, with significant proportion from new and emerging UK artists	10	20	24
Hours of live music		260	261
Hours of specialist music		1,100	1,249
Broader range of music than comparable providers	8	✓	✓
BBC Radio 5 live			
Number of sports with live commentary	11	20	16

Notes:

- 1 Originations include all BBC-commissioned programmes including repeats.
- 2 Measured across the 2020 calendar year.
- 3 First-run originations do not include repeats.
- 4 CBeebies delivered 18 hours less than the condition due to nearly all TV production for CBBC and CBeebies being suspended for a period of at least several months following the March 2020 national lockdown.
- 5 Measured across the two services.
- 6 39% of additions to the Radio 1 playlist during 2020 came from 'new and emerging UK artists'.
- 7 Radio 1 broadcasted 73 new sessions across 2020/21, 102 sessions under the condition. This is due to being largely unable to record (and therefore broadcast) new live sessions from BBC's Maida Vale studios as a result of social distancing rules.
- 8 Taking into account both number of plays and size of playlist, in daytime and peak.
- 9 The social action campaigns were Radio 1's Step To Everest Challenge which helped raise awareness and funds for 2020's Sport Relief in March 2020. In November 2020, *Minute Of Me* gave listeners 60 seconds to speak to the UK. Some described adversities they'd faced, some were uplifting, others wanted to talk about mental health.
- 10 17% of additions to the Radio 2 playlist during 2020 came from 'new and emerging UK artists'.
- 11 The Covid-19 pandemic severely disrupted the availability of live sport. However, further to the return of football and other domestic sports in summer 2020, 5 live added coverage of the US National Football League and martial arts via the Ultimate Fighting League to its live commentary coverage. The complete list of sports is: Men's Football, Women's Football, Tennis, Men's Golf, Women's Golf, Men's Boxing, Women's Boxing, Horse Racing, Men's Cricket, Men's Rugby, Rugby League, Snooker, Athletics, Formula One, NFL and UFL.

Performance against public commitments

Regulatory compliance *continued*

Purpose Four: To reflect, represent and serve the diverse communities of the United Kingdom's nations and regions and, in doing so, support the creative economy across the United Kingdom

	Note	Quota	Achieved
Network Television			
Suitable range of programmes made outside the M25 area	1	✓	✓
<i>% of hours made in... at a suitable range of production centres</i>			
UK (outside the M25 area)	1	50	60
England (outside the M25 area)		30	37
Scotland		8	15
Wales		4	5
Northern Ireland		2	2
<i>% of expenditure made in... at a suitable range of production centres</i>			
UK (outside the M25 area)	2	50	48
England (outside the M25 area)		28	31
Scotland	2	8	7
Wales		5	8
Northern Ireland	2	3	2
BBC One			
Hours of news of national or regional interest throughout the day	1	4,300 (2,100 in peak)	4,446 (2,198 in peak)
BBC One and BBC Two			
Hours of programmes of national or regional interest	1,3,4	5,909	5,793
Suitable range of programmes of national or regional interest	1,4	✓	✓
% of programmes made in the relevant location	1,4	95	99
Hours of non-news programming of national or regional interest in peak	1,4,5	557	470
Hours of non-news programming of national or regional interest adjacent to peak	1,4	179	284
BBC One Scotland			
Hours of news and current affairs		290	408
Hours of non-news programmes		155	207
Range of genres that reflects Scotland's culture		✓	✓
BBC One Wales			
Hours of news and current affairs		275	395
Hours of non-news programmes		65	229
BBC Two Wales			
Hours of non-news programmes	6	175	145
BBC One Wales and BBC Two Wales			
Range of genres that reflects Wales' culture	4	✓	✓
BBC One Northern Ireland			
Hours of news and current affairs		310	348
Hours of non-news programmes		90	144
BBC Two Northern Ireland			
Hours of non-news programmes		60	183
Irish language programming and Ulster-Scots programming		✓	✓
BBC One Northern Ireland and BBC Two Northern Ireland			
Range of genres that reflects Northern Ireland's culture	4	✓	✓
BBC Parliament			
Hours of proceedings of the Scottish Parliament, Northern Ireland Assembly and Welsh Parliament		300	1,078
Network Radio			
% of network radio station expenditure outside the M25 area	7,8	30	35
% of Radio 3 expenditure outside the M25 area	7	28	32

	Note	Quota	Achieved
BBC Online			
News and information for the English regions		✓	✓
Coverage of sport for the English regions		✓	✓
News and information for Scotland		✓	✓
Content in Gaelic		✓	✓
Coverage of sport in Scotland		✓	✓
News and information for Wales		✓	✓
Content in Welsh		✓	✓
Coverage of sport for Wales		✓	✓
News and information for Northern Ireland		✓	✓
Content in Irish and Ulster-Scots		✓	✓
Coverage of sport for Northern Ireland		✓	✓
Nations and Regions Services			
BBC Scotland			
Range of genres that reflects Scotland's culture		✓	✓
Suitable range of programmes including Scottish news	1	✓	✓
% of its first-run originations made in Scotland	1	90	98
Hours of news in peak	1, 9	250	283
BBC ALBA			
Live news each weekday evening, including in peak, and a longer news review at weekends	10	✓	✓
BBC Local Radio			
% of daytime weekday output that is speech content	11, 12	60	64
% of peak breakfast output that is speech content	11	100	100
News and information of particular relevance to the area and communities it serves throughout the day	11	✓	✓
Non-news content of particular relevance to the area and communities it serves	11	✓	✓
Weekly hours of original, locally made programming	12, 13	95	119
BBC Radio Guernsey – Weekly hours of original, locally made programming		80	114
BBC Radio Jersey – Weekly hours of original, locally made programming		80	89
BBC Radio Somerset – Weekly hours of original, locally made programming		70	107
BBC Radio Scotland			
% of daytime weekday output that is speech content		60	89
% of peak breakfast output that is speech content		100	100
Weekly hours of news and current affairs		50	61
Several regional opt-outs each weekday, offering news, sport and information, including evening community programming		✓	✓
Content and music of particular relevance to Scotland		✓	✓
BBC Radio nan Gàidheal			
% of daytime weekday output that is speech content		40	49
% of peak breakfast output that is speech content		100	100
News frequently across the day, particularly in breakfast peak and afternoon peak on weekdays, and peak on weekends		✓	✓
Content and music of particular relevance to Scotland		✓	✓
BBC Radio Wales			
% of daytime weekday output that is speech content		60	71
% of peak breakfast output that is speech content		100	100
Weekly hours of news and current affairs		32	42
Content and music of particular relevance to Wales		✓	✓
BBC Radio Cymru			
% of daytime weekday output that is speech content		60	65
% of peak breakfast output that is speech content		100	100
Weekly hours of news and current affairs		23	27
Content and music of particular relevance to Wales		✓	✓
BBC Radio Ulster			
Weekly hours of news and current affairs		35	39
BBC Radio Foyle			
Weekly hours of news and current affairs		20	23
BBC Radio Ulster and BBC Radio Foyle			
% of daytime weekday output that is speech content	4	60	69
% of peak breakfast output that is speech content	4	100	100
Content and music of particular relevance to Northern Ireland	4	✓	✓
Hours of indigenous minority language programming, including Irish and Ulster-Scots output	4	240	254

Performance against public commitments

Regulatory compliance *continued*

Notes:

- 1 Measured across the 2020 calendar year.
- 2 BBC Network TV spend on programming made in the UK outside of the M25, in Scotland and in Northern Ireland was affected by the Covid-19 pandemic. This led to a reduced programming spend in 2020 across all genres and across all four nations of the UK.
- 3 The BBC delivered 116 hours less than the condition requires. This is largely due to the BBC not meeting the condition for hours of non-news programming, which was driven by required staffing changes to implement social distancing.
- 4 Measured across the two services.
- 5 The BBC delivered 87 hours less than the condition. This is due to the impact of Covid-19 on various elements, such as production of certain programmes, cancellation of live events (and subsequently the broadcasts) and restrictions in peak for opt-outs on BBC One.
- 6 BBC Two Wales was 30 hours less than the condition. This is due to a number of factors, all caused as a result of the impact of the Covid on distribution and production. The most significant contributory factor is a reduction in sport programming on BBC Two Wales.
- 7 As of 25 March 2021, the quota for 2020/21 was changed from 33.3% to 30% for % of network radio station expenditure outside of the M25 area, and from 40% to 28% for % of Radio 3 expenditure outside of the M25 area.
- 8 This includes contributions from Radio 1, Radio 2, Radio 3, Radio 4 and BBC Radio 5 live.
- 9 Measured between 7.00pm-10.30pm given the channel primarily operates from 7.00pm.
- 10 BBC ALBA was unable to maintain its weekend (Sunday 6:30pm – 7:30pm) news review (*Seachd Là*) as a result of the Covid. The programme was taken off-air from 29 March to 23 August inclusive (a total of 22 weeks, or 22 hours of content) to relieve pressure on the Gaelic news team and to protect core news output.
- 11 Applies to each BBC Local Radio station. Each station was compliant with the licence condition.
- 12 The figure reported is the average figure across relevant stations.
- 13 Applies to each BBC Local Radio station, except BBC Radio Guernsey, BBC Radio Jersey and BBC Radio Somerset.

	Note	Achieved	Reported
Diversity			
<i>The BBC must report on how it has:</i>			
Had regard to the range of diverse communities of the UK.	1	✓	See pages 36-37 and the Diversity Commissioning Code of Practice (DCCOP) report
Served and delivered content for the range of the diverse communities of the UK.		✓	See pages 36-37/DCCOP report
Accurately represented the diverse communities of the UK.		✓	See pages 36-37/DCCOP report
Authentically portrayed the diverse communities of the UK.		✓	See pages 36-37/DCCOP report
Raised awareness of the different cultures and alternative viewpoints of the diverse communities of the UK.		✓	See pages 36-37/DCCOP report
<i>The BBC must report on audience satisfaction:</i>			
How the BBC represents, portrays and serves diverse audiences	2	✓	See pages 36-37/DCCOP report
How the BBC reflects the whole of the UK population on screen and on air.	2	✓	See pages 36-37/DCCOP report
How the BBC raises awareness of different cultures and viewpoints.	2	✓	See pages 36-37/DCCOP report
Steps it will take to improve audience satisfaction where specific audience groups are dissatisfied with the BBC's performance in these areas.		✓	See pages 36-37/DCCOP report
Steps it has taken and the effect of those steps to improve audience satisfaction where specific audience groups were dissatisfied with the BBC's performance in these areas in the previous year.		✓	See pages 36-37/DCCOP report
<i>The BBC must report on workforce diversity:</i>			
The diversity of all staff employed in connection with the UK Public Services including the number of staff by different diversity characteristics.	1	✓	See Equality Information Report (EIR)
The job level of such staff.	3, 4	✓	See EIR
The job type of such staff.	3, 5	✓	See EIR
The extent to which the BBC has made progress towards meeting its diversity workforce targets.		✓	See pages 52-53/EIR
<i>The BBC must report on:</i>			
Its progress towards its on-screen and on-air representation and portrayal targets.		✓	See page 37/DCCOP report
Its compliance with the Diversity Commissioning Code of Practice.		✓	See DCCOP report

Notes:

1 Including age, disability, gender reassignment, race, religion and belief, sex, sexual orientation and socioeconomic background.

2 With particular regard to first-run content across all genres.

3 We have submitted further reporting to Ofcom specifically on the UK Public Services to satisfy these conditions.

4 The BBC is required to report on such staff by the following categories: Board members and non-executives, senior managers, middle/junior managers, and non-management. There are too few Board members and non-executives for us to report on their diversity in line with paragraph 2.51 of the Operating Licence. We report the job level of our staff in the EIR and through further submission to Ofcom by pay band, and map onto Ofcom's categories as follows: A-C – non-management; D-E – middle/junior managers; F-SL – senior managers.

5 The BBC is required to report on such staff by the following categories: programming, commissioning, technical/engineering, sales/marketing, and support functions/administrative.

Audience satisfaction with the reflection, representation and serving of the diverse communities in the UK

The BBC needs to measure audience satisfaction during the financial year with the reflection, representation and serving of the diverse communities of the whole of the United Kingdom. The survey findings from 2020/21 show that by age band, gender, social grade, area of the UK, and amongst white audiences and black, Asian and minority ethnic audiences, the proportion rating the BBC as effective on these measures outnumbers those saying ineffective. In some audience groups, whilst the majority or plurality of people surveyed rated the BBC as effective, this proportion of people saying the BBC was effective can be lower than in their comparator group or the proportion saying ineffective can be higher. This indicates that some audience groups have less satisfaction with the BBC in this regard than others. This year this was the case for some measures for C2DE compared with ABC1 audiences; black, Asian and minority ethnic audiences compared with white audiences; 16-34s compared with older audiences; men compared with women; in Scotland, Northern Ireland, Wales and the North of England compared with the England average; and people who are disabled compared with people who are not disabled.

Performance against public commitments

Other regulatory matters

Changes to the BBC's UK Public Services and non-service activities

Under the Charter and Agreement, the BBC has to assess whether changes to UK Public Services are material. If the changes are material, we are required to carry out a Public Interest Test, which must then be approved by Ofcom before the change can be made.

In February 2021, the BBC Board approved the proposal to launch BBC Three as a broadcast channel. As this will be a new UK Public Service, the BBC is required to carry out a Public Interest Test. In March 2021, the BBC published a consultation on this proposal. In June 2021 the BBC Board approved the BBC Three Public Interest Test. The proposal has been submitted to Ofcom to carry out its Competition Assessment and final determination

During 2020/21, we have conducted five detailed materiality assessments of changes to UK Public Services or non-service activities. Of these, the BBC decided none were material:

- the launch of BBC classical music archive;
- the launch of Radio 1 Dance stream on BBC Sounds;
- the BBC's participation in YouView under a new shareholders' agreement;
- the BBC's participation in the integration of Digital UK and Freesat; and
- the launch of the Radio 1 Relax stream on BBC Sounds.

Changes to the BBC's commercial activities

Under the Charter and Agreement, the BBC has to assess whether changes to its commercial activities are material. During 2020/21, we assessed whether the transfer of BBC Three in-house production staff to BBC Studios was a material change to the BBC's commercial activities. The BBC decided in January 2021 that this was not a material change.

Regulatory complaints

Under the Charter and Agreement, the BBC is responsible for handling complaints, in a 'BBC first' approach. This year we received no complaints regarding competition issues. We have also received no complaints regarding other non-editorial relevant requirements.

Annual Plan commitments

Under the Charter, the BBC is required to publish an Annual Plan. As part of the Annual Plan, we made 106 public commitments to make the BBC distinctive. These commitments mainly relate to specific events or outcomes on our services that occurred over 2020/21.

Purpose	BBC commitment	Result
A mix of different genres and output	BBC One BBC One will continue to broadcast a demonstrably broader range of genres in peak time than any comparable channel.	YES
UK original output	Our dramas will celebrate British authorship, identity and life in all its diverse forms, including <i>Small Axe</i> from Steve McQueen, Michaela Coel's <i>I May Destroy You</i> , and impactful factual drama like <i>The Salisbury Poisonings</i> .	YES
Creative ambition	BBC One intends to broadcast at least two new factual landmark series (subject to the impact of Covid-19 on production delivery).	YES – 6
	We will be the only broadcaster to offer pre-watershed family comedy such as <i>The Goes Wrong Show</i> and <i>Worzel Gummidge</i> if able to film this year.	YES
Creative ambition	BBC Two A major commitment to boosting disability representation on and off screen.	YES
UK original output	New UK factual programmes, including David Olusoga on the British Empire, James Bluemel on the Iraq war and Brian Cox's <i>Universe</i> .	YES – However, David Olusoga on the British Empire and <i>Universe</i> were delayed until 2022
Creative ambition	BBC One and BBC Two BBC One, with BBC Two, intends (subject to the impact of Covid-19 on production delivery) to broadcast at least: 15 new drama series.	YES – 18
	BBC One, with BBC Two, intends (subject to the impact of Covid-19 on production delivery) to broadcast at least: 10 new comedy series.	YES – 12
	BBC One, with BBC Two, intends (subject to the impact of Covid-19 on production delivery) broadcast at least: 220 hours of arts and music programmes (including repeats and acquisitions), some in peak viewing time.	YES – 310
	BBC One, with BBC Two, will broadcast at least: 90 hours of new documentaries.	YES – 129
	We will provide our most extensive coverage of climate change under the banner Our Planet Matters, with programmes from Sir David Attenborough, Hugh Fearnley-Whittingstall and Anita Rani – BBC Two's <i>Our Planet Matters</i> contributions include Ade Adepitan in <i>Ade on the Frontline of Climate Change</i> and a new series on <i>The Age of Oil</i> .	YES – However, Ade Adepitan in <i>Ade on the Frontline of Climate Change</i> was delayed and debuted in April 2021. <i>The Age of Oil</i> was also delayed until 2022
Range of audiences	We will invest in more British programmes targeted at younger audiences, appeal more to audiences in the C2DE socio-economic group, whilst continuing to deliver a high-quality offer to those over 55.	YES
UK original output	BBC Three More than 90% of long-form commissions will be UK originations.	YES – 91%
Creative ambition	BBC Three will broadcast at least three new unscripted series (subject to the impact of Covid-19 on production delivery).	YES – 4
A mix of different genres and output	We will expand the range of content commissioned by BBC Three, but retain its focus on new talent, compelling drama, life-changing current affairs and factual, entertainment and comedy.	YES

Performance against public commitments

Annual Plan commitments *continued*

Purpose	BBC commitment	Result
UK original output	BBC Four BBC Four intends to broadcast at least 60 hours of factual originated programmes (subject to the impact of Covid-19 on production delivery).	YES – 63
A mix of different genres and output	CBBC Broadcast a broader range of genres than other children’s television channels.	YES
Creative ambition	Led by Blue Peter, and featured in other content, CBBC will have a focus on ways that the audience can participate – especially during the period of social distancing.	YES
Range of audiences	Reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen.	YES
A mix of different genres and output	CBeebies Broadcast a broader range of genres than other children’s television channels.	YES
Creative ambition	CBeebies will bring a range of different experiences relating to music with new content such as <i>Nick Cope’s Popcast</i> and <i>Hushabye Lullaby</i> , and new series of <i>YolanDa’s Band Jam</i> and <i>Boogie Beebies</i> .	YES
Range of audiences	Reflect the diversity of UK children to ensure everyone sees themselves and their lives represented on screen.	YES
A mix of different genres and output	BBC News Focus on explanatory journalism and data visualisation techniques to help audiences make sense of complex news stories.	YES
Range of audiences	Reaching new audiences through increased visibility for the BBC News Channel’s live and breaking news coverage via BBC iPlayer and BBC News Online.	YES
	Enhanced regular reporting and representation from the UK’s nations and regions.	YES
A mix of different genres and output	BBC Scotland We will continue to deliver titles across a range of genres including comedy, specialist factual, factual entertainment, music and arts, reflecting modern Scotland through high-quality, distinctive and innovative programming.	YES
UK original output	Documentaries for 2020/21 feature successful series <i>Murder Case</i> and <i>Inside Central Station</i> whilst new titles in commission include exclusive new series with Billy Connolly – <i>Billy and Us</i> – and a landmark modern history of Scotland, from 1970 to 2020, fronted by Kirsty Wark.	YES
	Comedy includes the popular spoof ob doc series <i>Scot Squad</i> , newly commissioned sitcom series <i>The Scotts</i> , and offbeat comedian Limmy returns with his <i>Homemade Show</i> .	YES – However, as a result of the Covid-19 pandemic impacting production, <i>The Scotts</i> has moved to 2021/22.
	Cultural content includes a second series of <i>The Big Scottish Book Club</i> , hosted by award-winning Scottish writer Damian Barr.	YES
Creative ambition	We will support the Scottish creative sector, providing opportunities for new talent and a platform to develop new ideas across genres.	YES
Range of audiences	We will continue to develop new talent propositions and formats for younger audiences, and build on our content offer on BBC iPlayer bringing a range of audiences into our output on different platforms.	YES
A mix of different genres and output	News and current affairs coverage will continue with <i>Debate Night</i> and <i>The Nine</i> .	YES

Purpose	BBC commitment	Result
A mix of different genres and output	BBC ALBA We will offer Gaelic language content in a range of genres including news and current affairs, children's programmes, factual, sport, traditional and contemporary music, drama and comedy.	YES
UK original output	We will be working with partners in the arts to deliver more live coverage of music and arts events and women's sport at home and internationally.	YES
Creative ambitions	International co-production will be a focus for the channel and our suppliers with landmark factual programmes such as <i>Beethoven's Gaelic Songs</i> and <i>The Far Traveller</i> co-produced with companies in Austria and Iceland respectively, alongside active participation in EBU schemes for children's documentary and drama programmes.	YES
Range of audiences	We will continue to offer development opportunities to new talent across all disciplines as we develop our cross-platform strategy with BBC Radio nan Gàidheal. We will be developing a range of new learning resources for audiences interested in growing their awareness, knowledge and use of the Gaelic language.	YES
A mix of different genres and output	Radio 1 Measure the overlap of the 100 most-played songs on Radio 1 and key commercial stations each month to ensure we continue offering a distinct music mix.	YES – see Note 1
UK original output	We will report on the range and depth of support for new music on Radio 1 through analysis of its published playlists, and compare performance against the playlists of key commercial stations.	YES – see Note 2
Creative ambition	We will aim to engage listeners with a series of creative projects similar in style to Radio 1's <i>Escape Room</i> and <i>Who's Got Greg?</i>	YES
Range of audiences	Dance music fans will be able to enjoy a series of broadcasts from major summer festivals, we will be partnering with a number of key dance brands to offer exclusive new mixes, and we hope to bring listeners the 'World's Biggest Dance Show' in the autumn.	YES – Yes see Note 3
A mix of different genres and output	1Xtra 1Xtra will launch a major drive across the nations and regions, commissioning a range of special shows and activity across UK cities, showcasing new artists, scenes and providing opportunities for regional DJs and tastemakers.	YES
UK original output	1Xtra will champion new UK artists who get little mainstream media support. In daytime, at least 35% of the music will come from UK artists, with an intention that at least 50% of this will be new. This December, 1Xtra will increase ambition around the annual 'Hot For' list, highlighting new artists to watch in 2021.	YES – 43% by UK artists, of which 50% was new
Creative ambition	1Xtra will look to provide enhanced coverage of key festivals like Notting Hill Carnival and work collaboratively with BBC Three on the second series of <i>The Rap Game UK</i> to help find the UK's next Rap star.	YES
Range of audiences	1Xtra's programmes are designed with young adults in mind, aiming in particular to appeal to underserved black, Asian and minority ethnic audiences.	YES

Performance against public commitments

Annual Plan commitments *continued*

Purpose	BBC commitment	Result
A mix of different genres and output	Radio 2 We will continue to measure the overlap of the 100 most-played songs on Radio 2 and key commercial stations each month to ensure we continue offering a distinct music mix.	YES – see Note 4
	In 2020/21, Radio 2 will meet and exceed our Ofcom requirement to ensure that “a significant proportion of the new music played comes from new and emerging UK artists” with our ‘New To 2’ airplay commitment outside of the new release playlist.	YES – 24%
UK original output	Radio 2 will play a wider variety and greater number and range of songs across the pop music genres in daytime than any other comparable UK radio station.	YES
	By supporting their new music, Radio 2 will showcase new names but we will, uniquely in the marketplace, reignite interest in heritage UK and international artists.	YES
Creative ambition	Radio 2 will continue to champion new and heritage artists.	YES
	We will also be partnering again with the WhatsOnStage Awards, to help us reach new audiences around the UK.	YES – See Note 5
	Radio 2 will broadcast a range of documentaries and new specialist music shows, including a celebration of 90s Britpop, and an in-depth look at European music with singer-songwriter Jack Savoretti, an artist the network has championed over the last five years.	YES
	Radio 2 will also broadcast a Social Action season on Grief, and will launch a green takeover of the network as part of an Environmental season.	YES
Range of audiences	Radio 2 will maintain its editorial focus on listeners aged over 35.	YES
	Radio 3 We will offer uniquely authoritative, yet widely accessible, exploration and performance of music from all periods, taking in the whole classical tradition, together with jazz, world music and contemporary electronic genres.	YES
A mix of different genres and output	We will continue to innovate with new programming within the schedule which includes a new Sunday evening two-hour extended version of <i>Record Review</i> .	YES
	We will provide a year-long celebration of Beethoven’s 250th anniversary, including numerous live concerts and a 25-week series of <i>Composer of the Week</i> .	YES
	We will mark seasons of the year with special clusters of music and speech programming.	YES
	We will offer lively and insightful speech programmes and podcasts that illuminate the world of music and musicians, art and artists, drawing new audiences into a deeper experience of British, European and global culture.	YES
	We will maintain our role in unique and challenging long-form audio drama.	YES
UK original output	Radio 3 will commission 30 new works.	YES – 50
	We will continue to promote new talent, whether through New Generation Artists, New Generation Thinkers or BBC Introducing.	YES
	We will launch a new annual scheme to find a New Generation Baroque Ensemble.	YES
	BBC Introducing will offer break-through opportunities to new classical and jazz artists and will audition new ambient music talent for the Unclassified strand.	YES
Creative ambition	We will continue to broadcast dedicated performances and recordings from festivals and concert halls around the UK including the EFG London Jazz Festival, the Huddersfield Contemporary Music Festival and Celtic Connections.	YES
	We will continue to unearth and celebrate the work of neglected women composers, living and dead, and will launch a new initiative for contemporary black, Asian and minority ethnic composers, linked to the BBC orchestras.	YES
	We will continue to develop creative experiments in absorbing slow radio.	YES

Purpose	BBC commitment	Result
A mix of different genres and output	Radio 4 and Radio 4 Extra Radio 4 will report and interrogate a fast-changing world every day through rigorous and wide-ranging news and current affairs programmes. In particular it will offer knowledge and understanding of public policy, political debate and social issues in the UK, including the impact of Brexit, the US election and the global impact of climate change.	YES
	Radio 4 will provide a broadcast public square, through factual programmes, fiction and comedy, for a wide range of voices and opinions to be heard, so that diverse aspects of the nation may encounter one another and find common ground.	YES
	We will explore and discuss traditional subjects in fresh ways to engage a new audience, enabling Radio 4 to go beyond the schedule and reach new audiences through podcasts and short-form video, festivals, events, partnerships and exhibitions.	YES
	Radio 4 Extra will continue to curate speech content across all genres and eras, with an even greater focus on comedy and podcast content appealing to younger audiences.	YES
Creative ambition	Radio 4 will broadcast a range of programmes, with innovative formats, which move beyond analysis of problems to exploring solutions for some of the biggest issues and questions of our time.	YES
	Through journalism, features and drama, Radio 4 will explore many aspects of British culture, including a series with the Poet Laureate, Simon Armitage, and an exploration of the black British experience since Windrush.	YES
	Radio 4 will continue to innovate in the digital space, with a podcast series on the real lives of teachers and other titles that bring new audiences to subjects such as geography and travel, in the way that <i>You're Dead To Me</i> has done for history. It will also continue to reinvent audio drama for younger audiences with a range of new titles aimed at the podcast generation.	YES
	Radio 4 will commission ambitious classic and contemporary drama from new and established writers both on air and through podcasts for different audiences, including bold new dramatisations of Thomas Hardy's novels, a new series of <i>Tracks</i> , the award-winning podcast conspiracy thriller, and a season of Nigerian fiction.	YES
	Radio 4 comedy will pilot new formats from established comedians and provide opportunities for emerging comic talent to reach a national audience.	YES
	Radio 4 Extra will explore new and diverse podcasts through its unique <i>Podcast Radio Hour</i> .	YES
UK original output	Radio 4 will commission more original documentary, drama and comedy content than any other UK broadcaster. Following the international success of last year's <i>Tunnel 29</i> , Radio 4 will feature the next programme and podcast in the <i>Intrigue</i> series.	YES
	<i>Newsjack</i> on Radio 4 Extra will continue to be an exclusive opportunity for listeners to contribute their sketches and one-liners to be performed by the <i>Newsjack</i> ensemble.	YES

Performance against public commitments

Annual Plan commitments *continued*

Purpose	BBC commitment	Result
A mix of different genres and output	BBC Radio 5 live and 5 live sports extra When live sport resumes, there will be a broader range of sports on 5 live and 5 live sports extra than on any comparable service in 2020/21.	16 sports with live commentary – see Note 6
UK original output	5 live will be the platform for a national conversation on Covid-19, whilst also covering all the other big UK and international news stories, offering listeners a platform to join and shape the debate.	YES
	5 live will provide coverage and analysis of political events, such as local and mayoral elections and Brexit.	YES
	5 live is committed to regular outside broadcasts from around the UK, reflecting the diversity of opinion and giving voice to our listeners' questions.	YES
	5 live will showcase voices from around the UK on our daily phone-in programmes, including <i>Your Call</i> with Nicky Campbell.	YES
Creative ambition	In 2020/21, 5 live will continue to deliver the biggest news and sports events with passion and expertise, uniting audiences as the Covid-19 story develops, and at significant national moments.	YES
	5 live will continue to drive the podcast sector forward with its innovative and creative output.	YES
Range of audiences	5 live will appeal to underserved audiences with a range of podcasts. There will be a new podcast series from the winner of the Rachael Bland New Podcast Award, aimed at building new communities. <i>That Peter Crouch Podcast</i> will launch a new series and we will commission reactive news podcasts such as <i>The Coronavirus Newscast</i> .	YES
	5 live will continue to review its schedules, talent and on-air contributors to reflect the diversity of the UK.	YES
A mix of different genres and output	BBC 6 Music In 2020/21, 6 Music commits to at least 30% of new music in daytime and will continue to play more unique tracks in daytime and across 24 hours than any other comparable UK radio station.	YES – 35%
	6 Music will champion new and alternative music from the UK and around the world. In 2020/21 – and within daytime output – 6 Music will continue to widen the range of musical curation celebrating the British re-emerging jazz scene, the evolving new face of punk and digging deep to find other exciting new genres and artists to showcase to our musically curious listeners of all ages, whether live in performance or recorded.	YES
	The station's presenters will continue to offer unparalleled depth of musical curation in new music by new artists whilst also regenerating interest in powerful new work by alternative icons from across the eras and genres.	YES
UK original output	6 Music will champion UK grassroots and independent venues and maintain partnerships with UK festivals.	YES
	The station will commit to producing 200+ live sessions, by emerging artists and distinctive musicians who receive little exposure on mainstream radio.	Due to the Covid-19 pandemic, live sessions have been severely limited – see Note 7
Creative ambition	6 Music will explore a range of music landmarks including a celebration of Glastonbury Festival, Record Store Day and National Album Day. Curation of new music will be highlighted by <i>6 Music Recommends</i> , and music genres will be introduced to new audiences by special seasons and days such as the <i>All Day Rave</i> and <i>Slow Sunday</i> .	YES – see Note 8
	6 Music will provide a diverse and distinctive range of music for curious music lovers of a broad age range.	YES

Purpose	BBC commitment	Result
A mix of different genres and output	BBC Asian Network Asian Network will offer a broad and responsive mix of multiplatform speech, music and entertainment content from the UK and around the world.	YES
UK original output	The station will continue to champion British Asian artists, with a minimum 30% of the music in daytime ring-fenced for UK artists and producers. Asian Network's new talent initiative 'Future Sounds' will return in January.	YES – 33%
Creative ambition	Asian Network will continue to commission new on-demand titles that challenge perceptions around identity and values, and re-commission podcast 'But... Where Are You Really From'.	YES
	Asian Network will continue to build the Beyond Bollywood strand to reflect the growing influence and appeal of Desi entertainment on UK audiences.	YES
Range of audiences	The station aims to engage young, under-35 British Asian audiences inspired by their heritages and constantly evolving identities.	YES
A mix of different genres and output	BBC Radio Scotland Radio Scotland will offer a mix of refreshed news and topical speech during the day, and music that connects with audiences in Scotland during the evening. There will be in-depth and extensive coverage of Scottish football throughout the schedule, combined with output on landmark calendar events including Burns Night and Hogmanay.	YES
Creative ambition	It will continue to evolve and refresh the station with particular emphasis on weekends and non-news output.	YES
Range of audiences	It will further develop a digital offering and create a range of podcasts which complement the Radio Scotland editorial but target a younger audience, as well as developing an enhanced offer on BBC Sounds. We will work with BBC Introducing and similar initiatives to ensure access to the best new, young speech and music talent.	YES
A mix of different genres and outputs	BBC Radio nan Gàidheal BBC Radio nan Gàidheal is refreshing its schedule and daytime sequences with a view to talent development as well as increasing impact and audience engagement by forging partnerships with communities and agencies, particularly in relation to music, arts and youth initiatives.	YES
Creative ambition	BBC Radio nan Gàidheal will extend its range of resources for Gaelic learners working with the LearnGaelic partners to offer new digital products including a learning series.	The impact of Covid-19 on production has extended the development time required for the Gaelic learning initiative, which will now be delivered in 2021/22.
Range of audiences	Radio nan Gàidheal will seek to ensure synergies between existing and new broadcast platforms and formats in order to deliver best value and flexibility to audiences. This will involve the expansion of podcast titles on BBC Sounds.	YES

Performance against public commitments

Annual Plan commitments *continued*

Purpose	BBC commitment	Result
A mix of different genres and output	BBC Radio Wales Programmes such as <i>Breakfast</i> , <i>Drive</i> and <i>Sunday Supplement</i> will offer analysis and scrutiny of current affairs including the impact of the Covid-19 on Wales as well as a focus on political events and looking ahead to the Welsh Parliament Elections in 2021.	YES
Creative ambition	We will continue to support Welsh culture, including a unique partnership with the Machynlleth Comedy Festival which will see the festival take place on the radio this year.	YES
Range of audiences	We will continue to build on the success of bespoke podcasts and content for BBC Sounds for younger audiences.	YES
A mix of different genres and output	BBC Radio Cymru Radio Cymru and Radio Cymru 2 will continue to provide a choice of listening for Welsh language radio listeners, offering a variety of speech and music-based programmes for audience.	YES
UK original output	Programmes such as <i>Dros Ginio</i> , <i>Post Cyntaf</i> and <i>Post Prynghawn</i> will provide extensive coverage of the political landscape in Wales, with a spotlight on some of the major events of the day as well as looking ahead to the next political milestone, the 2021 Welsh Parliament Elections.	YES
Range of audiences	We will build on the range of bespoke, original Welsh-language content aimed at younger audiences on BBC Sounds.	YES
A mix of different genres and outputs	Radio Cymru will continue to showcase Welsh-language music and whilst many events have been postponed due to the Covid-19 crisis, the station is working with partners to bring elements to the radio.	YES
A mix of different genres and output	BBC Radio Ulster and BBC Radio Foyle We will work to maximise the editorial and audience benefits of key BBC partnerships.	YES
UK original output	We will focus on live sports coverage – when possible – and related programming.	YES
UK original output	We will develop content that assists audience understanding and debate about issues linked to the centenary of partition and the founding of Northern Ireland.	YES
Range of audiences	We will enhance the impact and visibility of BBC support for music-making, including the Ulster Orchestra, coinciding with its 40th BBC birthday in 2021.	YES
Range of audiences	We will further diversify the range of programme contributors and on-air talent, and sustain and develop BBC engagement with communities across the region.	YES
A mix of different genres and output	BBC Local Radio We will continue our Make a Difference campaign which has connected hundreds of thousands of listeners.	YES
Range of audiences	We will focus on C2DE audiences, and audiences in the Midlands and North of England, bringing audience range to the BBC Radio portfolio.	YES

Purpose	BBC commitment	Result
A mix of different genres and output	BBC Online We are expanding the <i>Newsround</i> brand online to improve and increase its provision of news for children.	YES
UK original output	The BBC will improve the quality of links within news articles to provide our audiences with relevant further information, sources or resources.	YES
	We are committed to supporting the wider news industry, so will continue to provide strong attribution and linking to other news providers where relevant.	YES
Creative ambition	The BBC News app will be completely refreshed and rebuilt, to make it more important, more useful and more used.	YES
	We will continue to develop personalisation and curation to drive relevant experiences for all audiences across iPlayer, and we will continually evolve and improve the user experience. We will deliver a highly relevant, yet safe and appropriate, experience for children and young adults.	YES
	Improved recommendations will be based not just on activity on one app, but on multiple apps.	YES
	We will do more pan-BBC and pan-platform commissioning, building on great examples like <i>Brexitcast</i> , <i>Match of the Day</i> and <i>Strictly Come Dancing</i> that already work across TV, podcast and web.	YES
Range of audiences	We will aim to reach new audiences through increased visibility for the BBC News Channel's live and breaking news coverage on BBC iPlayer and BBC News Online.	YES
	We will develop age-appropriate iPlayer profiles for children and young adults that will be relevant and easy to use, whilst maintaining a safe experience.	YES

Notes:

- 1 Across 2020/21, the average monthly overlap between the top 100 most-played songs on Radio 1 and top 100 most-played songs on Capital London, Kiss and Radio X was 27 songs.
- 2 364 tracks were added to the Radio 1 playlist during 2020, of which 143 were by new and emerging UK artists. 137 tracks were added to the Capital Network's playlists, of which 27 were by new and emerging UK artists.
- 3 Due to the Covid-19 pandemic, festivals and events in 2020 were cancelled. The Radio 1 dance team focused instead on offering listeners a virtual escape each Friday evening. Radio 1 Dance Presents also launched in April 2020, partnering with brands including Defected, Resident Advisor, Café Mambo and Mixmag across the year, with each taking over the show for a month. Radio 1 also teamed up with partners across the continent for Europe's Biggest Dance Show, which occurs twice during the year, with stations in Oslo and Helsinki joining the line-up for the first time in October.
- 4 Across 2020/21, the average overlap between the top 100 most-played songs on Radio 2 and top 100 most-played songs on Heart London and Magic was eight songs, and three songs with Smooth.
- 5 Due to the Covid-19 pandemic, the WhatsOnStage Awards were unable to go ahead in 2020/21. However, in support of the Arts and musical theatre in particular, and looking to reach out to new audiences, the network moved the genre to front and centre of a special three days of programming in January 2021. This celebrated all things musical, culminating with a brand new show recorded (under strict social distancing restrictions) at the London Palladium, featuring songs and stars from West End and Broadway musicals. This was also co-commissioned and produced with BBC One, enabling audiences from the across the UK, across several broadcast platforms, to come together and celebrate musicals.
- 6 The Covid-19 pandemic led to many major sporting events being cancelled. Despite this, Radio 5 live and 5 live sports extra continued to cover events as they resumed, featuring 16 different sports across both networks. We had live commentary of a large range of cricket events, including international matches home and abroad with England, Big Bash, IPL, and T20 events. Our extensive coverage of women's sport continued with commentary from the WSL football, rugby union when available, and women's cricket. We also covered the NFL and Super Bowl, and provided extensive coverage of the return of live boxing and also continued our MFC MMA coverage.
- 7 Due to the Covid-19 pandemic, we were unable meet our target of 200+ live sessions. Where we have been able to safely record artists within the social distancing restrictions, we have delivered live sessions. To ensure the audience were served with session material, archive sets continued to be played out across parts of the schedule. In March 2021, the network brought its '6 Music Festival' in virtual form to the airwaves, BBC Sounds and iPlayer, allowing the audience to listen and watch nine very special new live performances, recorded under strict no audience, Covid-safe conditions. These were supplemented by a range of content from previous 6 Music Festivals from the archive.
- 8 Across the year, 6 Music delivered multiple musical landmarks, despite not being able to cover events because of cancellations due to the Covid pandemic. 6 Music carried several 'Rave' specials, including the network dedicating a day of programming to 'Stay Home, Rave Save' and "bringing the dancefloor to you and soundtrack your house party". April 2020 saw the network support Record Store Day in lockdown, celebrating all things records on what should have been Record Store Day 2020. 'Record Store Day: Mail Order' aimed to raise awareness of the challenges the retail sector was currently facing, reminding listeners how they can continue to support artists and record stores. It also celebrated the army of key delivery workers and retailers who continued to keep music fans supplied with the music they love in these challenging times. In October 2020, the network marked both National Album Day and World Mental Health Day, which fell on the same date, with presenters playing music from some of their favourite albums and exploring the power of music to provide comfort.

Performance against public commitments

General Duties

The Charter sets out a number of General Duties that apply to the BBC. This section sets out the BBC's performance against these Duties – the measures for reporting were set out in the BBC Annual Plan for 2021/21.

1. Acting in the public interest

The BBC must act in the public interest, aiming to serve its audiences not just as consumers, but as members of a wider society, with programmes and services which, whilst seeking to inform, educate and entertain audiences, also serve wider public purposes. As a result, the BBC must ensure that the benefits (whether direct or indirect) of decisions relating to the mission or purposes outweigh the costs (whether direct or indirect); and have regard to economic, social and cultural benefits and costs.

Measure	Achieved
We will publish an Annual Plan and an Annual Report.	YES
We will publish the number of complaints upheld where we have failed to comply with the BBC's obligations under the Charter and Agreement or with the Ofcom Operating Framework or World Service Licence.	YES – see Other Regulatory Matters
We will publish the number of complaints upheld on BBC editorial matters and overall volumes of complaints made.	YES – see Editorial Guidelines and Standards report
We will publish performance measurement data, including data on the fulfilment of the public purposes.	YES

2. Engagement with the public

The BBC must assess the views and interests of the public and audiences, including licence fee payers, across the whole of the United Kingdom. The BBC must make arrangements to ensure that the diverse perspectives and interests of the public and audiences, including licence fee payers, across the whole of the United Kingdom are taken into account in its decision-making.

Measure	Achieved
We will publish annually data on audiences' views about the BBC as part of the Annual Report.	YES
We will hold around six face-to-face events with audiences and report on the findings in the BBC's Annual Report, four of which will be delivered by the Board's Nations Committees.	YES – see Audience Engagement Report and adapting to national lockdown

3. Market impact

The BBC plays a crucial role in the UK media and broadcasting market. In addition to serving audiences directly by providing content and services, it can contribute to the market more broadly, for example by promoting competition, supporting supply chains and encouraging sector-wide innovation. The BBC must have particular regard to the effects of its activities on competition in the UK. In complying with this duty the BBC must (a) seek to avoid unnecessary adverse effects on competition and (b) promote positive market impact.

Measure	Achieved
We will publish and consult on any planned material changes.	YES – see Other Regulatory Matters
We will publish annually the number of regulatory complaints upheld and actions taken in response.	YES – see Other Regulatory Matters
We will publish the number of Ofcom enforcement actions in relation to compliance with the Ofcom Operating Framework in this area.	YES – none
We will publish the outcomes of any Public Interest Tests.	YES – see: bbc.com/aboutthebbc/reports/consultation

4. Openness, transparency and accountability

The BBC must observe high standards of openness and seek to maximise transparency and accountability. It must publish Board minutes, important decisions concerning changes to remit/services, and minutes of Committee meetings. The Board also needs to have regard to the benefits of consultation with interested persons.

Measure	Achieved
We will publish an Annual Plan that sets out the BBC's strategic priorities, creative plans, budget and any planned material changes to services.	YES – see: bbc.com/aboutthebbc
We will publish the following after the relevant event: — Minutes of the meetings of the Board. — Important decisions concerning changes to the creative remit, work plan and material changes to the UK Public Services, non-service activities and commercial activities. — Summary minutes of the meetings of committees of the Board.	YES – see: bbc.com/aboutthebbc
We will publish an Annual Report and Accounts, containing a detailed summary of performance against our regulatory quotas; full financial details and accounts; and information required as part of our Equality Information Report.	YES
We will continue to publish the salary disclosures required under the Charter relating to pay over £150k, along with our voluntary regime of quarterly salary and expenses disclosure for senior managers.	YES – see Remuneration Report

5. Partnership

The BBC will work collaboratively and in partnership, especially in the creative economy, in the public interest. It should partner with a wide range of organisations of all sizes, including commercial and non-commercial, throughout the UK. Partnerships should be fair and beneficial to all with due attribution and recognition for partners.

Measure	Achieved
We will collect and publish performance data on key partnership output and activities, including on the BBC's range of partnerships, range of partners, geographical breadth, and impact.	YES – see Partnerships

6. Diversity

The BBC must ensure it reflects the diverse communities of the whole of the United Kingdom through its output, the means by which its output and services are delivered, and in the organisation and management of the BBC. This includes support for the regional and minority languages of the UK.

Measure	Achieved
We will publish detailed diversity data for all our staff, including on socio-economic background, as part of our annual Equality Information Report.	YES – see Equality Information Report
We will continue to publish gender pay gap information, and analysis of our pay gaps for other groups.	YES – see Gender Pay Gap report
We will also publish performance measurement data collected on the fulfilment of our fourth public purpose.	YES

7. Technology

The BBC must promote technological innovation, and maintain a leading role in research and development. To do this, it needs to seek to work in partnership with other organisations and share, as far as is reasonable, its research and development knowledge and technologies.

Measure	Achieved
We will continue to invest in the BBC's Research and Development (R&D) department in line with the BBC's long-term objectives.	YES
We will continue to share our insights from R&D, for example using industry white papers and relevant professional gatherings, including standards bodies. We will use our web and social presence to highlight key messages to a wider audience.	YES

8. Stewardship of public money

The BBC exercises rigorous stewardship of public money in accordance with the following principles:

- Regularity – Management of all of the BBC's resources must accord with the provisions of the Charter, Framework Agreement and other agreements the BBC enters into with Government Ministers.
- Propriety – Management of all of the BBC's resources must meet high standards of public conduct, robust governance and duly consider the expectations of Parliament (including those of the Public Accounts Committee), which have been formally communicated to the BBC.
- Value for money – Procurement, projects and processes must be systematically evaluated and assessed to provide confidence about the economy, effectiveness and efficiency of the project, taking into account the wider public interest, not just that of the BBC itself
- Feasibility – Proposals using public funds should be implemented accurately, sustainably and to the intended timetable.

Performance against public commitments

General duties *continued*

Measure	Achieved
True and fair audit opinion from the BBC's external auditors.	YES
We will report on our mechanisms for provision of information to the Board and the Audit and Risk Committee on compliance with the Charter, to ensure that the transactions reflected in the BBC's financial statements have been applied to the purposes as intended and conform to the relevant frameworks governing them.	YES
We will comply with funding conditions as part of a separate funding agreement, e.g. grant funding for the BBC World Service.	YES
We will publish our response to Value for Money reviews conducted by the NAO or other commissioned parties.	YES

9. Guidance and best practice

The BBC has to have regard to general guidance concerning the management of the affairs of public bodies and generally accepted principles of good corporate governance, where applicable and appropriate.

Measure	Achieved
We will audit our voluntary compliance with the UK Corporate Governance Code and principles of good corporate governance based on a general aim of compliance with the Code wherever possible.	YES – see Governance
Our Annual Report will set out the BBC's performance against the Code; areas where the Code does not apply to the BBC; areas where the Charter overrides the Code; and areas where the BBC does not comply.	YES – see Governance
We will also publish an annual Equality Information Report, in compliance with the Public Sector Equality Duty.	YES – see Equality Information Report
An annual statement on licence fee collection will be audited by the NAO and laid before Parliament.	YES
We will continue to comply with best practice in offering training on a range of issues such as anti-bribery, data protection and child protection.	YES

10. General duties in relation to commercial activities

The BBC's commercial activities need to act in the public interest, engage with the public, and ensure openness and transparency. They must not distort the market nor gain an unfair competitive advantage.

Measure	Achieved
The Fair Trading Committee will continue to: keep under review the BBC's compliance with Ofcom's trading and separation requirements; commission an annual independent audit; review, consider and approve the BBC's transfer pricing methodologies; report progress in the BBC's Annual Report; and review the ongoing compliance of the commercial activities with the Four Commercial Criteria.	YES – see Fair Trading Report
We will abide by our published policy on material changes to Commercial Activities.	YES – see Other Regulatory Matters
Our complaints framework includes a procedure for complaints about a failure to meet any commercial activities requirements.	YES
We will publish forthcoming potential material changes to commercial services in the BBC's Annual Plan, subject to issues of commercial confidentiality.	YES
We will carry out the commercial test for any proposed material change to our commercial activities, and publish the proposed change once we have done so.	YES – none
We will continue to train key staff on compliance with the Fair Trading rules.	YES – see Fair Trading Report
We will continue to meet our publication and information provision obligations to Ofcom, detailing the financial performance of our commercial subsidiaries and setting out detailed methodologies for transfer pricing within our group.	YES – see Commercial Holdings Annual Report and Group Trading Manual
We will publish the number of upheld complaints about compliance with the commercial activities requirements under the Charter and Agreement or in the Ofcom Operating Framework, and our response to such complaints.	YES – none
We will publish the number of Ofcom enforcement actions in relation to compliance with the Ofcom Operating Framework in this area.	YES – none
The Fair Trading Committee will report annually on its work in the Annual Report and Accounts.	YES – see Fair Trading Report

Access services

Audio described

	Audio described hours		Total hours	Actual for year (%)		Target for year (%)	
	2020/21	2019/20	2020/21	2020/21	2019/20	2020/21	2019/20
BBC One	1,921	1,985	8,736	22.0%	22.3%	20.0	20.0
BBC Two	2,480	2,433	8,736	28.4%	27.3%	20.0	20.0
BBC Four	1,135	1,467	3,124	36.3%	45.1%	20.0	20.0
CBBC	1,638	1,926	5,084	32.2%	37.2%	20.0	20.0
CBeebies	1,277	1,484	4,771	26.8%	31.0%	20.0	20.0
BBC Scotland	501	501	1,820	27.5%	24.8%	20.0	20.0
Linear total	8,952	9,797	32,271				

	Audio described programmes		Total programmes	Actual for year (%)		Target for year (%)	
	2020/21	2019/20	2020/21	2020/21	2019/20	2020/21	2019/20
BBC iPlayer ¹	9,772	9,108	62,481 ²	17.1	15.3	N/A	N/A

Sign interpreted

	Sign interpreted hours		Total hours	Actual for year (%)		Target for year (%)	
	2020/21	2019/20	2020/21	2020/21	2019/20	2020/21	2019/20
BBC One	492	493	8,736	5.6%	5.5%	5.0	5.0
BBC Two	455	458	8,736	5.2%	5.1%	5.0	5.0
BBC Four	204	210	3,124	6.5%	6.4%	5.0	5.0
CBBC	261	266	5,084	5.1%	5.1%	5.0	5.0
CBeebies	271	270	4,771	5.7%	5.6%	5.0	5.0
BBC Scotland	101	102	1,820	5.5%	5.0%	5.0	5.0
BBC News	556	520	8,736	6.4%	5.8%	5.0	5.0
Linear total	2,340	2,318	41,007				

	Sign interpreted programmes		Total programmes	Actual for year (%)		Target for year (%)	
	2020/21	2019/20	2020/21	2020/21	2019/20	2020/21	2019/20
BBC iPlayer ¹	3,376	2,940	62,481 ²	5.9	4.9	N/A	N/A

Subtitled

	Subtitled hours		Total hours	Actual for year (%)		Target for year (%)	
	2020/21	2019/20	2020/21	2020/21	2019/20	2020/21	2019/20
BBC One	13,863	14,577	13,872	99.9	99.9	100	100
BBC Two	9,103	9,335	9,109	99.9	99.9	100	100
BBC Four	3,124	3,255	3,124	100	100	100	100
CBBC	5,083	5,175	5,084	100	100	100	100
CBeebies	4,771	4,785	4,771	100	100	100	100
BBC Scotland	2,457	2,024	2,458	100	100	100	100
BBC News	8,732	8,902	8,736	100	100	100	100
BBC Parliament	1,780	1,504	8,736	20.4	16.9	N/A	N/A
Linear total	48,913	49,557	55,891				

	Subtitled programmes		Total programmes	Actual for year (%)		Target for year (%)	
	2020/21	2019/20	2020/21	2020/21	2019/20	2020/21	2019/20
BBC iPlayer ¹	57,069	54,915	75,629	75.5	76.7	N/A	N/A

Notes:

1 Figures are for the total number of programmes available on BBC iPlayer excluding S4C and World Service content. For the five main broadcast channels, including nations and regional variants, 100% of content is subtitled, 20% audio-described and 5% signed. This content including subtitles, audio description and signed versions is all made available on BBC iPlayer, and we achieve the same levels for BBC Three programming. BBC iPlayer aggregates those main broadcast channels and other channels for which lower levels of access services are provided, so the overall figures for BBC iPlayer are at a lower level than the main broadcast channels.

2 The total number of programmes here excludes audio described and signed versions of programmes. These versions are included in the subtitled figures.

Performance against public commitments

Contestability

Under the Charter and Agreement, the BBC must secure competition between BBC producers and external producers, whether independent producers or not, for production of television, radio and online content. More information on contestability in television can be found in the TV Supply Report, published alongside this report: downloads.bbc.co.uk/commissioning/site/bbc-commissioning-supply-report-2020.pdf.

As required under the Charter and Agreement by 31 December 2019, we have removed the in-house guarantee for children’s, sport and non-news related current affairs television programmes.

Platform	Target to contest	Contested to date	Completion date	Achieved
TV ¹	100% of relevant hours	64%	31 December 2027	In progress
Radio ²	60% of relevant hours	53%	31 December 2022	In progress
Online ³	100% of relevant spend	59%	31 December 2027	In progress

Notes

- 1 The Agreement requires the BBC to ensure that it secures competition for 100% of relevant television programmes by 31 December 2027. Our outturn is based on the number of hours broadcast or provided on BBC iPlayer in 2020, taking into account commissioning decisions made up to 31 December 2020.
- 2 The Agreement requires the BBC to ensure that for relevant radio programmes it secures competition for at least 60% of relevant broadcasting time by 31 December 2022. Our outturn is based on the number of hours broadcast in 2020/21, taking into account commissioning decisions made up to 31 March 2021.
- 3 The Agreement requires the BBC to secure competition for 100% of relevant online material by 31 December 2027. The BBC has defined relevant online material in a way that adheres to the provisions of the Agreement and has discussed this definition with Ofcom. We measure online contestability by expenditure on content production of relevant online material. Our outturn is based on expenditure in 2020/21.

Network radio supply

The following table shows the levels of all BBC Network Radio hours from different suppliers.

	Proportion of all eligible hours produced by independent producers for BBC Network Radio (%)		Proportion of all eligible hours produced by BBC producers for BBC Network Radio (%)	
	2020/21	2019/20	2020/21	2019/20
Radio 1	28.6	26.8	71.4	73.2
1Xtra	18.9	16.0	81.1	84.0
Radio 2	48.2	47.5	51.8	52.5
Radio 3	12.8	12.9	87.2	87.1
Radio 4	15.0	15.2	85.0	84.8
BBC 4 Extra	8.6	16.4	91.4	83.6
BBC Radio 5 live and 5 live sports extra	21.3	21.6	78.7	78.4
BBC 6 Music	30.4	18.7	69.6	81.3
BBC Asian Network	14.0	12.9	86.0	87.1
Total	25.9	22.9	74.1	77.1

Notes:

Eligible hours excludes repeats, simulcasts, core news, education/social action, presentation, EBU output, World Service.

From 2020/21 we no longer include BBC Studios in the Indie hours. BBC producers includes in-house BBC producers and BBC Studios – BBC Studios was only 97 hours of total supply so has not been separated further.

2019/20 figures have been adjusted to reflect the change in methodology as described above.

Information on our network television supply in 2020/21 is available in the TV Supply Report, published alongside this report: downloads.bbc.co.uk/commissioning/site/bbc-commissioning-supply-report-2020.pdf.

Performance against public commitments

Distribution

Distribution of BBC content is key to delivering our mission and public purposes. The Charter requires the BBC to report on how it has made its output and services available to the public. This section sets out our progress this year.

98.5%

Digital Terrestrial Television (DTT) coverage of UK households

99%

AM/FM coverage of UK households

97.5%

DAB coverage of UK households

98%

Satellite availability to UK households

BBC iPlayer is available on

>17,000

types of TV device overall

BBC Sounds is available on

>16,000

types of device overall

Note:

The figures quoted for DTT and DAB relate to coverage for services carried on the BBC's multiplexes. In addition nations and regions radio stations and a small number of HD channels are made available via commercial multiplexes. BBC iPlayer is available on over 350 platforms (groups of devices) and BBC Sounds is available on over 180 platforms (groups of devices).

The BBC distributes its content with the goal of providing its audiences with full and convenient access to the services that are relevant to them. In 2020/21 we have continued to ensure that:

- we provide effectively universal broadcast coverage of our TV and radio services, maintaining availability at normal levels throughout the Covid-19 pandemic;
- the BBC's video-on-demand (VOD) service, iPlayer, is available on more consumer devices (from Smart TVs to games consoles and tablets) than any other VOD service in the UK;
- live and on-demand audio is widely available for audiences to access across an increasing number of devices; and
- we create innovative content that promotes our services, brands and talent with audiences on popular social media platforms, such as Facebook, TikTok, Instagram and YouTube.

During the year the BBC played a leading role in minimising the impacts of the pandemic on the programme to clear television broadcasting from the 700MHz spectrum band. The band was cleared in August 2020 and was auctioned in March 2021 for use by future 5G mobile internet services. The BBC was also able to arrange for the distribution of 'pop-up' local radio stations for Sunderland, Bradford and Wolverhampton in late 2020 and early 2021 to meet specific needs for local news and information during the national lockdown.

As well as widespread availability and maximising value for the licence fee payer, it is critical that the ways in which BBC services and content are distributed support and protect our public service mission. The BBC's Distribution Policy, published in June 2018 following a public consultation, set out seven conditions that form the basis under which the BBC will distribute its UK public services, and continues to guide our distribution agreements with third parties effectively.

In 2020 the BBC has made public service content more discoverable through deeper integration with search and recommendation features on smart TVs and the worldwide web, for example enabling the audience to navigate to content using voice interfaces, and promoting a diverse range of content including the BBC's support for home learning in lockdown. The rollout of BBC Sounds on TV is nearing completion and it is now available on over 2,000 types of TV device, across 23 brands.

BBC Public Service promotions

Under the Charter and Agreement, the BBC must ensure that the promotion of any output of a UK Public Service or any such service in the UK Public Services focuses on output contributing substantially to the fulfilment of the mission and promotion of the public purposes. The BBC must publish information on such promotion, including:

- the number of minutes of promotions in each UK Public Service;
- the time of day of such promotions;
- such other information it considers would be in the public interest to publish.

We consider that promotion of the UK Public Services and their output is important so that our audiences are informed about the wide variety of content the BBC offers that informs, educates and entertains. Promotional material on the UK Public Services is produced and scheduled in line with our Editorial Guidelines.

This table sets out the total minutes of promotional material broadcast on each UK Public Service by time period in 2020/21:

	Morning	Daytime	Evening	Overnight	Total
BBC One	489	3,990	3,261	1,545	9,285
BBC Two	2,003	2,468	3,078	1,600	9,148
BBC Four	N/A	N/A	2,432	1,314	3,746
CBBC	1,316	3,459	1,259	N/A	6,033
Cbeebies	1,480	2,899	6	N/A	4,385
BBC News	546	2,441	1,831	1,024	5,841
BBC Scotland	40	777	2,696	10	3,523
Radio 1	1,699	3,343	1,462	535	7,039
1Xtra	1,128	2,491	953	198	4,769
Radio 2	1,260	2,347	1,186	1,029	5,821
Radio 3	684	1,814	1,108	0	3,605
Radio 4	1,453	2,494	2,090	302	6,339
BBC 4 Extra	2,114	2,612	2,011	2,202	8,939
BBC Radio 5 live	1,383	2,650	2,015	1,028	7,076
BBC 6 Music	1,284	2,618	642	247	4,792
BBC Asian Network	1,037	2,190	1,124	0	4,351
BBC Radio Scotland	1,525	2,600	797	N/A	4,922
BBC Radio Wales	1,628	3,219	2,381	498	7,726
BBC Radio Cymru	2,407	4,858	3,645	237	11,147
BBC Radio Ulster and BBC Radio Foyle	546	1,248	1,092	1,028	3,914
BBC Local Radio	N/A	N/A	N/A	N/A	6,542

Notes:

Time periods are defined as: morning, 6am – 11:59am; daytime, 12pm – 5:59pm; evening, 6pm – 10:59pm; overnight, 11pm – 5:59am. Minutes of promotions on radio here do not include the service trails for the programmes themselves; these figures are included in the following table. The figure for BBC Local Radio is an average figure across all local radio stations in England.

Promotions on BBC Parliament, BBC ALBA, BBC Radio 5 live sports extra and BBC Radio nan Gàidheal are not measured due to very low volume and frequency. Quantitative data is not available for promotions on BBC Red Button or BBC Online.

Performance against public commitments

BBC Public Service promotions continued

This table sets out the total minutes of promotional material for each platform (i.e. TV, radio or online) promoted on each UK Public Service. 'On Service' refers to minutes of self-promotional material, e.g. BBC One promoting BBC One, 'TV and BBC iPlayer' refers to minutes of promotions of TV and BBC iPlayer content on each service, and 'Radio and BBC Sounds' refers to the minutes of promotions for any radio and BBC Sounds content on each service.

	On Service	TV and BBC iPlayer	Radio and BBC Sounds
BBC One	4,704	3,960	621
BBC Two	3,723	4,856	569
BBC Four	2,317	1,345	84
CBBC	5,777	256	0
CBeebies	4,311	75	0
BBC News	1,381	3,361	1,100
BBC Scotland	1,758	1,566	199
Radio 1	6,107	508	424
1Xtra	3,827	356	586
Radio 2	4,624	588	609
Radio 3	3,087	104	414
Radio 4	5,554	288	497
BBC 4 Extra	7,993	257	689
BBC Radio 5 live	5,905	447	724
BBC 6 Music	4,227	202	363
BBC Asian Network	3,497	288	566
BBC Radio Scotland	3,636	533	753
BBC Radio Wales	5,949	850	927
BBC Radio Cymru	8,137	892	2,118
BBC Radio Ulster and BBC Radio Foyle	1,443	1,154	289

Notes:
Promotions on BBC Parliament, BBC ALBA, BBC Radio 5 live sports extra and BBC Radio nan Gàidheal are not measured due to very low volume and frequency. Quantitative data is not available for promotions on BBC Local Radio or BBC Red Button.

BBC iPlayer also carries promotional material. Pre-rolls, short video advertisements that automatically play directly before a featured programme, launched on BBC iPlayer on web in December 2015, and on BBC iPlayer on connected TVs in January 2019. The promotion consists of one pre-roll trailer before a selected programme, which solely plays on the first play in a session. Each pre-roll has a maximum duration of 30 seconds, but each trailer varies between 10 and 30 seconds. A user will not see the same pre-roll more than four times.


Pre-rolls are placed in front of all priority titles on BBC iPlayer. The vast majority of pre-rolls on BBC iPlayer promote BBC iPlayer content, either on-demand or live. CBBC pre-rolls are placed solely in front of CBBC programmes, and CBeebies pre-rolls solely in front of CBeebies programmes. A non-children's pre-roll is never placed in front of a children's title and vice versa. The BBC's priority titles are promoted with the pre-roll inventory and all placements are manually scheduled based on genre, tone and audience. All users will get the same pre-roll on the same episode.

Some BBC podcasts available through BBC Sounds and third-party platforms carry promotional material for other BBC podcast content. Around eight podcasts per month are agreed as priorities which we promote on other podcasts. We select content which represents a range of styles to promote the breadth of BBC audio output. Promotional trails, each with a duration of 15-45 seconds, for these podcasts are produced and inserted into other podcasts, at the start, middle and/or end of the audio file. The choice and placement of these trails is at the discretion of the podcast producers, though it is predominantly pre or post-roll. Some stations also trail their own content (e.g. Radio 4 promotes its content on Radio 4 podcasts).



BBC One's BAFTA
award-winning *Casualty*

Performance data packs



This section sets out audience performance this year, including full statistical information for the Public Purposes, plus detailed performance data by service in Wales, Scotland, Northern Ireland and England.

BBC Four's BAFTA award-winning *Storyville*, *Locked In*:
Breaking the Silence

Performance data packs
Audience performance

1. To provide impartial news and information to help people to understand and engage with the world around them

Experience

			Source
Overall BBC News reach			
Number of UK adults (16+) who use BBC News services each week	2020/21	8 out of 10	Kantar Media. 16+
	2019/20	8 out of 10	
BBC News reach by platform			
<i>BBC TV Network News and Current Affairs</i>			
% of UK adults who watch BBC TV Network News and Current Affairs on average per week	2020/21	63%	BARB. 16+. Reach based on 3+ mins
	2019/20	59%	
<i>BBC Radio Network News and Current Affairs programmes</i>			
% of UK adults who listen to news and current affairs programmes on BBC Network Radio on average per week	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.		
BBC News Online			
% of UK adults who use BBC News Online on average per week	2020/21	36%	Compass by Ipsos MORI. 16+
	2019/20	29%	
Number of unique UK browsers accessing BBC News Online on average per week	2020/21	50 million	AT Internet
	2019/20	42 million	

Perception

		% Effective	% Ineffective	Source
Delivery of the purpose				
% of UK adults who think BBC News and Current Affairs is effective at helping them understand what is happening in the UK/world today	2020/21	75%	14%	Ipsos MORI. 18+*
% of UK adults who think BBC News and Current Affairs is effective at helping them understand what is happening in their part of the UK	2020/21	68%	18%	
% of UK adults who think BBC News and Current Affairs is effective at informing them about the day's issues so they can make up their minds	2020/21	69%	17%	
% of UK adults who think the BBC is effective at providing news and current affairs that is impartial	2020/21	56%	29%	
% of UK adults who think the BBC is effective at providing news and current affairs that is accurate	2020/21	69%	18%	
% of UK adults who think the BBC is effective at providing news and current affairs that is trustworthy	2020/21	68%	21%	
Quality of BBC News by platform				
% of weekly users who say BBC News on TV sets a high standard for quality	2020/21	84%	8%	
% of weekly users who say BBC News on Radio sets a high standard for quality	2020/21	85%	5%	
% of weekly users who say BBC News Online sets a high standard for quality	2020/21	81%	7%	
Weekly users' rating of BBC News Online (mean score/10)				
16+ UK weekly users	2020/21	8 out of 10		YouGov. 16+
	2019/20	8 out of 10		

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

	% BBC	% Next Nearest Named	Source
BBC News in market context			
Of all the news sources (TV, radio, newspaper, magazine, website, app or social media) which one source are you most likely to turn to... ... if you want impartial news coverage	2020/21	40%	(ITV/Sky News = 7% each)
	2019/20	51%	7% (Sky News)
	2018/19	44%	10% (ITV)
... for news you trust the most	2020/21	49%	(ITV/Sky News = 7% each)
	2019/20	62%	8% (Sky News)
	2018/19	51%	9% (ITV)
... if you want accurate news coverage	2020/21	52%	(ITV/Sky News = 7% each)
	2019/20	62%	9% (Sky News)
	2018/19	53%	9% (ITV)

Ipsos MORI. 997 adults 18+ who follow the news, March 2021

2. To support learning for people of all ages

Experience

			Source
Usage of the BBC overall among under 16s			
<i>Under 16s pan-BBC reach</i>			
% of under 16s who use BBC TV/iPlayer, radio or online on average per week	2020/21	77%	Kids Cross-Media Insight by Ipsos MORI.
	2019/20	81%	
<i>Under 16s pan-BBC time</i>			
Length of time under 16s spend with the BBC per head on average per week (hours:mins)	2020/21	05:00	
	2019/20	04:55	
<i>0-6 pan-BBC reach</i>			
% of 0-6s who use BBC TV/iPlayer, radio or online on average per week	2020/21	79%	
	2019/20	84%	
<i>7-12 pan-BBC reach</i>			
% of 7-12s who use BBC TV/iPlayer, radio or online on average per week	2020/21	77%	
	2019/20	79%	
Usage of BBC Children's/Education services among under 16s			
<i>Under 16s</i>			
% of under 16s who use BBC Children's and Education content across TV/iPlayer or online on average per week	2020/21	59%	Kids Cross-Media Insight by Ipsos MORI. 2019/20 figures restated to include Education services.
	2019/20	62%	
<i>0-6s</i>			
% of 0-6s who use BBC Children's and Education content across TV/iPlayer or online on average per week	2020/21	73%	
	2019/20	79%	
<i>7-12</i>			
% of 7-12s who use BBC Children's and Education content across TV/iPlayer or online on average per week	2020/21	56%	
	2019/20	57%	

Perception

		Mean score/10	Source																	
View of the BBC among under 16s																				
Perception of BBC by under 16s	2020/21	7 out of 10	Ipsos MORI																	
	2019/20	7 out of 10																		
<table border="1"> <thead> <tr> <th></th> <th>% Effective</th> <th>% Ineffective</th> <th>Source</th> </tr> </thead> <tbody> <tr> <td>Delivery of the purpose</td> <td></td> <td></td> <td></td> </tr> <tr> <td>% of parents who think the BBC is effective at supporting children and teenagers with their learning</td> <td>2020/21</td> <td>79%</td> <td>7%</td> <td rowspan="2">Ipsos MORI. 18+*.</td> </tr> <tr> <td>% of UK adults who think the BBC is effective at helping them learn new things</td> <td>2020/21</td> <td>68%</td> <td>17%</td> </tr> </tbody> </table>					% Effective	% Ineffective	Source	Delivery of the purpose				% of parents who think the BBC is effective at supporting children and teenagers with their learning	2020/21	79%	7%	Ipsos MORI. 18+*.	% of UK adults who think the BBC is effective at helping them learn new things	2020/21	68%	17%
	% Effective	% Ineffective	Source																	
Delivery of the purpose																				
% of parents who think the BBC is effective at supporting children and teenagers with their learning	2020/21	79%	7%	Ipsos MORI. 18+*.																
% of UK adults who think the BBC is effective at helping them learn new things	2020/21	68%	17%																	

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

Performance data packs

Audience performance *continued*

BBC Bitesize

			Source
Experience			
<i>Primary pupils</i>			
% of primary school pupils who use Bitesize	2020/21	67%	DJS
	2019/20	38%	
<i>Secondary pupils</i>			
% of secondary school pupils who use Bitesize	2020/21	77%	
	2019/20	73%	
Number of unique UK browsers accessing Bitesize on average per week	2020/21	2.7 million	AT Internet
	2019/20	1.7 million	
Perception			
% of under 16 users who say Bitesize helps them understand their studies/learning more	2020/21	80%	DJS
	2019/20	83%	
% of secondary school users who say Bitesize helps them to achieve better grades	2020/21	57%	
	2019/20	62%	

3. To show the most creative, highest quality and distinctive output and services

Experience

			Source
Usage of the BBC overall among adults			
<i>Pan-BBC reach</i>			
% of UK adults who use BBC TV/iPlayer, radio or online on average per week	2020/21	90%	Compass by Ipsos MORI. 16+
	2019/20	91%	
<i>Pan-BBC time</i>			
Length of time UK adults spend with the BBC per head on average per week (hours:mins)	2020/21	18:02	Estimated from Ipsos MORI, BARB, BARB Establishment Survey, AT Internet, RAJAR, ONS. 16+.
	2019/20	17:45	
Usage of the BBC by platform among adults			
<i>BBC TV</i>			
% of UK adults in TV homes who watch BBC TV on average per week	2020/21	76%	BARB 28-days as viewed. 16+. Reach based on 15+ mins. 2019/20 restated based on 28 days as viewed.
	2019/20	77%	
Length of time UK adults in TV homes spend with BBC TV per head on average per week (hours:mins)	2020/21	08:11	
	2019/20	07:40	
<i>BBC Radio</i>			
% of UK adults who listen to BBC Radio on average per week	2020/21	57%	Compass by Ipsos MORI. 16+.*
Length of time UK adults spend with BBC Radio on average per week (hours:mins)	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.		
<i>BBC Online</i>			
% of UK adults who use BBC Online on average per week	2020/21	63%	Compass by Ipsos MORI. 16+
	2019/20	54%	

* Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions. These estimates for 2020/21 are from a different source (Compass by Ipsos MORI) and via a different method (passive measurement rather than RAJAR's diary). As a result, 2019/20 data from RAJAR is not directly comparable and therefore is not repeated here.

Perception

		% Effective	% Ineffective	Source
Delivery of the purpose				
% of UK adults who think the BBC is effective at providing content/services that set a high standard for quality	2020/21	77%	11%	Ipsos MORI. 18+*
% of UK adults who think the BBC is effective at providing content/services that set a high standard for creativity	2020/21	71%	14%	
% of UK adults who think the BBC is effective at providing content/services that are distinctive	2020/21	70%	13%	
% of UK adults who think the BBC is effective at providing content/services that set a high standard for originality	2020/21	69%	15%	
% of UK adults who think the BBC is effective at providing content/services that cater for a wide range of tastes	2020/21	71%	15%	
BBC quality and distinctiveness by platform				
BBC TV programmes				
% of users who say BBC TV sets a high standard for quality	2020/21	82%	9%	
% of users who say BBC TV is distinctive	2020/21	76%	10%	
BBC Radio				
% of users who say BBC Radio sets a high standard for quality	2020/21	80%	6%	
% of users who say BBC Radio is distinctive	2020/21	75%	7%	
BBC Online				
% of users who say BBC Online sets a high standard for quality	2020/21	76%	8%	
% of users who say BBC Online is distinctive	2020/21	73%	7%	

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

BBC iPlayer

			Source
Experience			
Average weekly accounts signing into BBC iPlayer			
Accounts overall	2020/21	10.7 million	AT Internet/BBC Account data
	2019/20	9.1 million	
Under 35 year olds' accounts	2020/21	3.2 million	
	2019/20	2.9 million	
BBC iPlayer streaming time			
Average weekly hours played through iPlayer	2020/21	39.7 million	AT Internet/Sky catch up data. 2019/20 data restated following data amendments
	2019/20	32.2 million	
BBC iPlayer time per population head			
Length of time UK population spends with iPlayer on average per week per population head (hours:mins)	2020/21	00:53	Deduplicated viewer mins modelled from BARB/AT Internet
	2019/20	00:44	
Length of time UK 16-34s spend with iPlayer on average per week per 16-34 population head (hours:mins)	2020/21	00:59	Deduplicated viewer mins modelled from BARB/AT Internet
	2019/20	00:55	
% of all BBC TV viewing that is delivered by BBC iPlayer			
All	2020/21	12%	BARB/AT Internet/Sky catch-up data. 2019/20 restated based on changes to calculation method.
	2019/20	11%	
16-34	2020/21	37%	
	2019/20	35%	

Performance data packs

Audience performance *continued*

			Source
<i>Perception</i>			
<i>Weekly users' rating of BBC iPlayer (mean score/10)</i>			
16+ UK weekly users	2020/21	8 out of 10	YouGov. 16+
	2019/20	8 out of 10	
16-34 UK weekly users	2020/21	8 out of 10	
	2019/20	8 out of 10	

	% Effective	% Ineffective	Source
<i>% of weekly users rating iPlayer as effective at helping the BBC to deliver the mission</i>			
Mission overall: 16+ UK weekly users	2020/21	81%	Ipsos MORI. 16+
	2019/20	83%	
Mission overall: 16-34 UK weekly users	2020/21	78%	
	2019/20	84%	
<i>% of weekly users rating iPlayer as effective at helping the BBC to deliver the public purposes</i>			
Purposes overall: 16+ UK weekly users	2020/21	81%	Ipsos MORI. 16+
	2019/20	83%	
Purposes overall: 16-34 UK weekly users	2020/21	79%	
	2019/20	84%	
News purpose: 16+ UK weekly users	2020/21	80%	
	2019/20	82%	
News purpose: 16-34 UK weekly users	2020/21	78%	
	2019/20	84%	
Learning purpose: 16+ UK weekly users	2020/21	80%	
	2019/20	82%	
Learning purpose: 16-34 UK weekly users	2020/21	79%	
	2019/20	82%	
Creativity purpose: 16+ UK weekly users	2020/21	82%	
	2019/20	84%	
Creativity purpose: 16-34 UK weekly users	2020/21	80%	
	2019/20	82%	
Reflect/represent/serve purpose: 16+ UK weekly users	2020/21	75%	
	2019/20	76%	
Reflect/represent/serve purpose: 16-34 UK weekly users	2020/21	75%	
	2019/20	78%	

BBC Sounds Experience

			Source
Average weekly accounts using BBC Sounds			
All	2020/21	3.5m	AT Internet/BBC Account data. 2019/20 data from 30 Sept 2019 – 29 Mar 2020 following closure of BBC iPlayer Radio.
	2019/20	2.9m	
16-34	2020/21	572k	AT Internet/BBC Account data. 2019/20 data from 30 Sept 2019 – 29 Mar 2020, following closure of BBC iPlayer Radio.
	2019/20	500k	
BBC Sounds streaming time			
Average weekly hours played through Sounds	2020/21	10.9m	AT Internet/BBC Account data. 2019/20 data from 30 Sept 2019 – 29 Mar 2020, following closure of BBC iPlayer Radio.
	2019/20	8.9m	

Perception

			Source
Weekly users' rating of BBC Sounds (mean score/10)			
16+ UK weekly users	2020/21	8 out of 10	YouGov. 16+
	2019/20	8 out of 10	

4. To reflect, represent and serve the diverse communities of all the United Kingdom's nations and regions and support the creative economy

Perception: UK adults

		% Effective	% Ineffective	Source
Delivery of the purpose				
% of UK adults who think the BBC is effective at reflecting people like them	2020/21	57%	24%	Ipsos MORI. 18+*
% of UK adults who think the BBC is effective at providing content/ services relevant to them	2020/21	63%	21%	
% of UK adults who think the BBC is effective at reflecting the part of the UK they live in	2020/21	60%	22%	
% of UK adults who think the BBC is effective at catering for the part of the UK they live in	2020/21	62%	20%	
% of UK adults who think the BBC has programmes, content and services that raise awareness of the different ways of life and perspectives in UK society	2020/21	68%	18%	

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

Performance data packs

Audience performance *continued*

By audience group

Experience

	Male 16+	Female 16+	16-34	35-54	55+	ABC1 16+	C2DE 16+	White 16+	Black, Asian and minority ethnic 16+	Disabled 16+	Not Disabled 16+	Source
<i>Pan-BBC reach</i>												
% of each audience group who use BBC TV/iPlayer, radio or online on average per week	2020/21 91%	89%	80%	90%	98%	92%	87%	92%	77%	91%	90%	Compass by Ipsos MORI. 16+
2019/20	91%	91%	80%	93%	99%	93%	89%	93%	77%	92%	91%	
<i>BBC TV</i>												
% of each audience group in TV homes who watch BBC TV per head on average per week	2020/21 74%	78%	51%	77%	92%	76%	75%	78%	61%	85%	74%	BARB 28-days as viewed. 16+. Reach based on 15+ mins. 2019/20 restated based on 28 days as viewed.
2019/20	76%	78%	55%	79%	92%	77%	77%	79%	63%	86%	76%	
Length of time each audience group in TV homes spends with BBC TV per head on average per week (hours:mins)	2020/21 07:41	08:39	02:27	06:01	13:57	08:02	08:22	08:46	03:57	12:34	07:35	BARB 28-days as viewed. 16+. Reach based on 15+ mins. 2019/20 restated based on 28 days as viewed.
2019/20	07:20	07:59	02:29	05:48	12:55	07:33	07:49	08:10	04:00	11:51	07:04	
<i>BBC Radio</i>												
% of each audience group who listen to BBC Radio on average per week	2020/21 60%	53%	47%	52%	68%	60%	52%	Not available	Not available	52%	58%	Compass by Ipsos MORI. 16+*
2019/20	60%	53%	47%	52%	68%	60%	52%	Not available	Not available	52%	58%	
Length of time each audience group spend with BBC Radio on average per week (hours:mins)	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.											
<i>BBC Online</i>												
% of each audience group who use BBC Online on average per week	2020/21 69%	56%	64%	70%	56%	72%	52%	63%	62%	57%	64%	Compass by Ipsos MORI. 16+
2019/20	60%	47%	55%	62%	45%	63%	42%	54%	53%	50%	55%	

* Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions. These estimates for 2020/21 are from a different source (Compass by Ipsos MORI) and via a different method (passive measurement rather than RAJAR's diary). As a result, 2019/20 data from RAJAR is not directly comparable and therefore is not repeated here.

Perception

		Male 18+	Female 18+	18-34	35-54	55+	ABC1 18+	C2DE 18+	White 18+	Black, Asian and minority ethnic 18+	Disabled 18+	Not Disabled 18+	Source
% of each audience group who think the BBC informs, educates and entertains people in the UK/them	2020/21 Effective	75%	82%	78%	79%	78%	83%	73%	79%	76%	72%	80%	Ipsos MORI. 18+*
	2020/21 Ineffective	14%	9%	13%	10%	12%	10%	14%	12%	11%	16%	11%	
% of each audience group who think the BBC is effective at reflecting people like them	2020/21 Effective	53%	62%	52%	60%	59%	63%	52%	59%	51%	50%	60%	
	2020/21 Ineffective	28%	20%	29%	20%	24%	23%	25%	23%	26%	29%	23%	
% of each audience group who think the BBC is effective at providing content/services that set a high standard for quality	2020/21 Effective	75%	80%	77%	77%	77%	83%	72%	78%	74%	70%	80%	
	2020/21 Ineffective	14%	8%	11%	10%	13%	10%	13%	11%	10%	15%	10%	

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

By nation and region

Scotland adults 16+

Experience

			Source
Pan-BBC reach			
% of adults in Scotland who use BBC TV/iPlayer, radio or online on average per week	2020/21	88%	Compass by Ipsos MORI. 16+.
	2019/20	90%	
BBC TV			
% of adults in TV homes in Scotland who watch BBC TV on average per week	2020/21	77%	BARB 28-days as viewed. 16+. Based on 15+ mins. 2019/20 restated based on 28 days as viewed.
	2019/20	78%	
Length of time adults in TV homes in Scotland spend with BBC TV per head on average per week (hours:mins)	2020/21	08:44	
	2019/20	08:16	
BBC Radio			
% of adults in Scotland who listen to BBC Radio on average per week	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.		
Length of time adults in Scotland spent with BBC Radio per head on average per week (hours:mins)			
BBC Online			
% of adults in Scotland who use BBC Online on average per week	2020/21	66%	Compass by Ipsos MORI. 16+.
	2019/20	58%	
BBC TV News for Scotland			
% of adults in TV homes in Scotland who view dedicated news services on BBC TV on average per week	2020/21	48%	BARB 28-days as broadcast. 16+. Reach based on 3+ mins.
	2019/20	44%	

Performance data packs

Audience performance *continued*

Perception

		% Effective	% Ineffective	Source
% of adults in Scotland who think the BBC informs, educates and entertains people in the UK/them	2020/21	76%	12%	Ipsos MORI. 18+*
% of adults in Scotland who think the BBC is effective at reflecting people like them	2020/21	55%	25%	
% of adults in Scotland who think the BBC is effective at providing content/services that set a high standard for quality	2020/21	73%	13%	

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

BBC Scotland channel

		% Effective	% Ineffective	Source
% of weekly users 16+ rating the BBC Scotland channel as effective at helping the BBC to deliver the mission overall in Scotland	2020/21	73%	14%	Ipsos MORI. 16+ weekly users in Scotland.
	2019/20	73%	12%	
% of weekly users 16+ rating the BBC Scotland channel as effective at helping the BBC to deliver the public purposes overall in Scotland	2020/21	74%	14%	
	2019/20	75%	16%	

Wales adults 16+ Experience

				Source
Pan-BBC reach				Compass by Ipsos MORI. 16+.
% of adults in Wales who use BBC TV/iPlayer, radio or online on average per week	2020/21	92%		
	2019/20	95%		
BBC TV				BARB 28-days as viewed. 16+. Reach based on 15+ mins. 2019/20 restated based on 28 days as viewed.
% of adults in TV homes in Wales who watch BBC TV on average per week	2020/21	76%		
	2019/20	78%		
Length of time adults in TV homes in Wales spend with BBC TV per head on average per week (hours:mins)	2020/21	09:15		
	2019/20	08:29		
BBC Radio				Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.
% of adults in Wales who listen to BBC Radio on average per week				
Length of time adults in Wales spend with BBC Radio per head on average per week (hours:mins)				
BBC Online				Compass by Ipsos MORI. 16+
% of adults in Wales who use BBC Online on average per week	2020/21	68%		
	2019/20	60%		
BBC TV News for Wales				BARB 28-days as broadcast. 16+. Reach based on 3+ mins.
% of adults in TV homes in Wales who view dedicated news services on BBC TV on average per week	2020/21	45%		
	2019/20	38%		

Perception

		% Effective	% Ineffective	Source
% of adults in Wales who think the BBC informs, educates and entertains people in the UK/them	2020/21	79%	13%	Ipsos MORI. 18+*
% of adults in Wales who think the BBC is effective at reflecting people like them	2020/21	62%	22%	
% of adults in Wales who think the BBC is effective at providing content/services that set a high standard for quality	2020/21	77%	16%	

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

Northern Ireland adults 16+ Experience

			Source
Pan-BBC reach			
% of adults in Northern Ireland who use BBC TV/iPlayer, radio or online on average per week	2020/21	88%	Compass by Ipsos MORI. 16+
	2019/20	92%	
BBC TV			
% of adults in TV homes in Northern Ireland who watch BBC TV on average per week	2020/21	76%	BARB 28-days as viewed. 16+. Reach based on 15+ mins. 2019/20 restated based on 28 days as viewed
	2019/20	78%	
Length of time adults in TV homes in Northern Ireland spend with BBC TV per head on average per week (hours:mins)	2020/21	07:33	
	2019/20	06:46	
BBC Radio			
% of adults in Northern Ireland who listen to BBC Radio on average per week	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.		
Length of time adults in Northern Ireland spend with BBC Radio per head on average per week (hours:mins)			
BBC Online			
% of adults in Northern Ireland who use BBC Online on average per week	2020/21	56%	Compass by Ipsos MORI. 16+.
	2019/20	45%	
BBC TV News for Northern Ireland			
% of adults in TV homes in Northern Ireland who view dedicated news services on BBC TV on average per week	2020/21	53%	BARB 28-days as broadcast, 16+. Reach based on 3+ mins.
	2019/20	48%	

Perception

		% Effective	% Ineffective	Source
% of adults in Northern Ireland who think the BBC informs, educates and entertains people in the UK/them	2020/21	80%	9%	Ipsos MORI. 18+.*
% of adults in Northern Ireland who think the BBC is effective at reflecting people like them	2020/21	50%	25%	
% of adults in Northern Ireland who think the BBC is effective at providing content/services that set a high standard for quality	2020/21	74%	11%	

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

Performance data packs

Audience performance *continued*

England adults 16+ Experience

		England 16+	North of England 16+	Midlands 16+	South of England 16+	London 16+	Source
<i>Pan-BBC reach</i>							
% who use BBC TV/ iPlayer, radio or online on average per week	2020/21	90%	90%	89%	95%	87%	Compass by Ipsos MORI. 16+
	2019/20	91%	91%	91%	96%	85%	
<i>BBC TV</i>							
% in TV homes who watch BBC TV on average per week	2020/21	76%	76%	76%	79%	71%	BARB 28-days as viewed. 16+. Reach based on 15+ mins. 2019/20 restated based on 28-days as viewed.
	2019/20	77%	77%	77%	80%	73%	
Length of time those in TV homes spend with BBC TV per head on average per week (hours:mins)	2020/21	08:05	08:27	07:56	09:03	06:47	
	2019/20	07:35	07:45	07:23	08:48	06:25	
<i>BBC Radio</i>							
% who listen to BBC Radio on average per week	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.						
Length of time spent with BBC Radio per head on average per week (hours:mins)							
<i>BBC Online</i>							
% who use BBC Online on average per week	2020/21	62%	58%	59%	64%	70%	Compass by Ipsos MORI. 16+
	2019/20	53%	51%	50%	54%	58%	
<i>BBC TV News for English regions</i>							
% in TV homes who view dedicated news services for the Nation/region on BBC TV on average per week	2020/21	41%	44%	41%	46%	34%	BARB 28-days as broadcast. 16+. Reach based on 3+ mins.
	2019/20	38%	40%	37%	43%	32%	

Perception

		England 18+	North of England 18+	Midlands 18+	South of England 18+	London 18+	Source
% who think the BBC informs, educates and entertains people in the UK/them	2020/21 Effective	78%	77%	80%	79%	79%	Ipsos MORI. 18+*
	2020/21 Ineffective	12%	15%	11%	12%	9%	
% who think the BBC is effective at reflecting people like them	2020/21 Effective	58%	57%	59%	60%	55%	
	2020/21 Ineffective	24%	25%	23%	23%	25%	
% who think the BBC is effective at providing content/services that set a high standard for quality	2020/21 Effective	78%	76%	80%	80%	77%	
	2020/21 Ineffective	11%	14%	9%	11%	10%	

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

5. To reflect the United Kingdom, its culture and values to the world

Perception

		% Effective	% Ineffective	Source
Delivery of the purpose				
% of UK adults who think that the BBC is effective at reflecting the UK to the world	2020/21	71%	12%	Ipsos MORI. 18+*

* Owing to the suspension of face-to-face fieldwork during 2020/21 because of Covid-19 restrictions, this survey was conducted via telephone/mobile in 2020/21. As a result, the 2019/20 results – conducted face-to-face – are not directly comparable so are not repeated here.

Performance data packs
Performance against 2020/21 audience targets

BBC performance among young audiences

<p>Maintain weekly reach among young people % of UK 0-34s who use BBC TV/iPlayer, radio or online on average per week Source: Kids Cross-Media Insight and Compass by Ipsos MORI</p>	<p>77% UK Under 16s Target: 70-80%</p>	<p>80% UK 16-34s Target: 70-80%</p>
<p>Time young audiences spend with the BBC Length of time UK 16-34s spend with the BBC per head on average per week (hours:mins) Source: Estimated from Ipsos MORI, BARB, BARB Establishment Survey, AT Internet, RAJAR, ONS</p>	<p>07:27h:m Target: 6 hours per week</p>	
<p>Cross-platform usage of the BBC % of UK 16-34s using two or more BBC platforms on average per week Source: Compass by Ipsos MORI</p>	<p>60% Target: more than 50%</p>	
<p>Young adults' personal relevance UK 16-34s rating of 'the BBC is for people like me' (mean score out of 10) Source: Kantar Media</p>	<p>6/10 Target: 6/10</p>	

BBC iPlayer

<p>Signed-in reach of BBC iPlayer Average weekly accounts signing in to iPlayer Source: AT Internet/BBC Account data</p>	<p>10.7m Accounts overall Target: 9-10m</p>	<p>3.2m Under 35 year olds' accounts Target: 3-4m</p>
<p>BBC iPlayer streaming time Average weekly hours played through BBC iPlayer Source: AT Internet/Sky catch-up data</p>	<p>39.7m Target: 31-33m weekly hours</p>	
<p>Rating of BBC iPlayer Weekly users' rating of BBC iPlayer (mean score out of 10) Source: YouGov</p>	<p>8/10 UK 16+ weekly users Target: 8/10</p>	<p>8/10 UK 16-34 weekly users Target: 8/10</p>

BBC Sounds

<p>Signed-in reach of BBC Sounds Average weekly accounts signing in to BBC Sounds Source: AT Internet/BBC Account data</p>	<p>3.5m Accounts overall Target: 3.5-4m</p>	
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BBC News Online

<p>Reach of BBC News Online % of UK adults (16+) who use BBC News Online on average per week Source: Compass by Ipsos MORI. 16+</p>	<p>36% Target: 30%+</p>	
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BARB-only data quoted on pages 154 to 166 is based on audiences in TV-owning households and covers TV set viewing only, meaning that iPlayer viewing on other devices or pre- or post-28 days of the linear broadcast is not included.

Performance by service

Television performance by service

Network television	Content (£m) We spent a total of £1,358 million on these services in 2020/21	Reach (%) UK population who use the service each week	Time spent watching a channel each week (hh:mm) Length of time the average viewer spent each week with the service	Costs per user hour How much it costs to deliver each service for each hour used
 BBC One is our flagship service and the UK's most popular television channel. It unites and inspires the nation with high-quality programmes across a range of genres that includes news and current affairs, drama, comedy, entertainment and factual.	£924m 2019/20: £1,037m	63% 2019/20: 65%	07:43 2019/20: 07:05	6p 2019/20: 7p
 BBC Two is a mixed-genre channel with programmes of depth and substance. It includes the greatest amount and range of knowledge-building programming on the BBC, complemented by distinctive comedy, drama and arts programming.	£261m 2019/20: £337m	42% 2019/20: 42%	03:10 2019/20: 03:03	6p 2019/20: 8p
 BBC Four aims to be British television's most intellectually and culturally enriching channel, offering an ambitious range of UK and international arts, music, culture and factual programmes.	£29m 2019/20: £38m	12% 2019/20: 12%	01:49 2019/20: 01:54	4p 2019/20: 5p
 The CBBC channel offers a distinctive mixed schedule for 6-12 year olds, with mainly UK programmes served in a stimulating, creative and enjoyable environment.	£58m 2019/20: £58m	3% 2019/20: 3%	02:15 2019/20: 02:28	22p 2019/20: 20p
 CBeebies provides a mix of high-quality, mostly UK-produced, programmes designed to encourage learning through play in a consistently safe environment for children under six.	£25m 2019/20: £28m	5% 2019/20: 6%	04:15 2019/20: 04:16	3p 2019/20: 3p
 The BBC News Channel is a 24-hour impartial and independent news service offering breaking news, analysis and insight. It provides fast and comprehensive coverage of local, UK and international events as they unfold.	£59m 2019/20: £57m	12% 2019/20: 9%	03:26 2019/20: 03:11	4p 2019/20: 6p
 BBC Parliament is the UK's only channel dedicated to politics. It shows debates and committees from Westminster, Holyrood, Stormont, Cardiff Bay and Strasbourg as well as political programmes from across the UK.	£2m 2019/20: £2m	1% 2019/20: 1%	01:38 2019/20: 02:02	5p 2019/20: 4p

Reach definition: 15+ minutes consecutive for all services and audiences in TV-owning households aged 4+.

Sources: BARB (28 days as viewed) (TV reach and time per viewer – all channels include their simulcast HD channel where applicable).

N.B. This BARB data measures TV set viewing only within 28 days of the linear broadcast, meaning that iPlayer viewing on other devices or pre-broadcast or post-28 days is not as yet included in any of the reach and time figures. iPlayer viewing is growing. BARB figures for 2019/20 are restated based on 'BARB 28 days as viewed' data.

Cost per user hour data includes viewing on the TV set and other devices.

CBBC: amongst its target audience of 6-12 year olds reach was 12.4% and time spent per viewer was 02:48 (based on 15+ min reach). Based on 3+ minute reach, reach was 16.5% of 6-12 year-olds and time spent per viewer was 02:06.











CBeebies: amongst its target audience of 0-6 year olds (measured as children aged 4-6 and housepersons with children aged 0-3) reach was 32.2% and time spent per viewer was 04:51 (based on 15+ min reach). Based on 3+ minute reach, reach was 41.5% of 0-6 year-olds and time spent per viewer was 03:46.

Three-minute reach for BBC News Channel and BBC Parliament – in line with industry standards – would be 15.9% and 1.4% respectively (17.4% and 1.6% among 16+ population).


Performance data packs

Performance by service *continued*


Radio performance by service

Network radio	Content (£m) We spent a total of £277 million on these services in 2020/21	Reach (%) UK population who use the service each week	Time spent listening to a service each week (hh:mm) Length of time the average listener spent each week with the service	Costs per user hour How much it costs to deliver each service for each hour used
 <p>BBC Radio 1 broadcasts a distinctive mix of new music and entertainment for 15-29 year olds, as well as providing tailored news, documentaries and advice campaigns for young adults.</p>	<p>£36m 2019/20: £38m</p>			<p>Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.</p>
 <p>BBC 1Xtra plays the best in contemporary black music, with a strong emphasis on delivering high-quality live music and supporting new artists.</p>	<p>£8m 2019/20: £8m</p>			
 <p>BBC Radio 2 broadcasts a unique mix of music and speech programmes covering a diverse mix of live pop and rock, comedy, documentaries and religious output, as well as running social action campaigns to over 14 million listeners.</p>	<p>£47m 2019/20: £49m</p>			
 <p>BBC Radio 3 centres on classical music, around which it provides a broad spectrum of jazz, world music, arts programmes, religion and drama. There is a strong emphasis on musical performance across the UK.</p>	<p>£34m 2019/20: £36m</p>			
 <p>BBC Radio 4 is a mixed-speech radio station, offering in-depth news and current affairs and a wide range of other speech programmes including drama, readings, comedy, factual and magazine programmes.</p>	<p>£83m 2019/20: £88m</p>			
 <p>Originally launched in 2002 as BBC 7, the station was relaunched in April 2011 as BBC Radio 4 Extra. The digital-only network is the principal outlet for the BBC's archive of speech entertainment, including comedy, drama and readings.</p>	<p>£3m 2019/20: £3m</p>			
 <p>BBC Radio 5 live broadcasts continuous news and live sports coverage, bringing major news stories and sports events to its listeners as they happen, and providing context through wide-ranging analysis and discussion.</p>	<p>£44m 2019/20: £48m</p>			
 <p>BBC Radio 5 live sports extra brings a greater choice of live action to sports fans by extending live coverage of various sporting events.</p>	<p>£3m 2019/20: £3m</p>			
 <p>BBC 6 Music is a digital radio station that entertains lovers of popular music with a service that celebrates the alternative spirit of popular music from the 60s to the present day, complemented by music news and documentaries.</p>	<p>£12m 2019/20: £12m</p>			
 <p>BBC Asian Network offers speech and music appealing to British Asians, with a focus on news and current affairs. It broadcasts mainly in English, but does offer some programmes in other languages.</p>	<p>£7m 2019/20: £8m</p>			

Online performance by service

	Content (£m) We spent a total of £236 million on these services in 2020/21	Reach (%) UK population who use the service each week
 <p>BBC Online comprises the BBC's portfolio of online products on desktop, connected TV, mobile and tablet, including news, sport and weather; our children's services CBBC and CBeebies; and Knowledge and Learning – as well as IP-delivered TV and radio services, with both live and on-demand programmes available on BBC iPlayer.</p>	<p>£236m</p> <p>2019/20: £238m</p>	<p>63%</p> <p>2019/20: 54%</p>

Ipsos MORI. BBC Online not including Red Button. UK adults 16+.



	Consumption Average weekly minutes viewed by 16-34s	Reach (%) UK 16-34s who use the service each week	Time spent using the service each week (hh:mm) Length of time the average 16-34 viewer spent per week with the service
 <p>BBC Three is constantly innovating to provoke thought and to entertain audiences from 16 year olds to 30-somethings with original comedy, drama and factual programming that celebrates new British talent.</p>	<p>124,643,603*</p> <p>2019/20: 120,367,453</p>	<p>6%</p> <p>2019/20: 5%</p>	<p>02:24</p> <p>2019/20: 02:19</p>

Source: BARB, Ipsos MORI. On-platform consumption.

* Deduplicated viewer minutes based on BARB/AT Internet.

Performance data packs

The BBC in Wales

Wales' performance by dedicated services		Content	Reach	Time spent watching/ listening to a service each week	Costs per user hour
		We spent a total of £28 million on these services in 2020/21	% of population who use the service each week	Length of time the average listener spent each week with the service	How much it costs to deliver each service for each hour used
	BBC Radio Wales is a speech-led service for adults, which offers a wide range of genres and reflects the issues, events, culture and interests of the people of Wales.	£14m 2019/20: £14m			Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.
	BBC Radio Cymru is a speech and music radio service for Welsh speakers, which offers a wide range of genres and reflects the issues, events, culture and interests of the people of Wales.	£14m 2019/20: £14m			

These numbers are estimated as figures for each nation have been calculated by applying the proportion of licenced premises to the total number of licences in force. The exact number of licences in force varies on a daily basis. The number of licenced premises are different to the number of licences in force as, in some cases, a premise may need more than one licence. Figures exclude concessionary licences for those living in residential care.

	2021 £m	2020 £m
Estimated income		
UK	3,750	3,520
Wales	187	175

The fee for a standard household TV licence is £157.50. The licence fee income received contributes towards programmes made across the whole of the UK and the world. These programmes are consumed in each nation in addition to the nation's local services outlined below.

Expenditure by service

Direct and indirect spend relating to programmes produced in the nation.

	2021 £m	2020 £m
Network content		
TV (inc. Sport and Children's)	52	75
Radio	3	3
Online	1	5
Total network spend	56	83
Local content		
TV – BBC One	20	29
TV – BBC Two	3	6
Radio Wales	14	14
Radio Cymru	14	14
Online and Red Button	12	11
Total local spend	63	74
National Orchestra of Wales	5	5
S4C	21	22
Development	1	1
Distribution	22	22
Total	168	207

Local opt-out hours[^] (including repeats) on BBC One and BBC Two

	2021 Hours	2020 Hours
Drama, Comedy, Entertainment, Music and Arts	46	70
Daily, Weekly News and Current Affairs	429	380
Sport and Leisure	111	125
Education, Factual and Religion	212	199
Children's	4	0
Total	802	774

[^] Television content commissioned specifically for audiences in the nation.

S4C*

	2021 Hours	2020 Hours
Drama, Comedy, Entertainment, Music and Arts*	154	257
Daily, Weekly News and Current Affairs	256	277
Sport and Leisure	175	130
Education, Factual and Religion	5	24
Total	590	688

* This represents the television programmes commissioned, produced and funded by BBC Wales and supplied to S4C (excluding programmes commissioned directly by S4C from other producers). The total of hours for 2021 include 113 hours of repeats (2020: 152 hours). This includes repeats where BBC Wales has incurred a charge associated with the transmission of the programmes.

BBC Radio Wales

	2021 Hours	2020 Hours
News and Current Affairs	2,240	2,248
General	5,118	5,175
Total	7,358	7,423

BBC Radio Cymru

	2021 Hours	2020 Hours
News and Current Affairs	1,439	1,354
General	6,258	6,259
Total	7,697	7,613

Headcount








Average headcount reflects those individuals employed to directly support the service produced in Wales

	2021 Number	2020 Number
Average number of persons employed in the year	936	1,032












Average headcount of individuals based in Wales across all services including support functions

	2021 Number	2020 Number
Average number of persons employed in the year	1,157	1,281

Performance data packs
The BBC in Wales continued

Wales' performance by service – Television		Content (£m) We spent a total of £75 million on these services last year in Wales	Reach (%) Wales population who use the service each week	Time spent watching a channel each week (hh:mm) Length of time the average Wales viewer spent each week with the channel
	BBC One is our flagship service and the UK's most popular television channel. It unites and inspires the nation with high-quality programmes across a range of genres which includes news and current affairs, drama, comedy, entertainment and factual.	£60m 2019/20: £92m	65% 2019/20: 67%	08:47 2019/20: 07:42
	BBC Two is a mixed-genre channel with programmes of depth and substance. It includes the greatest amount and range of knowledge-building programming on the BBC, complemented by distinctive comedy, drama and arts programming.	£11m 2019/20: £12m	43% 2019/20: 43%	03:30 2019/20: 03:16
	BBC Four aims to be British television's most intellectually and culturally enriching channel, offering an ambitious range of UK and international arts, music, culture and factual programmes.	£2m 2019/20: £2m	12% 2019/20: 12%	~01:42 2019/20: 01:45
	The CBBC channel offers a distinctive mixed schedule for 6-12 year olds, with mainly UK programmes served in a stimulating, creative and enjoyable environment.	£2m 2019/20: £4m	3% 2019/20: 3%	* 2019/20: *
	CBeebies provides a mix of high-quality, mostly UK-produced, programmes designed to encourage learning through play in a consistently safe environment for children under six.	— 2019/20: —	4% 2019/20: 5%	* 2019/20: *
Wales' performance by service – News		Content (£m) We spent a total of £0 million on these services last year in Wales	Reach (%) Wales population who use the service each week	Time spent watching a channel each week (hh:mm) Length of time the average Wales viewer spent each week with the service
	The BBC News Channel is a 24-hour impartial and independent news service offering breaking news, analysis and insight. It provides fast and comprehensive coverage of local, UK and international events as they unfold.	— 2019/20: —	12% 2019/20: 11%	~03:35 2019/20: ~03:46
	BBC Parliament is the UK's only channel dedicated to politics. It shows debates and committees from Westminster, Holyrood, Stormont, Cardiff Bay and Strasbourg as well as political programmes from across the UK.	— 2019/20: —	1% 2019/20: 1%	* 2019/20: *





Reach definition: 15+ minutes consecutive for all services and audiences in TV-owning households aged 4+.
 Sources: BARB (28 days as viewed) (TV reach and time per viewer – all channels include their simulcast HD channel where applicable).
 N.B. This BARB data measures TV set viewing only within 28 days of the linear broadcast, meaning that iPlayer viewing on other devices or pre-broadcast or post-28 days is not as yet included in any of the reach and time figures. iPlayer viewing is growing. BARB figures for 2019/20 are restated based on 'BARB 28 days as viewed' data.
 Three-minute reach for BBC News Channel and BBC Parliament – in line with industry standards – would be 16% and 2% respectively (18% and 2% amongst 16+ population).
 * Sample size for time per user too low to report.
 ~ Lower sample size may be responsible for greater variability in the data.

Wales' performance by service – Radio		Content (£m)	Reach (%)	Time spent listening to a service each week (hh:mm)
		We spent a total of £3 million on these services last year in Wales	Wales population who use the service each week	Length of time the average Wales listener spent each week with the service
	BBC Radio 1 broadcasts a distinctive mix of new music and entertainment for 15-29 year olds as well as providing tailored news, documentaries and advice campaigns for young adults.	— 2019/20: —		Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.
	BBC 1Xtra plays the best in contemporary black music, with a strong emphasis on delivering high-quality live music and supporting new artists.	— 2019/20: —		
	BBC Radio 2 broadcasts a unique mix of music and speech programmes covering a diverse mix of live pop and rock, comedy, documentaries and religious output, as well as running social action campaigns to over 14 million listeners.	— 2019/20: —		
	BBC Radio 3 centres on classical music, around which it provides a broad spectrum of jazz, world music, arts programmes, religion and drama. There is a strong emphasis on musical performance across the UK.	£2m 2019/20: £2m		
	BBC Radio 4 is a mixed-speech radio station, offering in-depth news and current affairs and a wide range of other speech programmes including drama, readings, comedy, factual and magazine programmes.	£1m 2019/20: £1m		
	Originally launched in 2002 as BBC 7, the station was relaunched in April 2011 as BBC Radio 4 extra. The digital-only network is the principal outlet for the BBC's archive of speech entertainment, including comedy, drama and readings.	— 2019/20: —		
	BBC Radio 5 live broadcasts continuous news and live sports coverage, bringing major news stories and sports events to its listeners as they happen, and providing context through wide-ranging analysis and discussion.	— 2019/20: —		
	BBC Radio 5 live sports extra brings a greater choice of live action to sports fans by extending live coverage of various sporting events.	— 2019/20: —		
	BBC 6 Music is a digital radio station that entertains lovers of popular music with a service that celebrates the alternative spirit of popular music from the 60s to the present day, complemented by music news and documentaries.	— 2019/20: —		
	BBC Asian Network offers speech and music appealing to British Asians, with a focus on news and current affairs. It broadcasts mainly in English, but does offer some programmes in other languages.	— 2019/20: —		
Wales' performance by service – Online		Content (£m)	Reach (%)	
		We spent a total of £13 million on these services in Wales	Wales population who use the service each week	
	BBC Online comprises the BBC's portfolio of online products on desktop, connected TV, mobile and tablet, including news, sport and weather; our children's services CBBC and CBeebies; and Knowledge and Learning - as well as IP-delivered TV and radio services, with both live and on-demand programmes available on BBC iPlayer.	£13m 2019/20: £16m	68% 2019/20: 60%	

Source: Ipsos MORI. BBC Online not including Red Button. Wales adults 16+.

Performance data packs

The BBC in Scotland

Scotland's performance by dedicated services		Content We spent a total of £70 million on these services in 2020/21	Reach % of population who use the service each week	Time spent watching/ listening to a service each week Length of time the average viewer or listener spent each week with the service	Costs per user hour How much it costs to deliver each service for each hour used
	The BBC Scotland channel features a mix of documentary, popular factual and entertainment, comedy, drama, news and current affairs and sport programming reflecting Scottish life and culture.	£34m 2019/20: £44m	21% 2019/20: 18%	01:36 2019/20: 01:30	29p 2019/20: 41p**
	BBC ALBA offers, to Gaelic speakers and learners, a distinctive range of originated programming that reflects and supports Gaelic culture, identity and heritage.	£9m 2019/20: £8m	59% 2019/20: 57%	03:34 2019/20: 03:20	~n/a 2019/20: 18p
	BBC Radio Scotland is a speech-led service for adults. Mixed-genre programming reflects the diversity of Scottish culture and covers national and international issues and events relevant to listeners across the country.	£23m 2019/20: £24m	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.		
	BBC Radio nan Gàidheal offers a comprehensive speech and music radio service for Gaelic speakers. Mixed-genre programming reflects the diversity of Scottish culture and, from a Gaelic perspective and through the medium of the Gaelic language, covers national and international issues and events relevant to listeners across the country.	£4m 2019/20: £4m	58% 2019/20: 58%	07:41 2019/20: 06:31	23p 2019/20: 26p

BBC Scotland: Reach definition: 15+ minutes consecutive and audiences in TV-owning households aged 4+. Source: BARB (TV reach and time per viewer).
 N.B. This BARB data measures TV set viewing only within 28 days of the linear broadcast, meaning that iPlayer viewing on other devices or pre-broadcast or post-28 days is not included in any of the reach and time figures. Cost per user hour data includes viewing on the TV set and other devices.
 BBC ALBA: TRP panel based on Gaelic-speaking 16+ population in Scotland.
 BBC Radio nan Gàidheal: TRP panel based on Gaelic-speaking 16+ population in Scotland.
 **These cost per user hour figures are not comparable to elsewhere in this report owing to very different population sizes. The Cost per User Hour figures in the table are based on viewing to the BBC Scotland channel and BBC Scotland content on iPlayer. BBC Scotland channel content can also be shown on other BBC TV channels – when this viewing to these programmes is included, the Cost per User Hour of the channel becomes 15p.
 ~ Suspension of face-to-face fieldwork in 2020/21 owing to Covid-19 restrictions means there is incomplete data on usage of BBC ALBA so cost per user hour cannot be calculated.

Estimated income from each nation

These numbers are estimated as figures for each nation have been calculated by applying the proportion of licenced premises to the total number of licences in force. The exact number of licences in force varies on a daily basis. The number of licenced premises are different to the number of licences in force as, in some cases, a premise may need more than one licence. Figures exclude concessionary licences for those living in residential care.

	2021 £m	2020 £m
Estimated income		
UK	3,750	3,520
Scotland	309	294

The fee for a standard household TV licence is £157.50. The licence fee income received contributes towards programmes made across the whole of the UK and the world. These programmes are consumed in each nation in addition to the nation's local services outlined below.

Expenditure by service

Direct and indirect spend relating to programmes produced in the nation.

	2021 £m	2020 £m
Network content		
TV (inc. Sport and Children's)	42	71
Radio	3	3
Online	5	3
Total network spend	50	77
Local content		
TV – BBC One	28	35
TV – BBC ALBA	9	8
BBC Scotland	34	44
Radio Scotland	23	24
Radio nan Gàidheal	4	4
Online and Red Button	10	10
Total local spend	108	125
National Orchestra	5	5
Development	8	7
Distribution	37	37
Total	208	251

Local opt-out hours[^] (including repeats) on BBC One

	2021 Hours	2020 Hours
Drama, Comedy, Entertainment, Music and Arts	32	65
Daily, Weekly News and Current Affairs	408	367
Sport and Leisure	78	86
Education, Factual and Religion	97	86
Total	615	604

[^] Television content commissioned specifically for audiences in the nation.

Performance data packs

The BBC in Scotland *continued*

BBC Scotland

	2021 Hours	2020 Hours
Drama, Comedy, Entertainment, Music and Arts	481	496
Daily, Weekly News and Current Affairs	668	438
Sport and Leisure	226	180
Education, Factual and Religion	1,094	877
Total	2,469	1,991

BBC ALBA

	2021 Hours	2020 Hours
Drama, Comedy, Entertainment, Music and Arts	664	684
Daily, Weekly News and Current Affairs	194	211
Sport and Leisure	187	241
Education, Factual and Religion	998	901
Children's	556	558
Total	2,599	2,595

Radio Scotland

	2021 Hours	2020 Hours
News and Current Affairs	3,167	3,262
General	5,369	5,377
Total	8,536	8,639

Radio nan Gàidhael

	2021 Hours	2020 Hours
News and Current Affairs	609	664
General	4,329	4,263
Total	4,938	4,927








Headcount

Average headcount reflects those individuals employed to directly support the service produced in Scotland

	2021 Number	2020 Number
Average number of persons employed in the year	1,009	1,039

Average headcount of individuals based in Scotland across all services including support functions

	2021 Number	2020 Number
Average number of persons employed in the year	1,306	1,310

Scotland's performance by service – Television		Content (£m)	Reach (%)	Time spent watching a channel each week (hh:mm)
		We spent a total of £70 million on these services last year in Scotland	Scottish population who use the service each week	Length of time the average Scotland viewer spent each week with the channel
	BBC One is our flagship service and the UK's most popular television channel. It unites and inspires the nation with high-quality programmes across a range of genres which includes news and current affairs, drama, comedy, entertainment and factual.	£51m 2019/20: £75m	65% 2019/20: 67%	07:59 2019/20: 07:29
	BBC Two is a mixed-genre channel with programmes of depth and substance. It includes the greatest amount and range of knowledge-building programming on the BBC, complemented by distinctive comedy, drama and arts programming.	£13m 2019/20: £17m	44% 2019/20: 43%	03:08 2019/20: 03:01
	BBC Four aims to be British television's most intellectually and culturally enriching channel, offering an ambitious range of UK and international arts, music, culture and factual programmes.	£3m 2019/20: £4m	10% 2019/20: 10%	~01:44 2019/20: 01:54
	The CBBC channel offers a distinctive mixed schedule for 6-12 year olds, with mainly UK programmes served in a stimulating, creative and enjoyable environment.	£1m 2019/20: £6m	1% 2019/20: 2%	* 2019/20: *
	CBeebies provides a mix of high-quality, mostly UK-produced, programmes designed to encourage learning through play in a consistently safe environment for children under six.	£2m 2019/20: £4m	4% 2019/20: 5%	* 2019/20: ~04:32
Scotland's performance by service – News		Content (£m)	Reach (%)	Time spent watching a channel each week (hh:mm)
		We spent a total of £0 million on these services last year in Scotland	Scotland population who use the service each week	Length of time the average Scotland viewer spent each week with the service
	The BBC News Channel is a 24-hour impartial and independent news service offering breaking news, analysis and insight. It provides fast and comprehensive coverage of local, UK and international events as they unfold.	— 2019/20: —	12% 2019/20: 10%	03:44 2019/20: 03:26
	BBC Parliament is the UK's only channel dedicated to politics. It shows debates and committees from Westminster, Holyrood, Stormont, Cardiff Bay and Strasbourg as well as political programmes from across the UK.	— 2019/20: —	1% 2019/20: 1%	* 2019/20: *

Reach definition: 15+ minutes consecutive for all services and audiences in TV-owning households aged 4+.

Sources: BARB (28 days as viewed) (TV reach and time per viewer – all channels include their simulcast HD channel where applicable).












N.B. This BARB data measures TV set viewing only within 28 days of the linear broadcast, meaning that iPlayer viewing on other devices or pre-broadcast or post-28 days is not as yet included in any of the reach and time figures. iPlayer viewing is growing. BARB figures for 2019/20 are restated based on 'BARB 28 days as viewed' data.

Three-minute reach for BBC News Channel and BBC Parliament – in line with industry standards – would be 16% and 2% respectively (17% and 2% among 16+ population)

* Sample size for time per user too low to report.



~ Lower sample size may be responsible for greater variability in the data.

Performance data packs
The BBC in Scotland continued

Scotland's performance by service – Radio		Content (£m) We spent a total of £3 million on these services last year in Scotland	Reach (%) Scotland population who use the service each week	Time spent watching a channel each week (hh:mm) Length of time the average Scotland listener spent each week with the service
	BBC Radio 1 broadcasts a distinctive mix of new music and entertainment for 15-29 year olds as well as providing tailored news, documentaries and advice campaigns for young adults.	— 2019/20: —		Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.
	BBC 1Xtra plays the best in contemporary black music, with a strong emphasis on delivering high-quality live music and supporting new artists.	— 2019/20: —		
	BBC Radio 2 broadcasts a unique mix of music and speech programmes covering a diverse mix of live pop and rock, comedy, documentaries and religious output, as well as running social action campaigns to over 14 million listeners.	— 2019/20: —		
	BBC Radio 3 centres on classical music, around which it provides a broad spectrum of jazz, world music, arts programmes, religion and drama. There is a strong emphasis on musical performance across the UK.	£2m 2019/20: 2m		
	BBC Radio 4 is a mixed-speech radio station, offering in-depth news and current affairs and a wide range of other speech programmes including drama, readings, comedy, factual and magazine programmes.	£1m 2019/20: £1m		
	Originally launched in 2002 as BBC 7, the station was relaunched in April 2011 as BBC Radio 4 extra. The digital-only network is the principal outlet for the BBC's archive of speech entertainment, including comedy, drama and readings.	— 2019/20: —		
	BBC Radio 5 live broadcasts continuous news and live sports coverage, bringing major news stories and sports events to its listeners as they happen, and providing context through wide-ranging analysis and discussion.	— 2019/20: —		
	BBC Radio 5 live sports extra brings a greater choice of live action to sports fans by extending live coverage of various sporting events.	— 2019/20: —		
	BBC 6 Music is a digital radio station that entertains lovers of popular music with a service that celebrates the alternative spirit of popular music from the 60s to the present day, complemented by music news and documentaries.	— 2019/20: —		
	BBC Asian Network offers speech and music appealing to British Asians, with a focus on news and current affairs. It broadcasts mainly in English, but does offer some programmes in other languages.	— 2019/20: —		
Scotland's performance by service – Online		Content (£m) We spent a total of £15 million on these services last year in Scotland	Reach (%) Scotland population who use the service each week	
	BBC Online comprises the BBC's portfolio of online products on desktop, connected TV, mobile and tablet, including news, sport and weather; our children's services CBBC and CBeebies; and Knowledge and Learning - as well as IP-delivered TV and radio services, with both live and on-demand programmes available on BBC iPlayer.	£15m 2019/20: £13m	66% 2019/20: 58%	

Source: Ipsos MORI. BBC Online not including Red Button. Scotland adults 16+.

The BBC in Northern Ireland

Northern Ireland's performance by dedicated services		Content	Reach	Time spent listening to a service each week	Cost per user hour (p)
		We spent a total of £18 million on these services in 2019/20	% of population who use the service each week	Length of time the average listener spent each week with the service	How much it costs to deliver each service to individual users
	BBC Radio Ulster is a speech-led service, providing a mix of programmes that reflect news, events and community life in all its different aspects and diversity.	£18m 2019/20: £18m			Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.
	BBC Radio Foyle is a speech-led service for audiences in the north-west of Northern Ireland. It provides a mix of news and other programming which complements, and contributes to, BBC Radio Ulster's region-wide service.				

Estimated income from each nation

These numbers are estimated as figures for each nation have been calculated by applying the proportion of licenced premises to the total number of licences in force. The exact number of licences in force varies on a daily basis. The number of licenced premises are different to the number of licences in force as, in some cases, a premise may need more than one licence. Figures exclude concessionary licences for those living in residential care.

	2021 £m	2020 £m
Estimated income		
UK	3,750	3,520
Northern Ireland	99	93

The fee for a standard household TV licence is £157.50. The licence fee income received contributes towards programmes made across the whole of the UK and the world. These programmes are consumed in each nation in addition to the nation's local services outlined below.

Expenditure by service

Direct and indirect spend relating to programmes produced in the nation.

	2021 £m	2020 £m
Network content		
TV (inc. Sport and Children's)	18	29
Radio	2	2
Online	1	3
Total network spend	21	34
Local content		
TV – BBC One	21	29
TV – BBC Two	3	4
Radio Ulster/Foyle	18	18
Online and Red Button	8	8
Total local spend	50	59
Distribution	12	12
Total	83	105

Performance data packs

The BBC in Northern Ireland *continued*

Local opt-out hours[^] (including repeats) on BBC One and BBC Two

	2021 Hours	2020 Hours
Drama, Comedy, Entertainment, Music and Arts	39	44
Daily, Weekly News and Current Affairs	369	458
Sport and Leisure	84	74
Education, Factual and Religion	204	169
Total	696	745

[^] Television content commissioned specifically for audiences in the nation.

BBC Radio Foyle/Ulster

	2021 Hours	2020* Hours
News and Current Affairs	3,065	3,242
General	4,721	4,977
Total	7,786	8,219








* restated for consistency with the calculation methodology used for local opt-out hours.

Average headcount reflects those individuals employed to directly support the service produced in Northern Ireland

	2021 Number	2020 Number
Average number of persons employed in the year	628	643

Average headcount of individuals based in Northern Ireland across all services including support functions

	2021 Number	2020 Number
Average number of persons employed in the year	665	680

Northern Ireland's performance by service – Television		Content (£m) We spent a total of £42m on these services last year	Reach (%) Northern Ireland population who use the service each week	Time spent watching a channel each week (hh:mm) Length of time the average Northern Ireland viewer spent each week with the channel
	BBC One is our flagship service and the UK's most popular television channel. It unites and inspires the nation with high-quality programmes across a range of genres which includes news and current affairs, drama, comedy, entertainment and factual.	£33m 2019/20: £48m	65% 2019/20: 66%	07:18 2019/20: 06:13
	BBC Two is a mixed-genre channel with programmes of depth and substance. It includes the greatest amount and range of knowledge-building programming on the BBC, complemented by distinctive comedy, drama and arts programming.	£7m 2019/20: £8m	39% 2019/20: 39%	02:44 2019/20: 02:37
	BBC Four aims to be British television's most intellectually and culturally enriching channel, offering an ambitious range of UK and international arts, music, culture and factual programmes.	£1m 2019/20: £3m	11% 2019/20: 11%	~01:39 2019/20: ~01:44
	The CBBC channel offers a distinctive mixed schedule for 6-12 year olds, with mainly UK programmes served in a stimulating, creative and enjoyable environment.	£1m 2019/20: £3m	2% 2019/20: 4%	* 2019/20: *
	CBeebies provides a mix of high-quality, mostly UK-produced, programmes designed to encourage learning through play in a consistently safe environment for children under six.	— 2019/20: —	6% 2019/20: 7%	* 2019/20: ~04:05
Northern Ireland's performance by service – News		Content (£m) We spent a total of £0 million on these services in Northern Ireland	Reach (%) Northern Ireland population who use the service each week	Time spent watching a channel each week (hh:mm) Length of time the average Northern Ireland viewer spent each week with the channel
	The BBC News Channel is a 24-hour impartial and independent news service offering breaking news, analysis and insight. It provides fast and comprehensive coverage of local, UK and international events as they unfold.	— 2019/20: —	8% 2019/20: 7%	~02:17 2019/20: ~02:46
	BBC Parliament is the UK's only channel dedicated to politics. It shows debates and committees from Westminster, Holyrood, Stormont, Cardiff Bay and Strasbourg as well as political programmes from across the UK.	— 2019/20: —	1% 2019/20: 1%	* 2019/20: *

Reach definition: 15+ minutes consecutive for all services and audiences in TV-owning households aged 4+.

Sources: BARB (28 days as viewed) (TV reach and time per viewer – all channels include their simulcast HD channel where applicable).

N.B. This BARB data measures TV set viewing only within 28 days of the linear broadcast, meaning that iPlayer viewing on other devices or pre-broadcast or post-28 days is not as yet included in any of the reach and time figures. iPlayer viewing is growing. BARB figures for 2019/20 are restated based on 'BARB 28 days as viewed' data.

Three-minute reach for BBC News Channel and BBC Parliament – in line with industry standards – would be 13% and 2% respectively (14% and 2% amongst 16+ population).

* Sample size for time per user too low to report.

~ Lower sample size may be responsible for greater variability in the data.


Performance data packs

The BBC in Northern Ireland *continued*

Northern Ireland's performance by service – Radio		Content (£m)	Reach (%)	Time spent listening to a service each week (hh:mm)
		We spent a total of £2 million on these services last year in Northern Ireland	Northern Ireland population who use the service each week	Length of time the average Northern Ireland listener spent each week with the service
	BBC Radio 1 broadcasts a distinctive mix of new music and entertainment for 15-29 year olds as well as providing tailored news, documentaries and advice campaigns for young adults.	— 2019/20: —	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.	
	BBC 1Xtra plays the best in contemporary black music, with a strong emphasis on delivering high-quality live music and supporting new artists.	— 2019/20: —		
	BBC Radio 2 broadcasts a unique mix of music and speech programmes covering a diverse mix of live pop and rock, comedy, documentaries and religious output, as well as running social action campaigns to over 14 million listeners.	— 2019/20: —		
	BBC Radio 3 centres on classical music, around which it provides a broad spectrum of jazz, world music, arts programmes, religion and drama. There is a strong emphasis on musical performance across the UK.	£1m 2019/20: £1m		
	BBC Radio 4 is a mixed-speech radio station, offering in-depth news and current affairs and a wide range of other speech programmes including drama, readings, comedy, factual and magazine programmes.	£1m 2019/20: £1m		
	Originally launched in 2002 as BBC 7, the station was relaunched in April 2011 as BBC Radio 4 extra. The digital-only network is the principal outlet for the BBC's archive of speech entertainment, including comedy, drama and readings.	— 2019/20: —		
	BBC Radio 5 live broadcasts continuous news and live sports coverage, bringing major news stories and sports events to its listeners as they happen, and providing context through wide-ranging analysis and discussion.	— 2019/20: —		
	BBC Radio 5 live sports extra brings a greater choice of live action to sports fans by extending live coverage of various sporting events.	— 2019/20: —		
	BBC 6 Music is a digital radio station that entertains lovers of popular music with a service that celebrates the alternative spirit of popular music from the 60s to the present day, complemented by music news and documentaries.	— 2019/20: —		
	BBC Asian Network offers speech and music appealing to British Asians, with a focus on news and current affairs. It broadcasts mainly in English, but does offer some programmes in other languages.	— 2019/20: —		
Northern Ireland's performance by service – Online		Content (£m)	Reach (%)	
		We spent a total of £9 million on these services last year in Northern Ireland	Northern Ireland population who use the service each week	
	BBC Online comprises the BBC's portfolio of online products on desktop, connected TV, mobile and tablet, including news, sport and weather; our children's services CBBC and CBeebies; and Knowledge and Learning – as well as IP-delivered TV and radio services, with both live and on-demand programmes available on BBC iPlayer.	£9m 2019/20: £11m	56% 2019/20: 45%	

Source: Ipsos MORI. BBC Online not including Red Button. Northern Ireland adults 16+.

The BBC in England

England's performance by dedicated services	Content We spent a total of £124 million on these services in 2020/21	Reach % of population who use the service each week	Time spent listening to a service each week Length of time the average listener spent each week with the service	Cost per user hour (p) How much it costs to deliver each service to individual users
	BBC Local Radio is a primarily speech-based service of news, information and debate, with a strong emphasis on interactivity.	£124m 2019/20: £127m	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.	

Estimated income from each nation

These numbers are estimated as figures for each nation have been calculated by applying the proportion of licenced premises to the total number of licences in force. The exact number of licences in force varies on a daily basis. The number of licenced premises are different to the number of licences in force as, in some cases, a premise may need more than one licence. Figures exclude concessionary licences for those living in residential care.

	2021 £m	2020 £m
Estimated income		
UK	3,750	3,520
England	3,142	2,946

The fee for a standard household TV licence is £157.50. The licence fee income received contributes towards programmes made across the whole of the UK and the world. These programmes are consumed in each nation in addition to the nation's local services outlined below.

Expenditure by service

Direct and indirect spend relating to programmes produced in the nation.

	2021 £m	2020 £m
Network content		
TV (inc. Sport and Children's)	1,003	1,124
Radio	265	280
Online	173	177
Total network spend	1,441	1,581
Local content		
TV – BBC One	90	101
English Regions	124	127
Online and Red Button	17	17
Total local spend	231	245
National Orchestra	13	19
Development	52	62
Distribution	120	121
Total	1,857	2,028

Performance data packs
The BBC in England *continued*

Local opt-out hours[^] (including repeats) on BBC One

	2021 Hours	2020 Hours
Daily, Weekly News and Current Affairs	3,605	4,154
Sport and Leisure	11	23
Education, Factual and Religion	20	38
Total	3,636	4,215

[^] Television content commissioned specifically for audiences in the nation.

BBC English Regions








	2021 Hours	2020 Hours
General	234,720	243,570
Total	234,720	243,570

Average headcount reflects those individuals employed to directly support the service produced in England

	2021 Number	2020 Number
Average number of persons employed in the year	2,550	2,694

Average headcount of individuals based in England across all services including support functions

	2021 Number	2020 Number
Average number of persons employed in the year	13,938	14,436

England's performance by service – Television		Content (£m)	Reach (%)	Time spent watching a channel each week (hh:mm)
		We spent a total of £1,039 million on these services last year in England	England population who use the service each week	Length of time the average England viewer spent each week with the channel
	BBC One is our flagship service and the UK's most popular television channel. It unites and inspires the nation with high-quality programmes across a range of genres which includes news and current affairs, drama, comedy, entertainment and factual.	£733m 2019/20: £792m	63% 2019/20: 64%	07:38 2019/20: 07:02
	BBC Two is a mixed-genre channel with programmes of depth and substance. It includes the greatest amount and range of knowledge-building programming on the BBC, complemented by distinctive comedy, drama and arts programming.	£216m 2019/20: £288m	42% 2019/20: 41%	03:10 2019/20: 03:03
	BBC Four aims to be British television's most intellectually and culturally enriching channel, offering an ambitious range of UK and international arts, music, culture and factual programmes.	£22m 2019/20: £28m	13% 2019/20: 13%	01:50 2019/20: 01:54
	The CBBC channel offers a distinctive mixed schedule for 6-12 year olds, with mainly UK programmes served in a stimulating, creative and enjoyable environment.	£45m 2019/20: £43m	3% 2019/20: 4%	02:15 2019/20: 02:31
	CBeebies provides a mix of high-quality, mostly UK-produced, programmes designed to encourage learning through play in a consistently safe environment for children under six.	£23m 2019/20: £23m	6% 2019/20: 7%	04:10 2019/20: 04:14
England's performance by service – News		Content (£m)	Reach (%)	Time spent watching a channel each week (hh:mm)
		We spent a total of £54 million on these services last year in England	England population who use the service each week	Length of time the average England viewer spent each week with the service
	The BBC News Channel is a 24-hour impartial and independent news service offering breaking news, analysis and insight. It provides fast and comprehensive coverage of local, UK and international events as they unfold.	£52m 2019/20: £49m	12% 2019/20: 9%	03:25 2019/20: 03:08
	BBC Parliament is the UK's only channel dedicated to politics. It shows debates and committees from Westminster, Holyrood, Stormont, Cardiff Bay and Strasbourg as well as political programmes from across the UK.	£2m 2019/20: £2m	1% 2019/20: 1%	* 2019/20: ~02:06

Reach definition: 15+ minutes consecutive for all services and audiences in TV-owning households aged 4+.

Sources: BARB (TV reach and time per viewer – all channels include their simulcast HD channel where applicable).












N.B. This BARB data measures TV set viewing only within 28 days of the linear broadcast, meaning that iPlayer viewing on other devices or pre-broadcast or post-28 days is not as yet included in any of the reach and time figures. iPlayer viewing is growing. BARB figures for 2019/20 are restated based on 'BARB 28 days as viewed' data.

Three-minute reach for BBC News Channel and BBC Parliament – in line with industry standards – would be 16% and 1% respectively (18% and 2% amongst 16+ population).

* Sample size for time per user too low to report.

~ Lower sample size may be responsible for greater variability in the data.

Performance data packs
The BBC in England continued

England's performance by service – Radio		Content (£m)	Reach (%)	Time spent listening to a service each week (hh:mm)
		We spent a total of £265 million on these services last year in England	England population who use the service each week	Length of time the average England listener spent each week with the service
	BBC Radio 1 broadcasts a distinctive mix of new music and entertainment for 15-29 year olds as well as providing tailored news, documentaries and advice campaigns for young adults.	£36m 2019/20: £38m	Industry radio audience data is not available for 2020/21 owing to the suspension of RAJAR face-to-face fieldwork during 2020/21 because of Covid-19 restrictions.	
	BBC 1Xtra plays the best in contemporary black music, with a strong emphasis on delivering high-quality live music and supporting new artists.	£8m 2019/20: £8m		
	BBC Radio 2 broadcasts a unique mix of music and speech programmes covering a diverse mix of live pop and rock, comedy, documentaries and religious output, as well as running social action campaigns to over 14 million listeners.	£47m 2019/20: £49m		
	BBC Radio 3 centres on classical music, around which it provides a broad spectrum of jazz, world music, arts programmes, religion and drama. There is a strong emphasis on musical performance across the UK.	£29m 2019/20: £31m		
	BBC Radio 4 is a mixed-speech radio station, offering in-depth news and current affairs and a wide range of other speech programmes including drama, readings, comedy, factual and magazine programmes.	£77m 2019/20: £81m		
	Originally launched in 2002 as BBC 7, the station was relaunched in April 2011 as BBC Radio 4 extra. The digital-only network is the principal outlet for the BBC's archive of speech entertainment, including comedy, drama and readings.	£3m 2019/20: £3m		
	BBC Radio 5 live broadcasts continuous news and live sports coverage, bringing major news stories and sports events to its listeners as they happen, and providing context through wide-ranging analysis and discussion.	£43m 2019/20: £47m		
	BBC Radio 5 live sports extra brings a greater choice of live action to sports fans by extending live coverage of various sporting events.	£3m 2019/20: £3m		
	BBC 6 Music is a digital radio station that entertains lovers of popular music with a service that celebrates the alternative spirit of popular music from the 60s to the present day, complemented by music news and documentaries.	£12m 2019/20: £12m		
	BBC Asian Network offers speech and music appealing to British Asians, with a focus on news and current affairs. It broadcasts mainly in English, but does offer some programmes in other languages.	£7m 2019/20: £8m		
England's performance by service – Online		Content (£m)		
		We spent a total of £190 million on these services last year in England	England population who use the service each week	
	BBC Online comprises the BBC's portfolio of online products on desktop, connected TV, mobile and tablet, including news, sport and weather; our children's services CBBC and CBeebies; and Knowledge and Learning – as well as IP delivered TV and radio services, with both live and on-demand programmes available on BBC iPlayer.	£190m 2019/20: £194m	62% 2019/20: 53%	

Source: Ipsos MORI. BBC Online not including Red Button. England adults 16+

Independent Assurance Report to the Board of the British Broadcasting Corporation, acknowledging that Parliament also places reliance on the Group Accounts and Report

I have conducted independent assurance procedures on the disclosures included in the British Broadcasting Corporation (BBC) Annual Report arising from the requirement under the Royal Charter for the continuance of the BBC (the Royal Charter) to publish the provision for the United Kingdom's nations and regions, including how the BBC delivered the creative remit in the nations and regions. These disclosures comprise performance against the BBC's public purpose to *reflect, represent and serve the diverse communities of the United Kingdom's nations and regions and support the creative economy*, as set out on pages 167 to 186 of the BBC's Annual Report.

My work is conducted in accordance with International Standards on Assurance Engagements (ISAE) 3000 *Assurance Engagements Other Than Audits or Reviews of Historic Financial Information*.

Respective responsibilities of the BBC Board and the Comptroller and Auditor General

For the reporting year covered by this report, the BBC Board was responsible for publishing information required by the Royal Charter as follows: the provision for the United Kingdom's nations and regions, including how the BBC delivered the creative remit in the nations and regions for the year ended 31 March 2021 (the subject matter) ("Nations Report").

I am responsible for providing an opinion on whether, in all material respects, the subject matter is complete and accurate and has been properly prepared in accordance with the basis set out therein.

In conducting this work, my staff and I have complied with the Financial Reporting Council's Revised Ethical Standard 2019. I am independent of the BBC in accordance with the ethical requirements that are relevant to my assurance engagement. My staff and I have fulfilled our other ethical responsibilities in accordance with these requirements.

My staff and I have applied International Standard on Quality Control 1 and accordingly maintain a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

My approach

I have performed a reasonable assurance engagement as defined in ISAE 3000. A reasonable assurance engagement is to perform such procedures as to obtain information and explanations which I consider necessary to express an opinion on whether, in all material respects, the Nations Report (the subject matter) is complete and accurate and has been properly prepared in accordance with the basis set out therein.

My work consisted of understanding the process adopted by the BBC to derive the disclosures, in particular the completeness and accuracy of information used. This enabled me to design procedures in response to risks identified. I performed procedures in relation to the figures disclosed which included: agreement to third party evidence such as data issued by the Broadcasters Audience Research Board (BARB); agreement to scheduling reports; cross-reference to disclosures made in the BBC Group financial statements; recalculation and confirmation of mathematical accuracy; recalculation of restated prior year figures; and agreement of headcount data to payroll reports.

Inherent limitations

My assurance procedures have been designed to provide reasonable assurance. The objective of a reasonable assurance engagement is to reduce engagement risk to an acceptably low level in the circumstances of the engagement as the basis for a positive form of expression of my conclusion. It does not, however, eliminate this risk entirely. In particular, in preparing the disclosures, the BBC Board is required to make a number of judgements which inherently introduces an element of risk.

My work has been undertaken so that I might state to the BBC Board and Parliament those matters I am required to in this report and for no other purpose.

Opinion

Based on the results of my procedures, in my opinion, in all material respects the Nations Report set out on pages 170 to 186 is complete and accurate and has been properly prepared in accordance with the basis set out therein. This opinion has been formed on the basis of the matters outlined elsewhere in this independent assurance report.

Gareth Davies

Comptroller & Auditor General

National Audit Office
157-197 Buckingham Palace Road
London
SW1W 9SP

21 June 2021



Financial statements

*BBC One's BAFTA award-winning
Sitting in Limbo*



*Sir David Attenborough in
BBC One's A Perfect Planet*

The Certificate and Report of the Comptroller and Auditor General to the Board of the British Broadcasting Corporation, acknowledging that Parliament also places reliance on the Group Accounts and Report

Opinion on financial statements

I certify I have audited the financial statements of the British Broadcasting Corporation (BBC) for the year ended 31 March 2021, which comprise:

- the consolidated income statement;
- the consolidated statement of comprehensive income/loss;
- the consolidated balance sheet;
- the consolidated statement of changes in equity;
- the consolidated cash flow statement; and
- the related notes, including the significant accounting policies.

The financial reporting framework that has been applied in their preparation is the Royal Charter for the continuance of the British Broadcasting Corporation and International Accounting Standards in conformity with the requirements of the Royal Charter for the continuance of the British Broadcasting Corporation. I have also audited the information in the Remuneration Report that is described as having been audited.

In my opinion the consolidated financial statements:

- give a true and fair view of the state of the group's affairs as at 31 March 2021 and of its surplus for the year then ended;
- have been properly prepared in accordance with International Accounting Standards in conformity with the requirements of the Royal Charter for the continuance of the British Broadcasting Corporation; and
- have been prepared in accordance with the Royal Charter for the continuance of the British Broadcasting Corporation and any directions given by the Secretary of State for Digital, Culture, Media and Sport or the Foreign Secretary thereunder.

Opinion on regularity

In my opinion, in all material respects, the expenditure and income recorded in the financial statements have been applied to the purposes intended by Parliament and the financial transactions recorded in the financial statements conform to the authorities which govern them.

Basis for opinions

I conducted my audit in accordance with International Standards on Auditing (ISAs) (UK) and applicable law and Practice Note 10 'Audit of Financial Statements of Public Sector Entities in the United Kingdom'. My responsibilities under those standards are further described in the Auditor's Responsibilities section of my certificate. Those standards require me and my staff to comply with the Financial Reporting Council's Revised Ethical Standard 2019. I have also elected to apply the ethical standards relevant to listed entities. I am independent of the BBC in accordance with the ethical requirements that are relevant to my audit of the financial statements in the UK. My staff and I have fulfilled our other ethical responsibilities in accordance with these requirements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

The regularity framework that has been applied comprises:

- the Royal Charter for the continuance of the British Broadcasting Corporation;
- the Agreement between Her Majesty's Secretary of State for Digital, Culture, Media and Sport and the British Broadcasting Corporation; and
- other agreements the BBC has entered into with Government Ministers.

Conclusions relating to going concern

In auditing the financial statements, I have concluded that the BBC's use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

My evaluation of the BBC Board's assessment of the BBC's ability to continue to adopt the going concern basis of accounting included understanding and assessing risks to future revenue streams and the BBC's ability to access borrowings and take other mitigating actions to manage cash flows. I also considered my wider understanding of the environment in which the BBC operates which may have implications for the ability to adopt the going concern basis of accounting.

Based on the work I have performed, I have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the BBC's ability to continue as a going concern for a period of at least 12 months from when the financial statements are authorised for issue.

In relation to the BBC Board's reporting on how they have applied the UK Corporate Governance Code, I have nothing material to add or draw attention to in relation to the BBC Boards' statement in the financial statements about whether the Board considered it appropriate to adopt the going concern basis of accounting.

My responsibilities and the responsibilities of the BBC Board with respect to going concern are described in the relevant sections of this report.

Overview of my audit approach

Key audit matters

Key audit matters are those matters that, in my professional judgment, were of most significance in my audit of the financial statements of the current period and include the most significant assessed risks of material misstatement (whether or not due to fraud) that I identified.

These matters were addressed in the context of the audit of the financial statements as a whole, and in forming my opinion thereon. I do not provide a separate opinion on these matters.

I consider the following areas of particular audit focus to be those areas that had the greatest effect on my overall audit strategy, the allocation of resources in my audit and directing the efforts of the audit team in the current year.

This is not a complete list of all risks identified by my audit but only those areas that had the greatest effect on my overall audit strategy, allocation of resources and direction of effort. I have not, for example, included detailed information relating to the general work I have performed around the presumed risk of management override of controls, which are areas where my work has not identified any matters to report. I identified an area of significant risk of material misstatement relating to accounting for joint ventures and associates. I have not reported this as a separate key audit matter and have incorporated into my description of key audit matters below.

The areas of focus were discussed with the Audit and Risk Committee; their report on matters that they considered to be significant to the financial statements is set out on pages 95 to 99. The description of the risks below should be read in conjunction with the Audit and Risk Committee's report.

Financial statements

I identified three key audit matters in 2019/20 which were all concluded in the prior year and therefore have not materialised as an audit risk in 2020/21. These were:

- the implementation of IFRS 16, although the ongoing application of IFRS 16 has been identified as a key audit matter;
- accounting for the acquisition of UKTV; and
- implementing an IT systems upgrade.

Covid-19

The impact of the Covid pandemic during the financial year has had a pervasive effect on the key audit matters I have identified. When describing key audit matters, I have outlined the impact that the Covid pandemic has had on my overall audit strategy, allocation of resources and direction of my audit.

Key audit matter description

Complex property transactions (including property-related investments in associates and joint ventures)

Total net book value of property, plant and equipment – £2,054 million (2019/20: £2,152 million). Refer to Notes D1 and D2 (financial disclosures) and Note H (accounting policies) and the risks set out in the Audit and Risk Committee Report on page 95.

The BBC has a large and diverse portfolio of properties which includes owned assets, and assets held under leasing arrangements.

In managing its property portfolio and related financing arrangements, certain past transactions have given rise to accounting treatments which are not straightforward and require the application of judgement. This includes sale and leaseback arrangements where the borrowing limit set by the Secretary of State for Digital, Culture, Media and Sport has affected the way in which the BBC can finance major projects.

The following complex property transactions represent a significant risk for my audit and have been key areas of focus for my work:

A: Accounting for properties under IFRS 16 Leases

- In 2019/20, the BBC implemented IFRS 16 *Leases*. In 2020/21, I consider there to be a significant risk relating to the ongoing application of IFRS 16 as the BBC has applied judgement in determining the appropriate accounting treatment for leased properties. This includes the valuation of right-of-use assets and associated liabilities; accounting for repurchase options at the end of the lease term; and the treatment of contingent rent arrangements.
- The valuation of the BBC's major finance lease assets and liabilities involves the use of complex models to calculate the valuations, and judgement over the appropriate inputs into the valuations.

B: New Broadcasting House refinancing and the treatment of Daunus Ltd

- The valuation of the series of significant derivative cash flow swaps which form the basis of the 2016-17 refinancing of the New Broadcasting House sale and lease back arrangement. The valuation of these swaps involves judgement and is highly sensitive to the assumptions made.
- The BBC holds an investment in Daunus Ltd, which was established to facilitate the redevelopment and refinancing of New Broadcasting House. The BBC considers that it shares joint control of Daunus Ltd with other investors and accordingly recognises as a joint venture. This is a significant judgement.

C: Other property transactions

- The classification, completeness and valuation of property available-for-sale which could have a material impact on the financial statements.
- The valuation of new properties in the course of construction.

Key audit matter description

Complex property transactions (including property-related investments in associates and joint ventures)

The scope of my audit work in response

I have carried out work to understand the BBC's overall property strategy and any changes that could have a consequent financial statement impact.

My procedures included making enquiries of management; review of Board minutes and business plans. Where I could not physically visit properties due to Covid-19 restrictions I undertook alternative audit procedures to verify the existence of assets.

A: Accounting for properties under IFRS 16 Leases

My procedures included:

- Testing the calculation of right-of-use assets and associated liabilities, including those entered into in prior periods to confirm that the ongoing accounting treatment remained appropriate.
- Considering the reasonableness of inputs into management's lease calculations and management's key assumptions and judgements, checking these for consistency with the underlying contractual documentation and industry practice.
- Reviewing the BBC's processes and controls to identify leases and test for completeness, particularly focusing on where the BBC has decided contracts do not meet the definition of a lease.
- Assessing whether disclosures relating to the accounting policies adopted by management in relation to leases, are sufficient.

B: New Broadcasting House financing and the treatment of Daunus Ltd

I have assessed the reasonableness of the accounting treatment in relation to the classification and valuation of the cash flow swaps used in the past refinancing of the New Broadcasting House sale and leaseback. My audit procedures included assessing the reasonableness of management's key valuation assumptions and judgements. Using corporate finance specialists, I checked management's key assumptions and judgements for consistency with underlying contracts, published rates and market practice; and I assessed the sensitivity of management's valuations to changes in key assumptions. This has included consideration of the impact that the pandemic has had on market inputs.

I have reviewed evidence supporting management's judgement to recognise Daunus Ltd as a joint venture, including substantiating and assessing the rights of the other shareholders based on the contractual documentation. I obtained evidence that control over Daunus Ltd operates jointly in practice.

C: Other property transactions

I have considered management's key judgements in relation to the accounting treatments adopted for certain planned disposals of property. My audit procedures included reviewing Board minutes and business plans to confirm the completeness of property disclosed as held for sale.

I have reviewed the accounting treatment in relation to new properties in the course of construction or brought into use during the year to consider whether costs have been appropriately and completely capitalised and whether any impairment is necessary.

Key observations and the findings I communicated to the Audit and Risk Committee

On the basis of the procedures performed, I consider that the accounting treatment adopted for these complex property transactions is appropriate, including property-related investments in associates and joint ventures.

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Key audit matter description

Risk of fraud in revenue recognition

Total revenue recognised – £5,064 million (2019/20: £4,943 million). Refer to Note A1 (financial disclosures) and Note H (accounting policies) and the risks set out in the Audit and Risk Committee Report on page 95.

International Standards on Auditing (UK) require me to consider whether or not there is a risk of fraud in respect of revenue recognition. Given the scale and nature of the BBC’s income streams, I have not rebutted this risk. My scoping work has identified the following transactions streams as areas of specific focus for my audit:

Licence fee revenue (£3,750 million (2019/20: £3,520 million)).

The BBC’s primary source of funding is derived from the Television Licence Fee (the ‘licence fee’). The Telecommunications Act 2003 requires that licence fees must be paid to the BBC which, in turn, must remit the amounts collected to the Consolidated Fund. The BBC Licence Fee Unit uses an outsourced service provider, Capita, to collect licence fees on its behalf.

Licence fees collected are brought to account within the BBC Television Licence Fee Trust Statement (‘the Trust Statement’). This is a separate account, which I also audit. The licence fee revenue recorded in the BBC’s consolidated financial statements is a grant-in-aid funding settlement, paid directly to the BBC from the Secretary of State for Digital, Culture, Media and Sport from sums drawn down for the Consolidated Fund in respect of licence fees issued in the year. The funding arrangements are agreed for the duration of the licence fee settlement between the BBC and the Secretary of State. The current licence fee settlement ends in 2022.

Licence fee revenue is an area of Parliamentary and public interest and the ongoing viability of the BBC is dependent upon the collection of licence fee revenue.

There are two key considerations arising from my audit work:

- I consider that there may be an incentive to manage and report licence fee revenue in ways that meet management’s or licence fee payers’ expectations. This might involve the BBC or other parties involved in the licence fee revenue collection and reporting process. I consider that there is a heightened risk around the year end of revenue recognition being managed to achieve particular results and this has been a key focus of my testing in this area. I consider this risk to be heightened in 2020/21 given greater challenges over collecting licence fee revenue as a result of the Covid-19 outbreak.
- In 2020/21, the BBC implemented a new scheme for the collection of licence fee revenue from over-75s. The BBC has introduced new systems and processes to collect revenue and issue television licences to over-75s.

The scope of my audit work in response

In relation to the licence fee revenue grant recognised in the BBC’s consolidated financial statements, I have assessed the reasonableness of the BBC’s licence fee revenue recognition policy. I have substantively tested the amounts and the timing of licence fee revenue funding paid to the BBC by the Secretary of State for Digital, Culture, Media and Sport.

Given that the licence fee revenue and balances recorded in the Trust Statement provide an authoritative expectation as to the related licence fee grant funding and balances recorded in the consolidated financial statements, I have carried out audit procedures on the BBC Licence Fee Unit collection systems and processes and on related transactions and balances reported in the Trust Statement. These included obtaining assurance on the completeness and occurrence of licence fee income recorded in the Trust Statement by using IT audit procedures on key licence fee collection systems and testing a sample of in-year transactions and year-end balances. This includes new systems and processes introduced during the year to facilitate the issuance of television licences to over-75s.

I have also obtained assurance over the proper operation of cut-off by examining evidence showing cash receipts and licences issued around the year end.

Key observations and the findings I communicated to the Audit and Risk Committee

On the basis of the procedures I have performed I consider licence fee revenue funding and related balances to be appropriately recognised and reported.

Key audit matter description

Risk of fraud in revenue recognition

Commercial revenue and profit recognition (£1,314 million (2019/20: £1,423 million)) (including commercial investments in associates and joint ventures).

There are a number of revenue streams from different sources within the BBC's commercial subsidiaries, including production sales, subscriber revenues, distribution, and sale of BBC branded products. Audit risk arises from the level of judgement in respect of the completeness and cut-off of revenue. This risk is particularly relevant within BBC Studios as the largest commercial subsidiary and where most revenue is earned from outside of the BBC Group.

Commercial revenue generation during the year has been impacted by lockdown arrangements, a hiatus in production activities and macro-economic factors. This provides a heightened risk around management's incentives to make certain judgements to manage revenue recognition, meaning that historic assumptions applied to amortisation profiles for distribution rights are no longer appropriate, or result in an increased risk over the recoverability of receivables.

One of the largest revenue streams within BBC Studios relates to the distribution of content. Commercial distribution rights acquired by the BBC relating to this content are treated as intangible assets within BBC Studios' financial statements. When content is distributed, revenue is recognised and, in a number of cases, the contracts underpinning distribution sales can cover a number of financial years. BBC Studios' revenue is affected by judgements in relation to the point at which revenue relating to the distribution of content arises and the timing and nature of the agreements with third parties represent risks around cut-off and completeness of revenue.

In addition, management must exercise judgement in the following areas which could have a material impact on profit:

- the amortisation and impairment of commercial distribution rights. Amortisation is based on the expected revenue profile of the programme portfolio. As a key area of judgement, risks arise as changes in assumptions could have a material impact on profit;
- revenue associated with productions. Although most production revenue is generated from within the BBC Group, a material amount is derived from outside the group. There are risks around completeness, cut-off and recoverability of this revenue; and
- impairment of investments.

The scope of my audit work in response

I have carried out work to understand the nature of the BBC's commercial profits including reviewing contractual documentation and management reporting, making enquiries of management responsible for BBC commercial activities (both within the UK and at significant territories overseas, both by value and by risk). I have also researched wider market practice in relation to revenue recognition in the media sector. I used this understanding to assess the reasonableness of revenue recognition policies adopted by the BBC's commercial subsidiaries, focusing my attention on the highest risk and most significant revenue streams: channels, distribution, and format sales.

My testing included: undertaking detailed analysis of key revenue streams and identifying transactions with the greatest risk for further analysis; reviewing significant revenue contracts to understand the key features and confirming that they have been treated appropriately in the financial statements (with particular focus on the requirements of IFRS 15 *Revenue from Contracts with Customers*); and, considering transactions arising around the year end, for evidence of delivery and licence period start dates. I have particularly focused on the year end, as the timing of BBC Studios' revenue is skewed towards March which coincides with the BBC Showcase event.

I reviewed recoverability by assessing the nature of contractual arrangements, confirming amounts received after the reporting date, and reviewing management's assessment of the need to provide for non-recovery.

I have also assessed the judgements made in respect of amortisation and impairment of commercial distribution rights. I reviewed the basis on which the amortisation principles were determined, comparing these to the known and forecast timing of the realisation of the value of these rights. I considered whether any amendments were required to the policy in light of developments in BBC Studios' business, and wider market practice, during the reporting period.

I have reviewed judgements made in respect of the impairment of investments and the basis on which any impairment was calculated, including assessment of the completeness of management's assessment.

Key observations and the findings I communicated to the Audit and Risk Committee

I have concluded that commercial revenue and profit is appropriately recognised and reported. In respect of commercial investments in associates and joint ventures, I have gained appropriate assurances over the completeness of impairments and the basis of calculation.

Financial statements

Key audit matter description

Valuation of the pension scheme asset

Total value of pension scheme asset – £190 million (2019/20: £247 million). Refer to Note C6 (financial disclosures) and Note H (accounting policies) and the risks set out in the Audit and Risk Committee Report on page 95.

The valuation of the defined benefit pension scheme assets and liabilities reported in the accounts is highly judgemental, and changes to assumptions can result in material changes to the valuation. Given this, I have assessed the valuation of the net pension asset as a significant risk to my audit.

The scope of my audit work in response

I have understood the BBC’s pension scheme arrangements and assessed the processes and controls used by management to account for them.

Using actuarial experts, I have assessed the reasonableness of key assumptions used in determining the scheme liabilities, benchmarking them against other schemes; and I have assessed the nature and appropriateness of BBC context-specific assumptions. This includes the impact of the pandemic on macro-economic conditions underpinning assumptions used by the BBC’s actuaries. I have also assessed the expertise and independence of the BBC’s actuaries.

I have taken assurance from the work of the BBC Pension Scheme auditors in relation to the valuation of scheme assets.

I have tested data inputs used in determining the valuation, including employer contributions and scheme membership data.

I have tested the accounting entries recognised to the underlying work performed by the BBC’s actuaries and reviewed disclosures made to confirm these are in accordance with accounting standards.

Key observations and the findings I communicated to the Audit and Risk Committee

I consider the defined benefit pension scheme to be appropriately accounted for in the BBC’s consolidated financial statements.

Key audit matter description

Accounting for programme assets

Total value of programme assets – £980 million (2019-20: £837 million). Refer to Note B3 (financial disclosures) and Note H (accounting policies) and the risks set out in the Audit and Risk Committee Report on page 95.

The BBC capitalises the costs associated with making a programme as work-in-progress during the course of a production, and releases these assets from the statement of financial position at the point a programme is delivered (in the case of BBC Studios) or transmitted (in the case of the Public Service Broadcaster). Where the rights to broadcast content are acquired, assets and liabilities relating to acquired content are recognised at the point of payment or commencement of the licence period, whichever is earlier. The cost of acquired content is expensed on first transmission except to the extent that the number of further showings is contractually agreed, when they are expensed according to the expected transmission profile.

At the point these programme assets are released, revenue and costs are recognised in the consolidated income statement as appropriate. Where costs have been capitalised and remain as programme assets at the year end, management must consider whether there are any indicators of impairment; for example, where a programme may no longer be broadcast. The Covid pandemic has resulted in:

- A number of productions being paused or sporting and live events being postponed or cancelled.
- Additional costs to ensure productions can comply with social-distancing requirements.

These factors could indicate impairment is necessary.

The valuation of programme assets is a highly material estimate in the accounts, and there is a significant amount of judgement over both the initial value and the impairment of these assets.

There is a risk that the approach to valuation will result in material misstatement of the balance sheet, or that the processes to identify impairment of programme assets are not sufficient to identify material overstatement of the balance sheet.

Key audit matter description

Accounting for programme assets

The scope of my audit work in response

I have assessed the policy adopted by management in respect of programme assets as a key accounting judgement, including an assessment against IFRS and the wider practice within the media industry. This included undertaking walkthroughs of the process for valuing programme assets and the end-to-end process following a programme lifecycle through the various BBC entities, to ensure a consistent approach to the recognition of costs and revenue and that this is appropriately addressed on consolidation.

I substantively tested a sample of programme assets to confirm that these had been accounted for in accordance with the policy adopted by management.

I understood and evaluated the approach to managing production costs and identifying indicators of impairment and considered potential indicators of impairment of programme assets through my wider understanding of the business. This included a review of Board minutes, considering wider information, and holding discussions with the programme and production accounting teams to assess the controls over programme spend. I have considered the implications of the Covid pandemic and whether this has indicated any impairment is necessary.

Key observations and the findings I communicated to the Audit and Risk Committee

I consider programme assets to be appropriately accounted for in the BBC's consolidated financial statements.

Financial statements

Application of materiality

I applied the concept of materiality in both planning and performing my audit, and in evaluating the effect of misstatements on my audit and on the financial statements. This approach recognises that financial statements are rarely absolutely correct, and that an audit is designed to provide reasonable, rather than absolute, assurance that the financial statements are free from material misstatement or irregularity. A matter is material if its omission or misstatement would, in the judgement of the auditor, reasonably influence the decisions of users of the financial statements.

Based on my professional judgement, I determined the overall materiality for the BBC's consolidated financial statements as follows:

	Group materiality	Benchmark
Overall materiality	£25 million (2019/20: same)	0.5% of Group revenue (2019/20: same)
Performance materiality	£18.75 million (2019/20: same)	75% of overall materiality (2019/20: same)
Reporting threshold	£250,000 (2019/20: same)	

I chose Group revenue as the materiality benchmark because, in my professional judgement, revenue is the key driver of the BBC's business; in particular licence fee revenue and commercial income generated by the BBC is a key driver of stakeholder interest. Parliament and the public have an interest in the way in which the BBC is funded and how it spends its funds. The level of licence fee revenue and commercial revenue determines the resources available to the BBC and drives strategic decisions around spending and investment.

Performance materiality

I set performance materiality at a level lower than materiality to reduce the probability that, in aggregate, uncorrected and undetected misstatements exceed the materiality for the financial statements as a whole.

Other materiality considerations

As well as quantitative materiality there are certain matters that, by their very nature, would if not corrected influence the decisions of users, for example:

- remuneration disclosures;
- matters that could result in a modification of the regularity opinion; and
- any adjustment that would affect the overall position of the primary statements at the margin; for example, that would result in the surplus reported in the consolidated income statement becoming a deficit, or vice-versa.

Assessment of such matters would need to have regard to the nature of the misstatement and the applicable legal and reporting framework, as well as the size of the misstatement.

I applied the same concept of materiality to my audit of regularity. In planning and performing audit work in support of my opinion on regularity and evaluating the impact of any irregular transactions, I took into account both quantitative and qualitative aspects that I consider would reasonably influence the decisions of users of the financial statements.

Reporting threshold

I agreed with the Audit and Risk Committee that I would report to it all uncorrected misstatements identified through my audit in excess of £250,000, as well as differences below this threshold that in my view warranted reporting on qualitative grounds. I also report to the Audit and Risk Committee on disclosure matters that I identified when assessing the overall presentation of the financial statements. Total unadjusted audit differences reported to the Audit and Risk Committee would, if amended, increase the surplus by £4 million.

Audit scope

The scope of my Group audit was determined by obtaining an understanding of the BBC Group and its environment, including Group-wide controls, and assessing the risks of material misstatement at the group level.

The BBC Group comprises over 100 subsidiaries, along with a number of associates and joint ventures. There are two levels of consolidation within the BBC Group:

- **Level 1:** BBC Group, comprising the BBC Public Service Broadcaster (PSB), PSB subsidiaries, and BBC Commercial Holdings Group;
- **Level 2:** BBC Commercial Holdings Group, comprising BBC Commercial Holdings Limited and subsidiary companies, including BBC Studios Productions Limited, BBC Studios Distribution Limited and subsidiary companies; BBC Global News companies; BBC Studioworks Limited; and BBC Children's Productions Limited.

This audit opinion relates to the BBC Group, at level 1. My group audit approach has been designed to enable me to form an opinion on these consolidated financial statements, and my assessment of significant components and the nature of the work I have performed is as follows:

Level 1: BBC Group

Significant components and auditors

- BBC Public Service Broadcaster (NAO)
- BBC Commercial Holdings Group (NAO)

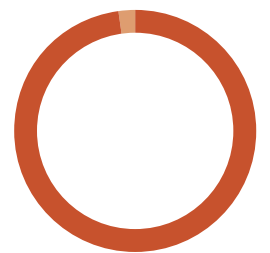
Sampled non-significant components

- None – due to coverage achieved from significant components

Analytical procedures on non-significant components

We performed analytical procedures on the remaining components.

Total revenue £5,063m



Level 2: BBC Commercial Holdings Group

Significant components and auditors

- BBC Commercial Holdings Ltd (NAO)
- BBC Studios Distribution Ltd (NAO)
- BBC Studios Productions Ltd (NAO)
- UKTV Media Ltd (NAO)

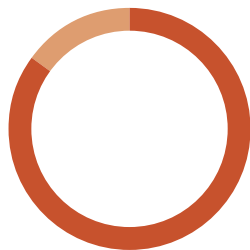
Sampled non-significant components

- BBC Global News Ltd (NAO)
- BBC Studioworks Ltd (NAO)
- BBC Children's Productions Ltd (NAO)
- BBC Grafton House Productions Ltd (NAO)
- BBC Studios Ltd (NAO)
- BBC Studios Americas Inc (NAO)
- 2 Entertain Video Ltd (NAO)
- BBC Studios France Sarl (KPMG)
- BBC Studios Australia Pty Ltd (Grant Thornton)
- Sid Gentle Films Ltd (Ross Bennet Smith)
- New Video Channel America LLC (KPMG)

Analytical procedures on non-significant components

We performed analytical procedures on the remaining components.

Total revenue £1,384m



Full scope audit	85%
Analytical procedures	15%

I have had direct involvement in the audit strategy of the BBC's significant components, including those significant components where I have not been appointed as auditor. I have issued Group Audit Instructions to all significant components by size and risk and to a sample of other components, which enable me to obtain the necessary assurances required for my audit opinion on the BBC's consolidated financial statements. For significant components where I have not been appointed as auditor, I have met and discussed the audit strategy, significant audit risks and findings from component auditors' work. For these component audits I have also met with component management and attended planning and closing meetings. The restrictions on travel relating to the Covid pandemic have prevented my team from physically attending these meetings and therefore alternative procedures have been designed to enable the remote review of the work of component auditors by my team. Under the terms of the Group Audit Instructions I issued, full statutory audit procedures in accordance with local adaptations of International Standards on Auditing have been conducted and I have satisfied myself that sufficient work has been undertaken to provide the necessary assurances for my audit opinion on the BBC's consolidated financial statements. The components subject to these procedures are described as 'full scope audit' components in the table above.

For other components I have undertaken other procedures to gain the necessary assurances for my audit opinion on the BBC's consolidated financial statements. This included evaluating and testing the BBC's group-wide controls and performing analytical and enquiry procedures to address the risk of residual misstatement.

Other Information

The other information comprises information included in the Annual Report, other than the parts of the Remuneration Report described in that report as having been audited, the financial statements and my auditor's report thereon. The BBC Board is responsible for the other information. My opinion on the financial statements does not cover the other information and except to the extent otherwise explicitly stated in my report, I do not express any form of assurance conclusion thereon. In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit or otherwise appears to be materially misstated. I am required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

Other matters prescribed by the terms of my engagement

Remuneration

In addition to my audit of the BBC's consolidated financial statements, the Board has engaged me to audit the information in the Board Remuneration Report that is described as having been audited, which the Board has decided to prepare as if the BBC were required to comply with the requirements of Schedule 8 to The Large and Medium-sized Companies and Groups (Accounts and Reports) Regulation 2008 (SI 2008 No 410) made under the Companies Act 2006.

In my opinion, the parts of the Board Remuneration Report which I have been engaged to audit have been properly prepared in accordance with Schedule 8 to the Large and Medium-sized Companies and Groups (Accounts and Reports) Regulation 2008, as if those requirements were to apply to the BBC Group.

I also report to you if, in my opinion, certain disclosures of remuneration required have not been made. I have nothing to report in this regard.

The strategic and governance reports

In my opinion, based on the work undertaken in the course of the audit, the information given in the Strategic and Governance Report for the financial year for which the financial statements are prepared is consistent with the financial statements and those reports have been prepared in accordance with applicable legal requirements.

Financial statements

Matters on which I report by exception

In the light of the knowledge and understanding of the BBC and its environment obtained in the course of the audit, I have not identified material misstatements in the Strategic Report or the Governance Report.

I have nothing to report in respect of the following matters which I report to you if, in my opinion:

- adequate accounting records have not been kept or returns adequate for my audit have not been received from branches not visited by my staff; or
- the financial statements and the parts of the Remuneration Report to be audited are not in agreement with the accounting records and returns; or certain disclosures of remuneration specified by law are not made; or
- a corporate compliance statement has not been prepared; or
- I have not received all of the information and explanations I require for my audit.

Corporate compliance statement

The terms of my engagement require me to review the BBC Board's statement in relation to going concern, longer-term viability and that part of the Corporate Compliance Statement relating to the BBC's compliance with the provisions of the UK Corporate Governance Statement specified for my review.

Based on the work undertaken as part of my audit, I have concluded that each of the following elements of the Corporate Compliance Statement is materially consistent with the financial statements or my knowledge obtained during the audit:

- the BBC Board's statement with regards to the appropriateness of adopting the going concern basis of accounting and any material uncertainties identified set out on page 124;
- the BBC Board's explanation as to its assessment of the entity's prospects, the period this assessment covers and why they period is appropriate set out on page 115;
- the BBC Board's statement on fair, balanced and understandable set out on page 124;
- the BBC Board's confirmation that it has carried out a robust assessment of the emerging and principal risks set out on pages 100 to 114;
- the section of the Annual Report that describes the review of effectiveness of risk management and internal control systems set out on page 114; and
- the section describing the work of the Audit and Risk Committee set out on pages 95 to 99.

Responsibilities of the BBC Board for the financial statements

As explained more fully in the Statement of the Board's Responsibilities, the BBC Board is responsible for:

- the preparation of the financial statements in accordance with the applicable financial reporting framework and for being satisfied that they give a true and fair view;
- internal controls as the BBC Board determines is necessary to enable the preparation of financial statements to be free from material misstatement, whether due to fraud or error; and
- assessing the BBC's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the BBC Board anticipates that the services provided by BBC will not continue to be provided in the future.

Auditor's responsibilities for the audit of the financial statements

My responsibility is to audit, certify and report on the financial statements in accordance with applicable law and International Standards on Auditing (ISAs) (UK).

My objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a report that includes my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

I design procedures in line with my responsibilities, outlined above, to detect material misstatements in respect of non-compliance with laws and regulation, including fraud.

My procedures included the following:

- Enquiring of management, the Head of Internal Audit and those charged with governance, including obtaining and reviewing supporting documentation relating to the BBC's policies and procedures relating to:
 - identifying, evaluating and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected or alleged fraud; and
 - the internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations including the BBC's controls relating to Royal Charter for the continuance of the British Broadcasting Corporation, the Communications Act 2003 and Communications (Television Licensing) Regulations 2004, regulations established by the Office of Communications.
- Discussing amongst the engagement team including significant component audit teams and involving relevant internal and/or external specialists, including information technology, corporate finance, actuarial and tax specialists regarding how and where fraud might occur in the financial statements and any potential indicators of fraud. As part of this discussion, I identified potential for fraud in the following areas: judgements relating to revenue recognition and profit recognition and management override of controls, including bias in management's estimations. Both of these areas were identified as significant risks of material misstatement in my audit and audit procedures were undertaken accordingly.
- Obtaining an understanding of the BBC's framework of authority as well as other legal and regulatory frameworks that the BBC Group operates in, focusing on those laws and regulations that had a direct effect on the financial statements or that had a fundamental effect on the operations of the BBC Group. The key laws and regulations I considered in this context included the Royal Charter for the continuance of the British Broadcasting Corporation and the Communications Act 2003 and Communications (Television Licensing) Regulations 2004 and applicable taxation, health & safety and employment regulation and legislation.

In addition to the above, my procedures to respond to identified risks included the following:

- reviewing the financial statement disclosures and testing to supporting documentation to assess compliance with relevant laws and regulations discussed above;
- enquiring of management, the Audit and Risk Committee and in-house legal counsel concerning actual and potential litigation and claims;
- reading minutes of meetings of those charged with governance and the Board; and
- in addressing the risk of fraud through management override of controls, testing the appropriateness of journal entries and other adjustments; assessing whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business. The nature of the work I performed and my findings are set out in further detail in my description of key audit matters above.

I also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members including internal specialists and significant component audit teams and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

A further description of my responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of my certificate.

In addition, I am required to obtain evidence sufficient to give reasonable assurance that the income and expenditure/receipts and payments reported in the financial statements have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them.

I communicate with those charged with governance regarding, amongst other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Report

I have no matters to report.

Gareth Davies
Comptroller and Auditor General
National Audit Office
157-197 Buckingham Palace Road
London, SW1W 9SP

21 June 2021

The BBC's consolidated financial statements

These financial statements comprise both the primary statements and additional supporting disclosure notes. The primary statements are:

Consolidated income statement

The income received and expenditure incurred by the BBC Group's operations during the financial year.

Consolidated statement of comprehensive income

Items of income and expense, including reclassification adjustments, that are not directly recognised in the income statement and hence are charged or credited directly to reserves.

Consolidated balance sheet

The statement of the assets and liabilities of the BBC Group at a specific point in time, the financial year end.

Consolidated statement of changes in equity

Components that make up the capital and reserves of the BBC Group and the changes to each component during the financial year.

Consolidated cash flow statement

Cash generated by the BBC Group from its operations and how those cash flows have been used.

Consolidated income statement

	Note	2021 £m	2020 £m
Licence fee income	A1	3,750	3,520
Other income	A1	1,314	1,423
Total income	A1	5,064	4,943
Total operating costs	A1	(4,799)	(5,093)
Share of results of associates and joint ventures	E3	25	28
Group operating surplus/(deficit)		290	(122)
(Losses)/gains on disposal	G4	(1)	118
Other gains and losses	G5	(2)	(6)
Net financing costs	F11	(74)	(100)
Surplus/(deficit) before taxation		213	(110)
Taxation	G1.1	14	(9)
Surplus/(deficit) for the year		227	(119)
Attributable to:			
BBC		225	(122)
Non-controlling interests		2	3
Surplus/(deficit) for the year		227	(119)

Consolidated statement of comprehensive income

	Note	2021 £m	2020 £m
Surplus/(deficit) for the year		227	(119)
Other comprehensive income:			
Remeasurement on defined benefit pension schemes	C6.2	(109)	862
Total items that will not be reclassified to the income statement in the future		(109)	862
Currency translation adjustment	G7.3	(19)	9
Gain/(loss) on cash flow hedges	G7.2	14	(9)
Put options exercised		9	–
Deferred tax charge on financial instruments		(3)	–
Total items that may be reclassified to the income statement in the future		1	–
Other comprehensive (expenditure)/income net of tax		(108)	862
Total comprehensive income for the year		119	743
Attributable to:			
BBC		117	740
Non-controlling interests		2	3
Total comprehensive income for the year		119	743

Consolidated balance sheet

	Note	As at 31 March	
		2021 £m	2020 £m
Non-current assets			
Intangible assets (including goodwill)	E1	394	438
Property, plant and equipment	D1	512	584
Right-of-use assets	D2	1,542	1,568
Investment properties	D3	32	33
Interests in associates and joint ventures	E3	187	243
Trade and other receivables	F7.1	223	245
Investments		4	2
Derivative financial instruments	G3.2	358	397
Deferred tax assets	G1.5	14	15
Pension assets	C6.1	190	247
		3,456	3,772
Current assets			
Programme-related assets and other inventories	B3	980	837
Trade and other receivables	F7.2	1,185	1,075
Contract assets	A4.2	4	5
Assets classified as held for sale	D5	2	2
Derivative financial instruments	G3.2	8	9
Current tax assets	G1.4	52	44
Cash and cash equivalents	F1	471	401
		2,702	2,373
Current liabilities			
Trade and other payables	F9.2	(1,039)	(1,082)
Contract liabilities	A4.2	(159)	(137)
Borrowings	F4.1	(1)	(204)
Lease obligations	F4.3	(109)	(104)
Provisions	F10	(109)	(70)
Derivative financial instruments	G3.2	(6)	(14)
Current tax liabilities	G1.6	(11)	(9)
		(1,434)	(1,620)
Non-current liabilities			
Trade and other payables	F9.1	(58)	(88)
Contract liabilities	A4.2	(32)	(36)
Borrowings	F4.2	(170)	–
Lease obligations	F4.3	(1,677)	(1,738)
Provisions	F10	(58)	(83)
Derivative financial instruments	G3.2	(590)	(548)
Deferred tax liabilities	C6.1	(29)	(39)
		(2,614)	(2,532)
Net assets			
		2,110	1,993
Attributable to the BBC:			
Operating reserve	G7.1	2,099	1,983
Hedging reserve	G7.2	3	(8)
Translation reserve	G7.3	24	43
Other reserves	G7.4	(18)	(27)
		2,108	1,991
Non-controlling interests		2	2
Total capital and reserves		2,110	1,993

The financial statements were approved by the Board and authorised for issue on 18 June 2021, and signed on their behalf by:



Tim Davie
Director-General



Leigh Tavaziva
Group Chief Operating Officer

Consolidated statement of changes in equity

	Note	Operating reserve £m	Hedging reserve £m	Translation reserve £m	Other reserves £m	Total £m	Non- controlling interests £m	Total £m
At 1 April 2019		1,243	1	34	(27)	1,251	2	1,253
(Deficit)/surplus for the year		(122)	–	–	–	(122)	3	(119)
Currency translation adjustment	G7.3	–	–	9	–	9	–	9
Cash flow hedges	G7.2	–	(9)	–	–	(9)	–	(9)
Remeasurement of defined benefit pension scheme	C6.2	862	–	–	–	862	–	862
Total comprehensive income/(loss) for the year		740	(9)	9	–	740	3	743
Dividends declared in year	A5	–	–	–	–	–	(3)	(3)
At 31 March 2020		1,983	(8)	43	(27)	1,991	2	1,993
Surplus for the year		225	–	–	–	225	2	227
Currency translation adjustment	G7.3	–	–	(19)	–	(19)	–	(19)
Cash flow hedges	G7.2	–	14	–	–	14	–	14
Deferred tax on financial instruments		–	(3)	–	–	(3)	–	(3)
Put options exercised		–	–	–	9	9	–	9
Remeasurement of defined benefit pension scheme	C6.2	(109)	–	–	–	(109)	–	(109)
Total comprehensive income/(loss) for the year		116	11	(19)	9	117	2	119
Dividends declared in year	A5	–	–	–	–	–	(2)	(2)
At 31 March 2021		2,099	3	24	(18)	2,108	2	2,110

Consolidated cash flow statement

	Note	2021 £m	2020 £m
Operating activities			
Cash generated from operations	F6	480	392
Tax paid		(3)	(29)
Net cash from operations		477	363
Investing activities			
Interest received	F11	3	8
Financing income relating to swap transactions		12	12
Dividends received from associates and joint ventures	E3	11	8
Dividends paid to non-controlling interests		(2)	(3)
Proceeds from disposal of associates and joint ventures		3	–
Acquisition of other investments		–	(2)
Acquisition of interests in associates and joint ventures		(3)	(4)
Acquisition of subsidiary net of cash acquired		(55)	37
Purchases of other intangible assets		(172)	(212)
Purchases of property, plant and equipment		(32)	(110)
Net cash used in investing activities		(235)	(266)
Financing activities			
Interest paid		(8)	(4)
Proceeds from increase in borrowings		171	–
Repayments of borrowings		(205)	(8)
Proceeds from settlement of interest rate swap		33	–
Payment of obligations under leases		(161)	(152)
Net cash used in financing activities		(170)	(164)
Net increase/(decrease) in cash and cash equivalents		72	(67)
Cash and cash equivalents at beginning of the year	F1	401	468
Effect of foreign exchange rate changes on cash and cash equivalents		(2)	–
Cash and cash equivalents at the end of the year	F1	471	401

Key themes for the BBC

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Notes to the accounts

A. Where the BBC's income comes from

The BBC generates its income from a number of key sources, each source funds different parts of the BBC's activity. The notes in this section provide information on the performance in the year for each segment of the BBC Group.

The distinction between the various income sources is important as the BBC must not cross-subsidise its commercial activities through its PSB Group or grant-funded activities. However, the performance of the group's commercial activities aims to generate profits that are distributed back to the BBC and contribute towards the funding of PSB Group activities.

The BBC's operating segments are reported in a manner consistent with the internal reports provided to the BBC Board, who are responsible for making strategic decisions, allocating resources and assessing performance of the operating segments.

Segmental information provided to the BBC Board is aligned to the BBC's income sources. The reportable segments are:

- **PSB Group** – Primarily receives licence fee income and is responsible for the group's Public Service activities;
- **BBC Studios** – Generates income from exploiting the various assets of the BBC, for example by licencing programme formats, selling international rights, merchandising and production facilities. Income is also generated through subscription fees from the broadcast of the group's channels on pay television platforms and from the production of programme content across factual, drama, comedy and entertainment genres; and
- **Other commercial** – These have been aggregated for reporting purposes as they meet the conditions set out in IFRS 8 *Operating Segments*. This includes the BBC Global News group, BBC Studioworks Limited, BBC Childrens Productions Limited and the commercial holding companies.

Group adjustments reflect eliminations required for trading activity between the segments detailed above.

The prices charged for services provided between the PSB Group and the commercial activities are determined on an arm's length basis in accordance with Ofcom's Trading and Separation Obligations and the BBC's published transfer pricing methodologies.

Included within this section is additional information to comply with Ofcom's Commercial and Trading Reporting requirements.

A1 Income and operating results

2021	Note	PSB Group £m	BBC Studios £m	Other commercials £m	Group adjustments £m	Group £m
Licence fee income	A2	3,750	–	–	–	3,750
Total income from contracts with customers	A4.1	146	1,255	146	(338)	1,209
Grant income		88	–	–	–	88
Rental and associated income		30	–	–	(14)	16
Other income		3	–	–	(2)	1
Total other income		267	1,255	146	(354)	1,314
Total income	A3	4,017	1,255	146	(354)	5,064
Depreciation and amortisation	B1	(178)	(233)	(6)	4	(413)
Other operating costs		(3,581)	(1,020)	(158)	373	(4,386)
Total operating costs	B2	(3,759)	(1,253)	(164)	377	(4,799)
Share of results of associates and joint ventures	E3	–	25	–	–	25
Group operating surplus/(deficit)		258	27	(18)	23	290
Loss on disposal	G4	–	(1)	–	–	(1)
Other (losses)/gains	G5	–	(6)	4	–	(2)
Operating segment result		258	20	(14)	23	287
Financing income	F11					18
Financing costs	F11					(92)
Net financing costs	F11					(74)
Surplus before taxation						213
Taxation	G1.1					14
Surplus for the year						227

A. Where the BBC's income comes from *continued***A1 Income and operating results** *continued*

2020	Note	PSB Group £m	BBC Studios £m	Other commercial £m	Group adjustments £m	Group £m
Licence fee income	A2	3,520	–	–	–	3,520
Total income from contracts with customers	A4.1	182	1,388	197	(450)	1,317
Grant income		87	–	–	–	87
Rental and associated income		30	–	–	(15)	15
Other income		4	–	–	–	4
Total other income		303	1,388	197	(465)	1,423
Total income	A3	3,823	1,388	197	(465)	4,943
Depreciation and amortisation	B1	(183)	(221)	(5)	2	(407)
Other operating costs		(3,812)	(1,089)	(234)	449	(4,686)
Total operating costs	B2	(3,995)	(1,310)	(239)	451	(5,093)
Share of results of associates and joint ventures	E3	–	28	–	–	28
Group operating (deficit)/surplus		(172)	106	(42)	(14)	(122)
Gain on disposal of non-current assets		–	118	–	–	118
Other losses	G5	–	(5)	(1)	–	(6)
Operating segment result		(172)	219	(43)	(14)	(10)
Financing income	F11					29
Financing costs	F11					(129)
Net financing costs	F11					(100)
Deficit before taxation						(110)
Taxation	G1.1					(9)
Deficit for the year						(119)

A2 Licence fee income

	Licence fee 2021 £	Licences in force 2021 Number '000	Total income 2021 £m	Licence fee 2020 £	Licences in force 2020 Number '000	Total income 2020 £m
Received from the DCMS						
Colour	157.50	23,733	3,730	154.50	21,128	3,250
Monochrome	53.00	4	–	52.00	5	–
Concessionary	7.50	112	1	7.50	144	1
Quarterly payment scheme premium			16			16
		23,849	3,747		21,277	3,267
BBC funded*		1,359	–	–	–	–
		25,208	3,747		21,277	3,267
Received from the DWP (over 75s)		–	3		4,669	253
Total licence fee income			3,750			3,520

* Primarily relates to free licences issued to anyone over 75 who receive Pension Credit. Licence holders who are over 75 and resident in an ARC scheme or an ARC scheme with Preserved Rights are also eligible for a free licence. For the Crown Dependencies, equivalent arrangements were put in place, starting from 1 January 2021, based on local benefits. Also includes coverage provided by the General Notice published in July 2020 as part of the transition to the new over 75 policy arrangements.

During the year, 3 million (2020: 3 million) colour licences were issued under the quarterly payment scheme at a premium of £5 each (2020: £5).

In previous years, households in which one or more persons over the age of 75 reside, as their primary residence, were entitled to a free licence and the BBC was reimbursed by the Department of Work and Pensions (DWP) for these free licences. This funding was phased out starting from April 2018 and no funding was received in 2020/21 for in-year licences.

From 1 June 2020, the BBC had the responsibility to collect age-related concessionary licences; however, the Board decided to delay collection of these licences until 1 August 2020. Anyone over 75 who receives Pension Credit is eligible for a free licence, funded by the BBC. People over 75 who do not receive Pension Credit now need to pay for their licences.

A. Where the BBC's income comes from continued

A3 PSB income

	2021			2020		
	External income £m	Intra-group income £m	Total income £m	External income £m	Intra-group income £m	Total income £m
Licence fee income	3,750	–	3,750	3,520	–	3,520
Content and format sales	7	23	30	9	29	38
Production income	30	5	35	28	7	35
Royalties	22	18	40	22	22	44
Advertising income	1	–	1	2	–	2
Consumer products	6	–	6	16	1	17
Other contract income	3	31	34	12	34	46
Total income from contracts with customers	69	77	146	89	93	182
Grant income	88	–	88	87	–	87
Rental and associated income	16	14	30	15	15	30
Other income	1	2	3	4	–	4
Total other income	105	16	121	106	15	121
Total income	3,924	93	4,017	3,715	108	3,823

A4 Income from contracts with customers

A4.1 Disaggregation of income

In the following table, income is disaggregated by segment, income streams and timing of income recognition. See Note G10 for a geographical split of total income which differs to contract income primarily by licence fee income (see Note A2).

2021	Note	PSB Group £m	BBC Studios £m	Other commercials £m	Group adjustments £m	Group £m
Income streams						
Content and format sales		30	358	–	(29)	359
Production income		35	391	55	(257)	224
Royalties		40	40	–	(18)	62
Advertising income		1	171	47	(3)	216
Subscription fees		–	215	44	–	259
Consumer products		6	80	–	–	86
Other contract income		34	–	–	(31)	3
	A1, A3	146	1,255	146	(338)	1,209
Timing of transfer of goods and services						
At a point in time		81	1,040	109	(296)	934
Over time		65	215	37	(42)	275
	A1	146	1,255	146	(338)	1,209
2020						
	Note	PSB Group £m	BBC Studios £m	Other commercials £m	Group adjustments £m	Group £m
Income streams						
Content and format sales		38	447	–	(29)	456
Production income		35	442	82	(363)	196
Royalties		44	33	–	(22)	55
Advertising income		2	168	69	(2)	237
Subscription fees		–	209	46	–	255
Consumer products		17	89	–	(1)	105
Other contract income		46	–	–	(33)	13
	A1, A3	182	1,388	197	(450)	1,317
Timing of transfer of goods and services						
At a point in time		119	1,179	157	(406)	1,049
Over time		63	209	40	(44)	268
	A1	182	1,388	197	(450)	1,317

A. Where the BBC's income comes from continued
A4 Income from contracts with customers continued
A4.2 Contract balances

Contract assets (accrued income) primarily relate to the BBC's right to consideration for work completed but not billed at the reporting date. Contract liabilities (deferred income) primarily relate to the consideration received from customers in advance of transferring a good or service. The following table provides analysis on significant changes to contract assets and liabilities during the year:

	Contract assets		Contract liabilities	
	2021 £m	2020 £m	2021 £m	2020 £m
At 1 April	5	4	(173)	(140)
Decrease due to balance transferred to trade receivables	(5)	(4)	-	-
Decrease due to income recognised in the period	-	-	118	104
New contract assets	4	5	-	-
Increase due to cash received in advance and not recognised as income during the year	-	-	(136)	(137)
At 31 March	4	5	(191)	(173)
Presented within:				
Current	4	5	(159)	(137)
Non-current	-	-	(32)	(36)
	4	5	(191)	(173)

A4.3 Transaction price allocated to the remaining performance obligations

The following table includes income expected to be recognised in the future related to the performance obligations that are unsatisfied (or partially unsatisfied) at the reporting date.

	2022 £m	2023 £m	2024 £m	Beyond £m
Content and format sales	56	22	2	6
Production income	214	246	62	281
Royalties	7	6	2	3
Advertising income	196	177	170	659
Subscription fees	189	75	53	20
Consumer products	7	-	-	-
Other contract income	2	-	-	-
	671	526	289	969

No consideration from contracts with customers is excluded from the amounts presented above.

The BBC applies the practical expedient allowable by paragraph 121 of IFRS 15 and does not disclose information about the remaining performance obligations that have original expected durations of one year or less.

A4.4 Contract costs

There were no capitalised commission fees or any other material contract costs in the current year or prior year.

Applying the practical expedient in paragraph 94 of IFRS 15 *Revenue from Contracts with Customers*, the BBC recognises the incremental costs of obtaining contracts as an expense when incurred if the amortisation period of the assets that the BBC otherwise would have recognised is one year or less.

A5 Contribution of commercial activities

A dividend of £73 million (2020: £3 million) was declared by BBC Commercial Holdings Limited to the PSB Group.

In the year ended 31 March 2021, the following dividends were declared to BBC Commercial Holdings Ltd:

- £1 million by BBC Studioworks Limited (2020: £400,000)
- No dividend was declared by BBC Studios (2020: £71 million)
- No dividend was declared by BBC Childrens Productions Limited (2020: £3 million)

The dividends above are not identifiable in the consolidated primary statements as they are eliminated upon consolidation.

B. How the BBC spends the funds

This section analyses the total operating costs incurred by the BBC.

B1 Total operating costs

Total operating costs have been arrived at after charging the following items:

	Note	2021 £m	2020 £m
Intangible fixed assets, property, plant and equipment and other investments			
Depreciation			
– owned assets	D1, D3	92	93
– leased assets	D2, D3	90	87
Amortisation of intangible fixed assets	E1	231	227
Impairment of investments in associates and joint ventures	E3	45	2
Impairment of investments		2	–
Impairment of intangible assets	E1	–	4
Inventories			
Write-downs of programme-related assets recognised as an expense		2	1
Other operating costs			
Staff costs	C2	1,477	1,532
Online and TV development		45	62
Research costs ¹		16	20
Net exchange differences on settled transactions		13	(15)
Expenses relating to short-term leases		5	8
Audit fees (see below)		3	2
Impairment of trade receivables	F8	4	1
Expenses relating to leases of low-value assets, excluding short-term leases		1	1

The National Audit Office served as independent external auditor for the years ended 31 March 2021 and 31 March 2020.

The following table presents the aggregate fees for professional services and other services rendered by the external auditors to the BBC:

	2021 £m	2020 £m
For the audit of the BBC's annual accounts	1	1
For the audit of subsidiaries of the BBC	2	1
Total fees paid	3	2

Non-audit services with other auditors (primarily taxation compliance services) totalled £400,000 (2020: £300,000).

B2 Analysis of total operating costs by commercial activities

	BBC Studios		Other commercials		Total commercials	
	2021 £m	2020 £m	2021 £m	2020 £m	2021 £m	2020 £m
Cost of sales	883	998	144	181	1,027	1,179
Distribution costs	100	114	–	–	100	114
Administration expenses	270	198	20	58	290	256
Total operating costs	1,253	1,310	164	239	1,417	1,549

Administration expenses include a £44 million impairment on the NVCA associate. See Note E3 for further details.

¹ See Glossary for further details

B. How the BBC spends the funds *continued***B3 Programme-related assets and other inventories**

The main output of the BBC is the production of programmes for broadcast and the sale of rights for others to broadcast. This note discloses the amounts for those programmes that are in production, completed programmes that are ready for broadcast but not yet aired, and rights secured to broadcast programmes produced independently of the BBC. Inventory for the BBC's commercial activities are also contained in this note.

	2021 £m	2020 £m
Programme-related assets		
– Rights to broadcast acquired programmes and films	152	175
– Prepayments to acquire future programme-related rights	544	451
– Completed programmes	77	59
– Programmes in production	203	146
Total programme-related assets	976	831
Other inventories	4	6
Total programme-related assets and other inventories	980	837

C. What the BBC spends on its people

The BBC employs a significant number of people. It also provides pension benefits to both current and past employees. This section is broken into two main parts; the first details employee numbers (excluding freelancers and agency staff), costs and transactions with members of the BBC Board and BBC Executive Committee who served during the year. The second presents the key information relating to the BBC Group's pension plans.

The analysis provided in the pension notes is based on the IAS 19 *Employee Benefits* estimate of the scheme's assets and liabilities as at 31 March 2021.

Further information on the analysis of the BBC Pension Scheme assets and the assumptions underlying the liabilities are set out in Note G2.

C1 Persons employed

The full-time equivalent number of persons employed in the year was:

	Average for the year		At 31 March	
	2021 Number	2020 Number	2021 Number	2020 Number
PSB Group	18,977	19,572	18,190	19,430
BBC Studios	2,723	2,672	2,780	2,768
Other commercials	519	505	523	520
Group total	22,219	22,749	21,493	22,718

Within the averages above, 2,998 (2020: 3,085) part-time employees have been included at their full-time equivalent of 1,923 (2020: 1,971).

In addition to the above, the BBC employed an average full-time equivalent of 1,067 (2020: 1,372) persons on a casual contract.

C2 Employee remuneration

	Note	2021 £m	2020 £m
Salaries and wages		1,087	1,115
Social security costs		131	135
Pension costs			
Main scheme (defined benefit)	C6.3	192	226
Other schemes	C6.3	67	56
		1,477	1,532

The employer cash contributions to the defined benefit pension scheme are borne by each business.

Employee pension contributions made via salary sacrifice are included within pension costs, with a corresponding reduction in salaries and wages.

C3 Remuneration of the BBC Board

The total emoluments of the members of the BBC Board and BBC Executive Committee are disclosed in the Remuneration Report.

C4 Key management personnel compensation

Key management personnel are those people who have authority and responsibility for planning, directing and controlling the activities of the BBC. This includes members of the BBC Board and BBC Executive Committee, including the non-executive directors (see the BBC Remuneration Report). At 31 March 2021, 18 individuals were classified as key management personnel (2020: 27).

Information about the BBC's structure, senior staff salaries and expenses are published on the BBC's website.

Key management personnel compensation is as follows:

	2021 £m	2020 £m
Short-term employee benefits	5.2	6.2
Post-employment benefits	0.2	0.3
	5.4	6.5

C. What the BBC spends on its people *continued*

C5 Related party¹ transactions with key management personnel

Tanni Grey-Thompson (non-executive director) received a trivial amount as an on-air contributor during the year.

C6 Group pension plans

The following section includes the key notes relating to BBC Group pension plans and, more specifically, the BBC Pension Scheme¹. Further supplementary notes on the assumptions underpinning the value of the BBC Pension Scheme assets and liabilities are disclosed in Note G2.

As the BBC Group has two defined benefit pension schemes, the BBC Pension Scheme and the Unfunded Scheme, the information in this section analyses the asset/liability and income statement charge between the two schemes (Note C6). Separate analysis follows in respect of the BBC Pension Scheme to highlight the points outlined below (Note C7).

The defined benefit pension schemes give rise to net assets/liabilities which are included on the BBC Group balance sheet as the BBC bears the risks of investment returns, life expectancies and inflation, which impact the future pension payment amounts. The net position consists of two parts:

- scheme liabilities: the present value of the future pension payments the BBC is required to pay in respect of employee service performed up to the balance sheet date; and
- scheme assets: the assets held by the pension fund, into which the BBC pays annual contributions. These assets are used to fund the payments to retired members and to generate returns to fund future pension payments.

The analysis provided in the following notes is based on the IAS 19 estimate of the scheme's assets and liabilities as at 31 March 2021. The most recent triennial actuarial valuation of the pension scheme as at 1 April 2019 by Wilson Towers Watson showed a funding shortfall of £1,138 million. The next triennial valuation is due on 1 April 2022.

The BBC Group's defined contribution pension plans do not give rise to balance sheet pension assets/liabilities as there is no ongoing liability for the employer from these plans once the contributions due for the year have been settled. The expenditure on the defined contribution scheme shown in these accounts represents the BBC's contributions during the financial year.

C6.1 Pension assets/(liabilities) included in the balance sheet

The pension assets/(liabilities) included in the BBC Group balance sheet comprise both the BBC Pension Scheme and the Unfunded Scheme and are analysed below:

	Pension assets/(liabilities)	
	2021 £m	2020 £m
BBC Pension Scheme	198	255
Unfunded Scheme	(8)	(8)
Total	190	247

C6.2 Group pension plans

	BBC Pension Scheme 2021 £m	Unfunded Scheme 2021 £m	Total 2021 £m	BBC Pension Scheme 2020 £m	Unfunded Scheme 2020 £m	Total 2020 £m
Surplus/(deficit) in scheme at the start of the year	255	(8)	247	(522)	(8)	(530)
Movement in the year:						
Current service cost ¹	(192)	–	(192)	(225)	–	(225)
Contributions (from employer)	245	–	245	159	–	159
Past service costs ¹	–	–	–	(1)	–	(1)
Administration costs incurred	(9)	–	(9)	(8)	–	(8)
Net finance income/(cost) ¹	8	–	8	(10)	–	(10)
Remeasurement ¹ (losses)/gains	(109)	–	(109)	862	–	862
Surplus/(deficit) in scheme at the end of the year	198	(8)	190	255	(8)	247

The assumptions for pension scheme liabilities of the Unfunded Scheme are the same as the main scheme. As the scheme is unfunded there are no assets.

¹ See Glossary for further details

C. What the BBC spends on its people continued

C6 Group pension plans continued

C6.3 Pension charges in consolidated income statement

	Note	Defined benefit schemes		Defined contribution scheme £m	All schemes £m
		BBC Pension Scheme £m	Unfunded Scheme £m		
2021					
Current service cost	C2	(192)	–	(67)	(259)
Administration costs		(9)	–	–	(9)
Total operating charge		(201)	–	(67)	(268)
Net finance income	F11	8	–	–	8
Net cost in consolidated income statement		(193)	–	(67)	(260)

	Note	Defined benefit schemes		Defined contribution scheme £m	All schemes £m
		BBC Pension Scheme £m	Unfunded Scheme £m		
2020					
Current service cost	C2	(225)	–	(56)	(281)
Past service costs	C2	(1)	–	–	(1)
Administration costs		(8)	–	–	(8)
Total operating charge		(234)	–	(56)	(290)
Net finance cost	F11	(10)	–	–	(10)
Net cost in consolidated income statement		(244)	–	(56)	(300)

C7 BBC Pension Scheme

The BBC Pension Scheme is closed to new entrants. It provides pensionable salary-related benefits on a defined benefit basis.

The pension scheme is administered by a fund that is legally separated from the BBC Group. The Trustees of the pension fund are required by law to act in the interest of the fund and of all relevant stakeholders of the scheme. The pension scheme Trustees manage the plan in the short, medium and long term. They make funding decisions based on valuations which take a longer-term view of the assets required to fund the scheme's liabilities.

¹ See Glossary for further details

C. What the BBC spends on its people *continued***C7 BBC Pension Scheme** *continued*

The pension scheme exposes the BBC to the following actuarial risks:

Risk	Description
Investment risk	Actual returns may differ from expected returns. Investments are diversified, across and within asset classes, to avoid over-exposure to any one asset class or market.
Currency risk	Scheme assets are subject to currency risk because some of the Scheme's investments are held in overseas markets, either as segregated investments or via pooled investment vehicles (PIV). The Trustees limit overseas currency exposure through a currency hedging policy which seeks to partially hedge the major currency exposures (euro and US dollar).
Counterparty risk	A counterparty may default whilst owing money to the scheme. Collateral is posted by the counterparty for long-term transactions when the valuation of the transaction is favourable to the scheme.
Interest risk	A fall in interest rates would cause the present value of liabilities to rise. To mitigate this risk, the scheme's Trustees invest in bonds, derivatives and other investments with predictable long-term cash flows that will tend to rise in price if interest rates fall.
Longevity risk	Longer life expectancy would increase the scheme's liabilities. The scheme's Trustees regularly assess the possibility and value of hedging the scheme's longevity risk. During the year the scheme transacted a longevity swap to obtain protection against longevity risk.
Inflation risk	An increase in expected inflation will cause the present value of liabilities to rise if it is not accompanied by a rise in interest rates. To mitigate this risk, the scheme's Trustees invest in index-linked bonds, derivatives and other assets whose value is likely to increase if inflation rises.
Liquidity risk	The scheme may not have sufficient liquid assets to allow it to meet its liabilities and other obligations as they fall due. The amount of cash held to pay benefits is assessed well in advance to minimise unforeseen sales and transaction costs and the large majority of the scheme's assets are invested in highly liquid assets.
Custody risk	The collapse of the scheme's custodian could result in a significant proportion of the scheme's assets being frozen or put at risk of loss. The scheme undertakes rigorous due diligence of the custodian relationship and conducts regular service level reviews.

C7.1 Scheme financial position

Accounting valuations of the scheme are performed by Willis Towers Watson, consulting actuaries. Formal actuarial valuations are undertaken at least every three years.

IAS 19 valuation ¹	Note	2021 £m	2020 £m
Scheme assets	G2.2	18,925	17,203
Scheme liabilities	G2.1	(18,727)	(16,948)
Surplus		198	255
Percentage by which scheme assets cover liabilities		101%	102%

Key movements in the year are shown in Notes G2.1 and G2.2.

A deferred tax asset or liability in relation to the scheme does not arise for the BBC because most of the BBC's public service activity is not subject to taxation.

¹ See Glossary for further details

C. What the BBC spends on its people continued

C7 BBC Pension Scheme continued

The sensitivities of the scheme's liabilities to changes in the principal assumptions are set out below:

2021	Assumption used	Movement	Impact on scheme liabilities %	(Increase)/decrease on scheme liabilities £m
Discount rate	2.0%	decrease 0.5%	2.1%	(391)
Discount rate	2.0%	increase 0.5%	1.8%	340
Retail price inflation rate	3.5%	decrease 0.1%	1.8%	340
Retail price inflation rate	3.5%	increase 0.1%	1.9%	(349)
Mortality rate	See Note G2.5	decrease 1 year	4.9%	923
Mortality rate	See Note G2.5	increase 1 year	5.0%	(941)

2020	Assumption used	Movement	Impact on scheme liabilities %	(Increase)/decrease on scheme liabilities £m
Discount rate	2.2%	decrease 0.5%	2.0%	(339)
Discount rate	2.2%	increase 0.5%	1.7%	295
Retail price inflation rate	2.8%	decrease 0.1%	1.7%	296
Retail price inflation rate	2.8%	increase 0.1%	1.8%	(304)
Mortality rate	See Note G2.5	decrease 1 year	4.8%	813
Mortality rate	See Note G2.5	increase 1 year	4.5%	(760)

The sensitivity analysis presented above may not be representative of the actual change in the defined benefit obligation due to the likelihood of some linkage between assumptions.

In presenting the above sensitivity analysis, the present value of the defined benefit obligation has been calculated using the projected unit credit method at the end of the reporting period, which is the same as that applied in calculating the defined benefit obligation liability recognised in the balance sheet.

C7.2 Funding the scheme

The 2019 actuarial valuation of the pension scheme by Willis Towers Watson showed a funding shortfall of £1,138 million. A recovery plan was agreed between the BBC and the pension scheme Trustees which details the additional contributions to be paid by the BBC through to December 2028. The deficit recovery payments agreed are as follows:

Due date	Amount £m	Due date	Amount £m
31 March 2022	47	31 March 2026	102
31 March 2023	75	31 March 2027	110
31 March 2024	87	31 March 2028	118
31 March 2025	94	31 December 2028	83

The next formal actuarial valuation is to be performed as at 1 April 2022.

Contribution rates	Projection 2022 %	2021 %	2020 %
Employer*	42.3	31.4	31.4
Employee (Old and New Benefits)	7.5	7.5	7.5
Employee (Career Average Benefits 2006)	4.0	4.0	4.0
Employee (Career Average Benefits 2011)	6.0	6.0	6.0

* Until March 2021 the Employer's contribution rate applies to all active members. From 1 April 2022 the contribution for active members above their Normal Pension Age, excluding those who took the Flexible Payment option, will be nil.

The member contributions to the scheme are mainly paid via a salary sacrifice arrangement. These have been treated as employer contributions.

On the basis of the pension assumptions above, contributions totalling £180 million are expected to be paid in 2021/22.

C. What the BBC spends on its people *continued***C7 BBC Pension Scheme** *continued***C7.3 Scheme cash flows (day-to-day liquidity)**

Below are the cash flows related to the BBC Pension Scheme (not included in the group results). As the scheme is closed to new entrants, the level of contribution from employees will decrease (as members retire, there are no new entrants to replace the reduction in employee contributions).

	2021 £m	2020 £m
Contributions including additional voluntary (employer and employee)	249	162
Investment income	280	291
Cash inflows	529	453
Payments of pensions and transfers out	(531)	(507)
Expenses	(38)	(31)
Net cash outflow	(40)	(85)

D. The property, technology and equipment used by the BBC to make and distribute its programmes

In providing the range of services to audiences, the BBC makes use of a significant number of assets in its operations. This section sets out those assets the BBC intends to continue to use, those to be disposed of and any disposals made during the year.

D1 Property, plant and equipment

	Land and buildings* £m	Plant and machinery £m	Furniture and fittings £m	Assets under construction £m	Total £m
Cost					
At 1 April 2019	1,044	1,124	142	117	2,427
Additions	2	11	6	93	112
Reclassification to intangible assets	–	–	–	(5)	(5)
Reclassification to asset held for sale	(8)	(7)	–	–	(15)
Reclassification to right-of-use assets on adoption of IFRS 16	(734)	(6)	–	–	(740)
Brought into service	10	63	5	(78)	–
Disposals	(2)	(105)	(14)	–	(121)
Exchange movements	1	(5)	1	–	(3)
At 31 March 2020	313	1,075	140	127	1,655
Additions	–	1	1	30	32
Reclassification to intangible assets	–	–	–	(6)	(6)
Brought into service	1	72	3	(76)	–
Disposals	(5)	(27)	(4)	–	(36)
At 31 March 2021	309	1,121	140	75	1,645
Depreciation					
At 1 April 2019	447	848	104	–	1,399
Charge for the year	15	68	10	–	93
Reclassification to asset held for sale	(7)	(6)	–	–	(13)
Disposals	(2)	(99)	(11)	–	(112)
Reclassification to right-of-use assets on adoption of IFRS 16	(291)	(4)	–	–	(295)
Exchange movements	(1)	(2)	2	–	(1)
At 31 March 2020	161	805	105	–	1,071
Charge for the year	16	67	9	–	92
Disposals	(5)	(21)	(4)	–	(30)
At 31 March 2021	172	851	110	–	1,133
Net book value					
At 31 March 2021	137	270	30	75	512
At 31 March 2020	152	270	35	127	584

* Land and buildings are not separable and therefore reported collectively.

D. The property, technology and equipment used by the BBC to make and distribute its programmes continued
D2 Right-of-use assets

	Land and buildings* £m	Plant and machinery £m	Assets under construction £m	Total £m
Cost				
At 1 April 2019	–	–	–	–
Recognition of right-of-use asset on initial application of IFRS 16	1,878	8	–	1,886
Additions	16	3	–	19
Change in contract	40	–	–	40
At 31 March 2020	1,934	11	–	1,945
Additions	16	2	10	28
Disposals	(4)	(1)	–	(5)
Change in contract	36	–	–	36
At 31 March 2021	1,982	12	10	2,004
Depreciation				
At 1 April 2019	–	–	–	–
Recognition of right-of-use asset on initial application of IFRS 16	290	1	–	291
Charge for the year	83	3	–	86
At 31 March 2020	373	4	–	377
Charge for the year	85	4	–	89
Disposals	(3)	(1)	–	(4)
At 31 March 2021	455	7	–	462
Net book value				
At 31 March 2021	1,527	5	10	1,542
At 31 March 2020	1,561	7	–	1,568

* Land and buildings are not separable and are therefore reported collectively.

D3 Investment properties

	Right-of-use assets £m	Owned assets £m	Total £m
Cost			
At 1 April 2019	–	131	131
Recognition of right-of-use asset on initial application of IFRS 16	34	–	34
Reclassification to net investment in a lease on initial application of IFRS 16	–	(129)	(129)
Reclassification	2	(2)	–
At 31 March 2020	36	–	36
At 31 March 2021	36	–	36
Depreciation			
At 1 April 2019	–	61	61
Reclassification to net investment in a lease on initial application of IFRS 16	1	(60)	(59)
Reclassification	1	(1)	–
Charge for the year	1	–	1
At 31 March 2020	3	–	3
Charge for the year	1	–	1
At 31 March 2021	4	–	4
Net book value			
At 31 March 2021	32	–	32
At 31 March 2020	33	–	33

D. The property, technology and equipment used by the BBC to make and distribute its programmes continued

D3 Investment properties continued

At 31 March 2021, the BBC held investment properties valued at £5 million (2020: £5 million). The valuation of these investment properties was carried out by independent valuers Lambert Smith Hampton, in accordance with the Royal Institution of Chartered Surveyors (RICS) Valuation Professional Standards. In estimating the fair value¹ of the properties, the highest and best use of the properties is their current use.

The property rental income earned by the BBC from its investment properties, which are leased out under operating leases, amounted to £2 million (2020: £2 million). Direct operating expenses incurred on the investment properties, which generated rental income during the year, amounted to £3 million (2020: £3 million). There were no direct operating expenses incurred on the investment properties which did not generate rental income during the year (2020: nil).

D4 Lease income received as a lessor

The group received finance lease income from finance lease contracts in which the group acts as a lessor through the balance sheet against a lease receivable held. The following sets out a maturity analysis of lease payments, showing the undiscounted lease payments to be received after the reporting date:

	2021 £m	2020 £m
Within one year	18	18
Between one and five years	74	73
Over five years	185	202
Total undiscounted finance lease payments	277	293
Unearned finance income	(87)	(96)
Net investment in the lease	190	197

The group received £16 million (2020: £15 million) of lease income from operating lease contracts in which the group acts as a lessor. The following sets out a maturity analysis of lease payments to be received after the reporting date:

	2021 £m	2020 £m
Within one year	6	6
Between one and five years	24	22
Over five years	27	31
Total lease payments	57	59

D5 Assets classified as held for sale

Non-current assets are classified as held for sale if their carrying amount will be recovered principally through sale rather than continuing use, they are available for immediate sale and the sale is highly probable, normally within the next 12 months.

	2021 £m	2020 £m
Property, plant and equipment	2	2
Total assets classified as held for sale	2	2

The BBC reclassified its Broadcasting House, Cardiff site as held for sale at 31 March 2020 and it remained classified as held for sale at 31 March 2021. The sale completed in April 2021.

¹ See Glossary for further details

E. Investments in the BBC's commercial activities

This section is focused on the commercial activities of the BBC and includes information on assets used to generate economic benefits for the BBC. Also included are intangible assets such as goodwill and programme rights, balances held to represent the BBC's interest in associates and joint ventures, and the results of any sales of operations that have occurred.

E1 Intangible assets

	Goodwill ¹ £m	Programme rights ¹ £m	Software £m	Customer relationships £m	Other intangibles £m	Total £m
Cost						
At 1 April 2019	56	1,186	205	9	24	1,480
Additions	–	170	59	54	131	414
Disposals	–	(50)	(18)	–	(1)	(69)
Transfers	–	–	–	3	(3)	–
Reclassification from property, plant and equipment	–	–	5	–	–	5
Prior period reclass	–	93	–	–	–	93
Exchange movements	(1)	1	1	(1)	1	1
At 31 March 2020	55	1,400	252	65	152	1,924
Additions	5	136	27	2	10	180
Disposals	–	–	(16)	–	–	(16)
Reclassification from property, plant and equipment	–	–	6	–	–	6
Prior period reclass	–	–	–	–	16	16
Exchange movements	–	–	1	1	(1)	1
At 31 March 2021	60	1,536	270	68	177	2,111
Amortisation and impairment						
At 1 April 2019	22	1,059	132	7	13	1,233
Charge for the year	–	176	41	9	1	227
Disposals	–	(50)	(12)	–	(1)	(63)
Transfers	–	–	–	3	(3)	–
Impairment	4	–	–	–	–	4
Prior period reclass	–	92	–	–	–	92
Exchange movements	–	(2)	–	(3)	(2)	(7)
At 31 March 2020	26	1,275	161	16	8	1,486
Charge for the year	–	179	28	12	12	231
Disposals	–	–	(16)	–	–	(16)
Prior period reclass	–	–	–	–	16	16
Exchange movements	–	–	(1)	–	1	–
At 31 March 2021	26	1,454	172	28	37	1,717
Net book value						
At 31 March 2021	34	82	98	40	140	394
At 31 March 2020	29	125	91	49	144	438

E2 Goodwill¹

All goodwill is recognised in BBC Studios and allocated by cash-generating unit¹ (CGU) as follows:

	2021 £m	2020 £m
Independent production company	25	21
Australian channels business	9	8
	34	29

The group tests goodwill for impairment in the accounting period in which a business combination takes place; thereafter annually, or more frequently if there are indications that goodwill might be impaired.

The recoverable amounts of the CGUs are determined from value in use calculations. The key assumptions used for these calculations are those regarding discount rates and growth rates. Management estimates discount rates using pre-tax rates that reflect current market assessments of the time value of money and the risks specific to each CGU.

¹ See Glossary for further details

E. Investments in the BBC's commercial activities continued

E2 Goodwill¹ continued

Independent production company

The goodwill balance arose as a result of the acquisition of Clerkenwell Films Limited in 2021, and Sid Gentle Films Limited and Lookout Point Limited in 2018.

The cash flow projections used in determining value in use for both CGUs are based on the current business plans approved by management, which cover a five-year period, after which cash flows have been extrapolated using an expected long-term growth rate of 1% (2020: 1%).

A discount rate of 8.3% (2020: 9.0%) has been applied to the cash flows.

Australian channels business

The goodwill of this CGU arose as a result of the acquisition of UKTV on 1 July 2008. Cash flow projections used in the recoverable amount calculation are based on financial budgets approved by management covering a period of five years (2020: five years) and a discount rate of 8.4% (2020: 8.7%). Cash flows beyond the forecast period have been extrapolated using an expected growth rate of 1% (2020: 1%).

The main assumption on which the forecast cash flows are based is licence fee rates. In forming its assumptions about licence fee rates, the group has used a combination of long-term trends and recently contracted terms.

Management believes that no reasonable change in the key assumptions on which the value in use of these CGUs are based would result in an impairment.

E3 Interests in associates¹ and joint ventures¹

This note details the BBC's share of net assets in associates and joint ventures, along with the impact that they have on the income statement. Details of significant associates and joint ventures along with principal subsidiary undertakings, including their activities, are provided in Note G6.

	2021 £m	2020 £m
Interests in associates	149	217
Interests in joint ventures	38	26
Total interests in associates and joint ventures	187	243
Share of results of associates	13	18
Share of results of joint ventures	12	10
Total share of results of associates and joint ventures	25	28

The movements in associates and joint ventures during the year were as follows:

	Associates 2021 £m	Joint ventures 2021 £m	Total 2021 £m	Associates 2020 £m	Joint ventures 2020 £m	Total 2020 £m
At 1 April	217	26	243	199	58	257
Additions	-	3	3	-	8	8
Disposals	(8)	(1)	(9)	-	(50)	(50)
Share of results	13	12	25	18	10	28
Adjustment to provision for unrealised profits	2	-	2	(5)	2	(3)
Dividends receivable	(11)	-	(11)	(8)	-	(8)
Foreign exchange translation gains	(19)	(2)	(21)	15	(2)	13
Impairment	(45)	-	(45)	(2)	-	(2)
At 31 March	149	38	187	217	26	243

The Group tests assets for indicators of impairment annually. An impairment loss is recognised in the income statement for the amount by which the asset's carrying amount exceeds its recoverable amount.

The recoverable amount of the assets are determined from value in use calculations. The key assumptions used for these calculations are those regarding discount rates and growth rates. Management estimates discount rates using pre-tax rates that reflect current market assessments of the time value of money and the risks specific to each CGU.

New Video Channel America, LLC ("NVCA")

The investment in this channel arose from the Group retaining 50.1% ownership in the business partially sold to AMC Networks on 23 October 2014. The Group accounts for its retained interest as an associate as AMC Networks retains operational control. The cash flow projections used in determining value in use are based on the current business plan approved by management, which covers a five year period after which cash flows have been extrapolated using an expected long term growth rate of -5.1% (2020: -1%). Management performed a sensitivity analysis on the long term growth rate and a 1% increase or decrease in the rate would lead to a £4 million increase or decrease in the impairment recorded in the financial statements.

¹ See Glossary for further details

E. Investments in the BBC's commercial activities *continued***E3 Interests in associates¹ and joint ventures¹** *continued*

A discount rate of 8.5% (2020: 8.9%) has been applied to the cash flows.

The forecast cash flows are based on the assumption that the near term decline in the advertising market and declining numbers of US pay TV households will continue. The Group performed a review of market trends concluding that a 5.1% decline per annum was reasonable and the 5 year business plan has been extrapolated on this basis.

As a result of the changes in this market, management made the decision to impair the value of the Group's share in the channel by £44 million (2020: no impairment) as a result of the annual impairment review. The remaining investment balance of £132 million reflects confidence in the channel's future profitability.

The following table presents the group's share of material associates during the year:

	New Video Channel America LLC 2021 £m	YouView Limited 2021 £m	New Video Channel America LLC 2020 £m	YouView Limited 2020 £m
Non-current assets	131	1	183	2
Current assets	112	7	115	5
Current liabilities	(10)	(6)	(43)	(9)
Non-current liabilities	(1)	(95)	(4)	(78)
Net assets/(liabilities)	232	(93)	251	(80)
Group's share of net assets	116	-	126	-
Provision for unrealised profit	(3)	-	(5)	-
Goodwill	19	-	70	-
Group's share of net assets of material associates	132	-	191	-
Income	138	9	163	9
Profit/(loss) after tax	27	(18)	35	(20)
Share attributable to other parties	(14)	18	(18)	20
Share of results of material associates	13	-	17	-

The following table presents the group's share of material joint ventures during the year:

	Daurus Limited 2021 £m	Daurus Limited 2020 £m
Non-current assets	442	454
Current assets	76	63
Current liabilities	(67)	(60)
Non-current liabilities	(650)	(667)
Net liabilities	(199)	(210)
Group's share of net assets	-	-
Provision for unrealised profit	-	-
Group's share of net assets of material joint ventures	-	-
Income	12	10
Profit after tax	4	3
Share attributable to other parties	(4)	(3)
Share of results of material joint ventures	-	-

Daurus Limited, a company set up to facilitate the redevelopment and subsequent financing arrangements of Broadcasting House, prepares its financial statements to a 30 November accounting reference date and under Financial Reporting Standard 102. Adjustments are therefore made to align these to the group. The group is unable to receive dividends from Daurus Limited until 2033 due to restrictions mandated within this entity.

¹ See Glossary for further details

E. Investments in the BBC's commercial activities continued

E4 Acquisitions

Clerkenwell Films

BBC Studios Distribution Limited previously held a 48.1% share in Clerkenwell Films Limited and on 8 January 2021 were required to purchase an additional stake under a put option. This took the shareholding to 100%, thus Clerkenwell Films Limited became a wholly owned subsidiary of BBC Studios Distribution. The initial investment was revalued at acquisition for a fair value of £5 million compared to a carrying amount of £7 million. As at 31 March 2021, Clerkenwell Films Limited is fully consolidated, recognising goodwill of £5 million and removing the amount held as an associate investment of £7 million.

UKTV

On 5 June 2019, the UKTV Group, a British multi-channel broadcaster that was previously a joint venture owned by BBC Studios Distribution Limited and Southbank Media Limited, was demerged and had its ownership restructured. The three lifestyle channels were separated from the group, and BBC Studios Distribution obtained 100% ownership and control of UKTV Holdings Limited and its remaining seven entertainment channels, as well as UKTV Play and the UKTV brand.

Pre acquisition, the UKTV joint venture was revalued from £50 million to a fair value of £164 million, resulting in a profit on disposal of £114 million recognised in the income statement. Gain on bargain purchase totalled £4 million.

F. Managing funding (including future costs)

This section contains the notes to the balance sheet that detail the funding of the BBC as well as the assets and liabilities that are used in the day-to-day operations of the BBC. The group required the ability to draw down on cash and cash equivalents more freely during the global pandemic and consequently held more cash on short-term deposits when not being utilised than seen in previous years.

The BBC collects licence fees from UK households on behalf of the Consolidated Fund. This is passed up to the Fund as reflected in the BBC's Television Licence Fee Trust Statement¹. Licence fee income, whilst derived from the amount collected directly from licence fee payers, therefore represents a grant-in-aid from DCMS within the group financial statements.

This section also sets out the external borrowings of the BBC and the related disclosures required by the DCMS. The BBC is subject to two specific limits to its borrowings:

- the Public Service net borrowing limit of £2,200 million is set by the Secretary of State for the DCMS in accordance with the Framework Agreement between the BBC and DCMS. Of this limit, £2,000 million is specifically for leases; and
- under a direction granted by the Secretary of State for the DCMS a net borrowing limit of £550 million has been set for the BBC commercial group. Of this limit, £200 million is specifically for leases.

In 2019/20 the Public Service net borrowing limit was as detailed above, however the BBC commercial group had a net borrowing limit of £500 million, of which £150 million was specifically for leases.

F1 Cash and cash equivalents

	2021 £m	2020 £m
Cash at bank, available on demand	145	170
Short-term deposits	326	231
Total	471	401

F2 Analysis of net debt for the DCMS borrowing limits

	At 1 April 2020 £m	Cash flows £m	Non-cash changes £m	Exchange £m	At 31 March 2021 £m
Total cash and cash equivalents	401	72	–	(2)	471
Loans and loan notes	(204)	34	(1)	–	(171)
Derivatives associated with borrowings	32	(33)	1	–	–
Obligations under leases	(1,842)	161	(105)	–	(1,786)
Net debt	(1,613)	234	(105)	(2)	(1,486)
Made up of:					
PSB Group	(1,548)				(1,430)
BBC Studios	(31)				(60)
Other commercial businesses	(34)				4
Net debt	(1,613)				(1,486)

F3 Reconciliation of net funds/(debt) to the DCMS borrowing limits

	Public Services ¹			BBC commercial group*		
	Net funds excluding leases £m	Lease borrowings** £m	Net debt £m	Net funds excluding leases £m	Lease borrowings** £m	Net (debt)/funds £m
2021						
Net funds/(debt)	265	(1,695)	(1,430)	35	(91)	(56)
Net borrowing limit	(200)	(2,000)	(2,200)	(350)	(200)	(550)
Headroom	465	305	770	385	109	494
2020						
Net funds/(debt)	206	(1,754)	(1,548)	22	(87)	(65)
Net borrowing limit	(200)	(2,000)	(2,200)	(350)	(150)	(500)
Headroom	406	246	652	372	63	435

* Under the terms of the DCMS agreement, the BBC Commercial Holdings Group must satisfy two financial covenants, which need to be satisfied throughout the respective period. During 2020/21 and 2019/20, the BBC Commercial Holdings Group was in compliance with both of these covenants.

** Lease borrowings are net of intra-group lease borrowings as these eliminate on consolidation.

¹ See Glossary for further details

F. Managing funding (including future costs) continued

F4 Borrowings

F4.1 Borrowings due within one year

	2021 £m	2020 £m
Bank loan	1	204
	1	204

F4.2 Borrowings due after more than one year

	2021 £m	2020 £m
Bank loan	170	–
	170	–

Analysis of the BBC's borrowing facilities is set out in Note F5.

F4.3 Obligations under leases¹

	2021 £m	2020 £m
Leases due within one year	109	104
Leases due after more than one year	1,677	1,738
	1,786	1,842

The ageing of obligations under leases is as follows:

	2021 £m	2020 £m
Within one year	109	104
Between one and five years	431	410
Over five years	1,246	1,328
	1,786	1,842

¹ See Glossary for further details

Financial statements

Notes to the accounts *continued*

F. Managing funding (including future costs) *continued*

F5 Borrowing facilities

Facility	Interest rate	Total available 31 March 2021 £m	Drawn down at 31 March 2021 £m	Total available 31 March 2020 £m	Drawn down at 31 March 2020 £m	Expiry or review date
PSB Group						
Sterling revolving credit facility agreement	LIBOR* plus 0.225% rising to LIBOR* plus 0.15% on utilisations over 1/3 and LIBOR* plus 0.3% on utilisations over 2/3	200	–	200	–	Mar 2024 [~]
Uncommitted money market lines (short-term borrowings)	The interest rates on uncommitted money market lines are determined when traded with the bank	25	–	25	–	Reviewed annually
GBP overdraft	Bank base rate plus 1.5%	5	–	5	–	Reviewed annually
Multicurrency overdraft	Banks' short-term offered rates for the relevant currency plus 1%	5	–	5	–	Reviewed annually
Overdraft*	Bank base rate plus 1%. Excess usage at bank base rate plus 2%	1	–	1	–	Reviewed annually
BBC Commercial Holdings Limited						
Revolving credit facility agreement	LIBOR* plus 0.45% rising to LIBOR* plus 0.6% on utilisations over 1/3 and LIBOR* plus 0.75% on utilisations over 2/3	210	–	210	–	March 2026
Overdraft or money market lines*	Bank base rate plus 1.5%	2	–	20	–	Reviewed annually
Fixed term loan	LIBOR plus 1.25%	170	170	–	–	June 2023**
US Private Placement	Fixed interest at 2.36%	–	–	28	28	June 2020
US Private Placement***	Fixed interest at 2.71%	–	–	173	173	June 2020

[~] The BBC has a one-year extension option which, if exercised, would take the maturity through to March 2025.

* The base rate used varies according to the currency drawn. GBP drawings are linked to LIBOR.

** The BBC has two one-year extension options which, if exercised, would take the maturity through to June 2025. A series of interest rate swaps have been entered to fix the interest rate on this facility to 1.49%.

***The US\$216 million US placement was hedged to a sterling value of £143 million, valued at the time of the facility being put in place.

Facility	Interest rate	Total available 31 March 2021 £m	Drawn down at 31 March 2021 £m	Total available 31 March 2020 £m	Drawn down at 31 March 2020 £m	Expiry or review date
BBC Studios Distribution Limited						
Overdraft*	Bank base rate plus 1% if drawn down in sterling. Bank currency overdraft rate plus a 1% margin if drawn down in other currencies	2	–	2	–	Reviewed annually
Bank loan	Three-month GBP LIBOR plus 1.5%	1	1	–	–	November 2021
Bank loan	Three-month GBP LIBOR plus 1.75%	–	–	9	–	November 2021
Bank loan	Three-month GBP LIBOR plus 1%	–	–	3	3	September 2020

* The base rate used varies according to the currency drawn. GBP drawings are linked to LIBOR.

There have been no defaults or breaches of covenants on these facilities during the year (2020: none).

F. Managing funding (including future costs) continued

F6 Cash generated from operations

	Note	2021 £m	2020 £m
Group surplus/(deficit) before taxation		213	(110)
Depreciation, amortisation and impairment	B1	460	413
Difference between pension charge and cash contribution		(44)	75
Fair value impact of derivatives associated with loans		(1)	(11)
Fair value impact of other derivatives		44	42
Loss on disposal of tangible and intangible fixed assets		6	15
Loss/(gain) on disposal/deemed disposal of associates	G4	1	(114)
Gain on other disposals	G4	-	(4)
Other losses		6	4
Share of results of associates and joint ventures	E3	(25)	(28)
Financing income (excluding fair value swaps)		(17)	(18)
Financing costs (excluding fair value swaps)		58	82
(Increase)/decrease in programme-related assets and inventories		(143)	11
(Increase)/decrease in receivables and contract assets		(70)	103
Decrease in payables and contract liabilities		(22)	(78)
Increase in provisions	F10	14	10
Cash generated from operations		480	392

F7 Trade and other receivables

This note discloses the balances that are owed to the BBC by third parties and prepayments made by the BBC.

F7.1 Other receivables due after more than one year

	2021 £m	2020 £m
Lease receivables	188	200
Trade receivables	35	41
Other receivables	-	2
Amounts owed by associates and joint ventures	-	2
Total	223	245

Lease receivables relate to a lease of land and buildings, expiring in 2035. The contract was entered into in 2015 with the BBC receiving fixed quarterly receipts, subject to inflation.

F7.2 Trade and other receivables due within one year

	2021 £m	2020 £m
Licence fee receivables	526	409
Accrued income	213	185
Trade receivables	183	279
Prepayments	138	92
VAT recoverable	74	35
Amounts owed by associates and joint ventures	6	16
Other receivables	45	59
Total	1,185	1,075

F. Managing funding (including future costs) continued**F8 Expected credit losses**

Included in the BBC's contract assets (see Note A4.2) and trade and other receivables at 31 March 2021 are balances of £39 million (2020: £60 million) which are past due at the reporting date but not impaired. The aged analysis of these balances is as follows:

	2021 £m	2020 £m
Up to three months	4	33
Three to six months	1	17
Over six months	34	10
	39	60

In determining the recoverability (likelihood of receiving payment) of a contract asset or trade and other receivable the BBC considers any change in the credit quality of the receivable from the date credit was initially granted up to the reporting date, as well as future considerations around the current state of the UK and overseas economies and any industry-specific issues. Receivables are provided for based on the probability of expected credit losses for each receivable.

Amounts charged to the impairment provision are written off when there is no expectation of recovery. Subsequent recoveries of amounts previously written off are credited to the income statement. The impairment provision stands at £36 million at 31 March 2021 (2020: £35 million).

Movements in the BBC's provision for impairment of licence fee receivable, trade receivables and contract assets can be shown as follows:

	2021 £m	2020 £m
Balance at the beginning of the year	35	38
Charge for the year	4	1
Amounts written off as unrecoverable	(2)	(3)
Amounts recovered during the year	(1)	(1)
Balance at the end of the year	36	35

F9 Trade and other payables

This note details the amounts payable to third parties by the BBC.

F9.1 Trade and other payables due after more than one year

	2021 £m	2020 £m
Rights creditors	33	21
Other payables	25	67
Total	58	88

F9.2 Trade and other payables due within one year

	2021 £m	2020 £m
Licence fee payable	257	253
Accruals	216	247
Trade payables	190	162
Rights creditors	104	140
Salaries and wages payables	98	83
Licence savings stamp deposits and savings cards	41	42
Other taxation and social security	31	33
Deferred income	21	20
Amounts owed to associates and joint ventures	6	8
Other payables	75	94
Total	1,039	1,082

F. Managing funding (including future costs) continued

F10 Provisions and contingent liabilities

	At 1 April 2020 £m	Charge for the year £m	Utilised during the year £m	Released during the year £m	At 31 March 2021 £m
Property	50	3	–	(5)	48
Taxation, litigation and insurance	54	8	(11)	(3)	48
Restructuring	42	122	(81)	(19)	64
Other	7	3	–	(3)	7
Total	153	136	(92)	(30)	167
Included in current liabilities	70				109
Included in non-current liabilities	83				58
Total	153				167

Property

The BBC has obligations to restore leased properties to their original condition at the end of the lease term. Property provisions are made for the cost of such restoration works as determined by the properties' discounted net present value or the market value of the gross square footage.

Taxation, litigation and insurance

Taxation, litigation and insurance provisions relate to ongoing legal, insurance and compensation claims against the BBC. The BBC makes specific provision for its best estimate of any damages and costs which may be awarded. A provision is only made to the extent that the BBC considers it probable that there will be an outflow of economic benefits and the amount can be reliably estimated. There are a number of provisions within this balance, including balances connected to payments to Personal Service Companies that may be required.

Restructuring

Restructuring provisions are determined by the probable costs relating to reorganisations, relocations and redundancies in the BBC. The restructuring balance predominantly relates to the redundancies required by ongoing savings strategies.

Other

Other provisions include amounts relating to employment matters and other issues arising across the BBC in the normal course of business, none of which are individually material.

Contingent liabilities

There are no contingent liabilities in the current year.

F11 Net financing costs

Set out below is an analysis of the financing income and expenses incurred in the year. These amounts include interest relating to lease liabilities (see Note F4.3) and defined benefit pension schemes (see Note C7).

	Note	2021 £m	2020 £m
Financing income			
Interest income		3	8
Unwinding of discounted receivables		14	10
Fair value gains on swaps classified as fair value through surplus/deficit		1	11
		18	29
Financing costs			
Interest expense		(9)	(4)
Unwinding of discounted payables		(4)	(4)
Exchange loss on borrowings		–	(9)
Change in fair value of instruments classified as fair value through surplus/deficit		(34)	(47)
Interest on obligations under leases		(53)	(55)
		(100)	(119)
Interest income/(cost) on pension plan liabilities ¹	C6.3	8	(10)
		(92)	(129)
Net financing costs		(74)	(100)

¹ See Glossary for further details

F. Managing funding (including future costs) *continued***F12 Long-term commitments not reflected in the balance sheet – contracts placed for future expenditure**

This note shows amounts to which the BBC is contractually committed, but which do not meet the criteria for inclusion in the balance sheet. It includes fixed (but not variable) payments due under outsourcing contracts for the life of those contracts.

Functions covered by these long-term outsourcing contracts include IT support, content distribution and transmission, facilities management and elements of finance support.

	2021 £m	2020 £m
Fixed asset additions	11	18
Programme acquisitions and sports rights	1,103	1,172
Independent programmes	304	265
Other fixed payments on long-term outsourcing arrangements	1,838	1,893
	3,256	3,348

Long-term commitments not reflected in the balance sheet are payable as follows:

	2021 £m	2020 £m
Within one year	1,076	1,008
Between one and five years	1,531	1,726
Over five years	649	614
	3,256	3,348

G. Other

G1 Taxation

G1.1 Recognised in the income statement

The charge for the year, based on the rate of corporation tax of 19% (2020: 19%) comprised:

	Note	2021 £m	2020 £m
Current tax			
UK corporation tax		(16)	(11)
Foreign tax		20	20
Adjustments in respect of prior years		(7)	4
Total current tax		(3)	13
Deferred tax¹			
Origination and reversal of temporary differences		(9)	(5)
Changes in tax rate		-	(1)
Adjustments in respect of prior years		(2)	2
Total deferred tax		(11)	(4)
Total taxation (credit)/charge in the consolidated income statement	G1.2	(14)	9

G1.2 Reconciliation of taxation expense

The PSB Group is liable to taxation on activities yielding a taxable profit including rent, royalties and interest receivable; it does not therefore receive relief for all its expenditure. The commercial subsidiaries in the BBC Group are taxed in accordance with tax legislation. As the BBC Group's public sector 'free-to-air' broadcasting activities are not subject to taxation, the tax charge is primarily driven by the results of the commercial businesses. The items affecting the standard rate of corporation tax are explained below:

	Note	2021 £m	2020 £m
Surplus/(deficit) before tax		213	(110)
Surplus/(deficit) before tax multiplied by standard rate of corporation tax in the UK of 19% (2020: 19%)		40	(21)
Effects of:			
Public service activities			
Public service taxable external income		6	5
Non-taxable public service activities		(30)	42
Commercial activities			
Disallowed expenditure (including goodwill impairment)		4	2
High-end television tax relief		(30)	(33)
Tax differential on overseas earnings		5	9
Changes in the tax rate		-	(1)
Adjustments in respect of prior years		(9)	6
Total tax (credit)/charge for the year	G1.1	(14)	9

G1.3 Factors that may affect future tax charges

The UK corporation tax rate is 19%.

The Chancellor announced on 3 March 2021 that the current corporation tax rate of 19% would increase to 25%, with effect from 1 April 2023. The change has not yet been substantively enacted, and as such the BBC Group's deferred tax liability as at 31 March 2021 continued to be calculated based on the rate of 19%. The effect on the deferred tax provision of the increase in corporation tax rate is estimated to be an additional deferred tax liability of £5 million.

There are many future changes to worldwide taxation systems as a result of the potential adoption by the UK and individual territories of measures relating to the OECD Base Erosion and Profit Shifting Actions. The group continues to actively monitor any developments and evaluate their potential impact. The group does not expect the future tax rate to be materially impacted by these changes to the international tax landscape.

G1.4 Current tax asset

The current tax asset totalling £52 million (2020: £44 million) includes £30 million (2020: £33 million) due in respect of industry film tax credits outstanding on high-end drama, comedy, natural history and factual productions.

¹ See Glossary for further details

Financial statements

Notes to the accounts *continued*

G. Other *continued*

G1 Taxation *continued*

G1.5 Deferred tax assets/(liabilities)

	Fixed asset temporary differences £m	Provisions £m	Financial instruments £m	Associates and joint ventures £m	Programme rights £m	Other £m	Net deferred tax (liability)/asset £m
At 1 April 2020	7	6	(7)	(21)	(7)	(2)	(24)
Net credit to the income statement	–	1	5	–	–	5	11
Charge to reserves	–	–	(3)	–	–	–	(3)
Exchange movements	–	4	–	–	–	(3)	1
At 31 March 2021	7	11	(5)	(21)	(7)	–	(15)
						2021 £m	2020 £m
Deferred tax asset/(liability) presented within:							
Non-current assets						14	15
Non-current liabilities						(29)	(39)
						(15)	(24)

The BBC has unrecognised deferred tax assets arising on capital losses totalling £137 million (2020: £139 million). These assets have not been recognised on the basis that there is insufficient certainty that future gains or profits will arise against which the BBC can utilise these losses.

The BBC also has unrecognised deferred tax assets on brought forward unutilised management expenses totalling £4 million (2020: £4 million) and non-trade loan relationship losses totalling £14 million (2020: £14 million). These assets have not been recognised on the basis that there is insufficient certainty that future gains or profits will arise against which the BBC can utilise these losses.

There is no time limit for the utilisation of either of these losses and the position is reviewed annually.

G1.6 Current tax liabilities

The current tax liabilities totalling £11 million (2020: £9 million) are due in both UK and overseas jurisdictions.

G2 Pension plans

This note sets out the additional detailed disclosures related to the BBC Pension Scheme which were not covered in Note C6 or C7.

G2.1 Changes in the present value of plan liabilities¹

The table below illustrates the movement on the scheme liabilities during the year. The key items which affect this are the additional year of pension benefits earned, any gains or losses relating to participants leaving the pension scheme, changes in assumptions made and benefits paid out during the year.

	2021 £m	2020 £m
Opening present value of plan liabilities	16,948	17,705
Current service cost	192	225
Past service cost	–	1
Administration cost	9	8
Interest on pension plan liabilities	364	401
Remeasurement (gains)/losses:		
– Experience adjustments	(490)	(360)
– Changes in financial assumptions ¹	2,246	(350)
– Changes in demographic assumptions ¹	(10)	(175)
Contributions by plan participants	1	1
Benefits paid and expenses	(533)	(508)
Closing present value of plan liabilities	18,727	16,948

¹ See Glossary for further details

G. Other continued

G2 Pension plans continued

G2.2 Changes in the fair value of plan assets

The table below illustrates the movement on the plan assets during the year. The key items which affect this are the additional year of contributions made, changes in the value of the pension plan assets (including the investment return) and benefits paid during the year.

The employee contributions to the scheme by members are mainly paid through a salary sacrifice arrangement. These have been treated as employer contributions.

	2021 £m	2020 £m
Opening fair value of plan assets	17,203	17,183
Interest income on assets	371	391
Remeasurements on plan assets ¹	1,637	(23)
Contributions by employer	246	159
Contributions by plan participants	1	1
Benefits paid and expenses	(533)	(508)
Closing fair value of plan assets	18,925	17,203

G2.3 Plan assets

The allocation of assets by the pension fund Trustees is governed by the need to manage risk against the desire for high returns and any liquidity needs.

Type of asset	2021		2020	
	£m	%	£m	%
Held at quoted market prices:				
Equities	1,370	7	1,234	7
Pooled vehicles	659	4	1,056	6
Repurchase agreements	(2,612)	(14)	(2,440)	(14)
Fixed interest bonds	4,428	23	3,289	19
Index-linked bonds	8,137	43	7,727	45
Derivatives	28	-	(155)	(1)
Other assets:				
Property				
– UK	1,033	6	1,007	6
– Pooled investment vehicles	529	3	565	3
Alternatives*	4,775	25	4,684	28
Cash and other current assets	578	3	236	1
Total assets	18,925	100	17,203	100
Actual return on pension plan assets**	2,008		367	

* Alternatives are investments in asset classes other than the traditional quoted equities, bonds, property and cash. They include investments in private equity, private credit, hedge funds, infrastructure and renewable energy investments. They are generally illiquid investments as some may require sufficient time to find buyers willing to pay full market value. They are useful for managing risk as they enhance portfolio diversification and potentially reduce risk as their cash flows can be well suited to meeting the scheme's liabilities.

**This constitutes realised gains from the receipt of investment income (e.g. dividends and rent), transactions where assets are sold and unrealised fair value changes.

A long-term plan of achieving full funding on a discount rate equal to the yield on liability matching gilts plus 0.5% per annum has been agreed. The scheme's strategic asset allocation is based on the scheme's funding ratio, with the intention of not taking more risk than necessary to return to full funding over the horizon of the plan. Indirect currency risk exposure exists through pooled investment vehicles held in foreign currencies, valued at £3,893 million (2020: £4,409 million).

G2.4 BBC Pension Scheme (losses)/gains in the consolidated statement of comprehensive income/(loss)

	2021 £m	2020 £m
Return on plan assets (excluding amounts included within interest)	1,637	(23)
Remeasurement gains/(losses) ¹ arising from:		
– Experience adjustments	490	360
– Changes in demographic assumptions	10	175
– Changes in financial assumptions	(2,246)	350
Net (loss)/gain recognised in the consolidated statement of comprehensive income	(109)	862

¹ See Glossary for further details

G. Other continued**G2 Pension plans** continued**G2.5 Principal actuarial assumptions**

The calculation of the scheme liabilities requires a number of financial and demographic assumptions to be made. The principal assumptions used by the actuaries at the balance sheet date were:

Principal financial assumptions	2021 %	2020 %
Rate of increase in salaries	1.0	1.0
Rate of increase in pension payments:		
Old Benefits*	3.5	3.0
New Benefits*	3.3	2.8
Career Average Benefits (2006)*	2.4	2.4
Career Average Benefits (2011)*	2.9	2.0
Inflation assumption (RPI)	3.5	2.8
Inflation assumption (CPI)	3.0	2.0
Discount rate ¹	2.0	2.2

* For more information on the different pension arrangements, please refer to the Remuneration Report.

The average life expectancy assumptions for members, after retiring at 60 years of age, are as follows:

Principal demographic assumptions	2021 Number of years	2020 Number of years
Retiring today:		
Male	27	27
Female	29	29
Retiring in 20 years:		
Male	29	28
Female	31	31

The mortality assumptions have been selected to reflect the characteristics and experience of the membership of the scheme. These are based on the assumptions used for the actuarial valuation which was carried out for funding purposes as at 1 April 2019. The standard 'S3' series of tables, published by the Continuous Mortality Investigation (CMI), reflect recent research into mortality experience in the UK. A subset of these tables has been used for males and females, with a multiplier of 100% for male members and dependants and 100% for female members and 102% for female dependants. For the allowance for future improvements, the CMI 2018 core projection has been adopted with an 'initial addition' of 0.5% and a long-term trend of 1.25% for both males and females.

G2.6 Scheme membership analysis and maturity¹ profile

Principal demographic assumptions	2021 Number	2020 Number
Contributors	7,926	8,776
Pensioners	20,645	20,222
Dependants	4,367	4,375
Deferred pensioners	27,507	27,944

The total number of scheme beneficiaries as at 31 March 2021 was 46,983 (2020: 47,764). Membership numbers in the table above are higher as members can hold more than one record. For example, contributing members who have transferred to the Career Average Benefits 2011 section from another section of the scheme may have a deferred pensioner record for their benefits built up in the Old Benefits, New Benefits or Career Average Benefits 2006 sections and a contributing record for their Career Average Benefits 2011 benefits.

The average duration of the benefit obligation at the end of the reporting period is 21 years (2020: 19 years). This number can be subdivided into the duration related to:

- contributors: 25 years (2020: 25 years);
- pensioners: 13 years (2020: 13 years); and
- deferred pensioners: 24 years (2020: 25 years).

¹ See Glossary for further details

G. Other continued

G3 Financial instruments

This section details the financial instruments held by the BBC. A financial instrument is a contract that results in one entity recording a financial asset (a contractual right to receive financial assets, e.g. cash) in their accounts and another entity recording a financial liability.

G3.1 Financial risk management

The BBC's financial risk management operations are carried out by a BBC Group Treasury function, within parameters defined formally within the policies and procedures manual agreed by the Treasury Management Group which has delegated authority from the BBC Board.

The BBC Group Treasury function uses financial instruments to raise finance and to manage financial risk arising from the BBC's operations in accordance with its objectives, which are:

- to ensure the business of the BBC, both PSB Group and Commercial, is funded in the most efficient manner and remains compliant with borrowing ceilings;
- to protect the value of the BBC's assets, liabilities and cash flows from the effects of adverse interest rates and foreign exchange fluctuations; and
- to maximise the return on surplus funds, whilst ensuring sufficient cash is retained to meet foreseeable liquidity requirements.

The BBC takes a risk averse approach to the management of interest rate fluctuations and foreign currency trading and has implemented a clear economic hedging policy to minimise volatility in the financial results. A small number of the forward foreign currency contracts entered into by the BBC were designated as hedging instruments in effective cash flow hedges. Hedge accounting is only applied where there is appropriate designation and documentation.

The BBC is exposed to the following areas of risk arising from financial instruments:

Risk	Exposure arising from	Measurement	Management
Market risk – currency risk	Transactions and balances denominated in foreign currencies	Cash flow forecasting	Forward foreign currency contracts
Market risk – interest risk	Long-term borrowings at variable rates	Projected borrowing requirements	Interest rate swaps, caps and collars
Liquidity risk	Borrowings and other financial liabilities	Rolling cash flow forecasts	Monitoring cash flow forecasts and covenant compliance
Credit risk	Counterparty default on contractual obligations	Credit ratings and ageing analysis	Assessment of financial reliability, collateral and other credit enhancements

Currency risk

Although the BBC is principally a UK-based organisation, some transactions are undertaken in currencies other than sterling.

The BBC's commercial operations are undertaken in a range of global markets and a significant proportion of BBC Studios' and Global News' incomes are generated outside the UK, and as a result are exposed to foreign exchange risk arising from various currencies – principally the US dollar, the euro and the Australian dollar. Due to movements in exchange rates, the amount the BBC expects to receive or pay when it enters into a transaction may differ from the amount that it actually receives or pays when it settles the transaction.

The BBC takes a risk averse approach to the management of currency risk and has implemented clear policy parameters for the use of forward foreign currency contracts to minimise volatility in the financial results. A substantial proportion of the BBC's material net foreign currency exposures are economically hedged.

The BBC's main exposure is to US dollars; however, due to the relative size of this exposure in comparison to the BBC's sterling-denominated business, the BBC does not consider this to be significant. The BBC generally enters into forward currency contracts to manage, or hedge, this currency risk. This allows the BBC to reduce risk by settling transactions at known exchange rates.

The overall income or expenditure to be recognised in relation to contracts denominated in foreign currencies (and the related hedges) is therefore fixed; however, where these contracts span financial years, the recognition of the fair value of the forward currency contracts results in timing gains or losses in each financial year. These timing gains or losses are as a result of market conditions and not variances in underlying contract value.

As the BBC has mitigated its underlying exposure to currency fluctuations there is no requirement to present sensitivity analysis as any potential variation is insignificant.

At 31 March 2021, the BBC had entered into a net commitment to sell foreign currencies amounting to £100 million (2020: £4 million) that mature in the period through to 2024 in order to fix the sterling cost of commitments through this period (mainly euros and US dollars).

Financial statements

Notes to the accounts *continued*

G. Other *continued*

G3 Financial instruments *continued*

The BBC applies hedge accounting for trades taken out by one of its commercial subsidiaries in respect of their forecast foreign currency transactions¹. Net gains (before tax and non-controlling interests) recognised in the hedging reserve on forward foreign exchange contracts in hedge relationships at 31 March 2021 were £14 million (2020: £9 million net losses). These amounts are recognised in the income statement in the period when the hedged forecast transaction impacts the income statement.

The ineffective portion recognised in operating costs arising from such hedges was immaterial in both the current and prior year.

Depending on how exchange rates and interest rates move between the time the BBC enters into the transaction and at the year end reporting date, derivatives can either be profitable ('in the money') or loss-making in their own right. However, the rationale in entering into these derivatives is not to profit from currency markets or interest rate fluctuations, but to provide stability to the BBC's cash flows. Other than where hedge accounting is applied, the movements relating to these derivatives (i.e. where they are either in profit or loss-making) are taken to the BBC's income statement for the year.

Interest rate risk

BBC Commercial Holdings has borrowed using its revolving credit facilities at floating rates of interest and then used interest rate swaps to manage the BBC's exposure to interest rate fluctuations and provide greater certainty of cash flows. Interest rate swaps are entered into based on projected borrowing requirements, therefore differences will occur between the notional amount of the swaps and the actual borrowing requirements. By taking out the interest rate swaps the BBC has mitigated underlying exposure to interest rate fluctuations and hence no sensitivity analysis has been presented as any potential variation is insignificant.

Sterling fixed rate borrowings are achieved by entering into interest rate swap transactions; all outstanding swaps mature by the end of June 2023. In total, £170 million (2020: £174 million) of swaps were entered into. The coverage matches (2020: £27 million lower) the current level of bank loans of £170 million (2020: £201 million).

The private placement debt matured in June 2020 and was therefore replaced by a £170 million term loan. A series of interest rate swaps have also been entered into to fix the interest rate on this facility. See Note F5 for further details.

Other price risk of financial assets

The BBC invests surplus cash in money market funds and money market deposits, therefore it is not subject to other price risks, such as market price risk.

Liquidity risk

Liquidity risk is the risk that the BBC will not be able to meet its financial obligations as they fall due. The BBC is subject to limits on its borrowings set by the Secretary of State in accordance with the Agreement between the BBC and DCMS (see Note F2). In order to comply with these limits, together with the terms of any individual debt instruments, the BBC Group Treasury function manages the BBC's borrowings by regularly monitoring cash flow forecasts. The BBC holds its surplus liquidity in term deposit accounts with highly rated financial institutions.

The bank loans of the BBC's commercial operations are subject to debt covenants based on the BBC's earnings before interest and taxation. The covenants are in respect of net borrowings and net interest coverage. The BBC is active in the monitoring of its debt covenants, which have been met at 31 March 2021.

The following table sets out the contractual undiscounted cash flows (including interest) of financial liabilities:

2021	Carrying value £m	Total contractual cash flows £m	Less than one year £m	Between one and five years £m	Over five years £m
Non-derivative financial liabilities					
Trade and other payables	(719)	(724)	(644)	(76)	(4)
Bank loans and overdrafts	(171)	(175)	(2)	(173)	-
Obligations under leases	(1,786)	(2,281)	(158)	(596)	(1,527)
Derivative financial liabilities					
Forward foreign currency contracts – fair value through surplus/deficit	(11)	(11)	(7)	(4)	-
Cash flow swaps	(585)	(585)	-	-	(585)

¹ See Glossary for further details

G. Other continued

G3 Financial instruments continued

2020	Carrying value £m	Total contractual cash flows £m	Less than one year £m	Between one and five years £m	Over five years £m
Non-derivative financial liabilities					
Trade and other payables	(787)	(792)	(699)	(92)	(1)
Bank loans and overdrafts	(204)	(224)	(224)	–	–
Obligations under finance leases	(1,842)	(2,406)	(160)	(603)	(1,643)
Derivative financial liabilities					
Forward foreign currency contracts – fair value through surplus/deficit	(7)	(7)	(5)	(2)	–
Forward foreign currency contracts – fair value through other comprehensive income	(9)	(9)	(9)	–	–
Cash flow swaps	(546)	(546)	–	–	(546)

Credit risk

Credit loss is the risk of financial loss to the BBC if a counterparty defaults on its contractual obligation. Default arises when it is determined that a counterparty is unlikely to pay following the evaluation of objective evidence.

Cash and cash equivalents and derivative financial instruments are held only with banks of A+ to BBB rating. The group limits its exposure to credit risk by only investing in liquid securities with counterparties that have a minimum credit rating of A-, with a higher minimum rating up to AA- required depending upon duration and amount. Given these high credit ratings, the group considers it has appropriately mitigated the risk of any counterparty failing to meet its obligations.

The BBC's credit risk management policy in relation to other trade receivables involves regularly assessing the credit quality of customers, taking into account several factors such as their financial position and historical performance. The carrying amount of financial assets included in the financial statements represents the BBC's maximum exposure to credit risk in relation to these assets.

G3.2 Fair value¹ of financial instruments

When calculating the fair value of the BBC's financial instruments (subsequent to the initial recognition), the technique used is determined with reference to the classification in the three-level hierarchy set out below. This disclosure helps to show the level of judgement that the BBC has used in calculating fair values, subsequent to the initial recognition.

Fair value hierarchy levels 1 to 3 are based upon the degree to which the fair value is observable.

- Level 1 fair value measurements are those derived from quoted market prices (unadjusted) in active markets;
- Level 2 fair value measurements are those derived from inputs other than quoted prices included within level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices); and
- Level 3 fair value measurements are those derived from valuation techniques that include inputs for the asset or liability that are not based on observable market data (unobservable inputs).

No transfers between these categories have occurred during the period.

¹ See Glossary for further details

Financial statements

Notes to the accounts *continued*

G. Other *continued*

G3 Financial instruments *continued*

	Carrying value			Total £m	Fair value hierarchy for those carried at fair value or at amortised cost where fair value differs			
	Amortised cost £m	Fair value through surplus/ (deficit) £m	Fair value through other comprehen- sive income/ (loss) £m		Level 1 £m	Level 2 £m	Level 3 £m	Total £m
2021								
Cash and cash equivalents	471	-	-	471				
Trade and other receivables	983	-	-	983				
Derivative financial assets:								
Forward foreign currency contracts ¹	-	3	6	9	9	-	-	9
Cash flow swaps	-	357	-	357	-	357	-	357
Other investments	17	-	-	17	-	-	216	216
Investment properties	32	-	-	32	-	-	5	5
Total financial assets	1,503	360	6	1,869	9	357	221	587
Trade and other payables	(706)	(13)	-	(719)	-	-	(13)	(13)
Bank loans and overdrafts	(171)	-	-	(171)				
Derivative financial liabilities:								
Forward foreign currency contracts ¹	-	(11)	-	(11)	(11)	-	-	(11)
Cash flow swaps	-	(585)	-	(585)	-	(585)	-	(585)
Obligations under leases	(1,786)	-	-	(1,786)	-	-	(1,786)	(1,786)
Total financial liabilities	(2,663)	(609)	-	(3,272)	(11)	(585)	(1,799)	(2,395)

	Carrying value			Total £m	Fair value hierarchy for those carried at fair value or at amortised cost where fair value differs			
	Amortised cost £m	Fair value through surplus/ (deficit) £m	Fair value through other comprehen- sive income/ (loss) £m		Level 1 £m	Level 2 £m	Level 3 £m	Total £m
2020								
Cash and cash equivalents	401	-	-	401				
Trade and other receivables	947	-	-	947				
Derivative financial assets:								
Forward foreign currency contracts ¹	-	9	1	10	10	-	-	10
Cash flow swaps	-	364	-	364	-	364	-	364
Interest rate swaps	-	32	-	32	-	32	-	32
Other investments	16	-	-	16	-	-	229	229
Investment properties	33	-	-	33	-	-	5	5
Total financial assets	1,397	405	1	1,803	10	396	234	640
Trade and other payables	(771)	(16)	-	(787)	-	-	(16)	(16)
Bank loans and overdrafts	(204)	-	-	(204)				
Derivative financial liabilities:								
Forward foreign currency contracts ¹	-	(7)	(9)	(16)	(16)	-	-	(16)
Cash flow swaps	-	(546)	-	(546)	-	(546)	-	(546)
Obligations under finance leases	(1,842)	-	-	(1,842)	-	-	(1,842)	(1,842)
Total financial liabilities	(2,817)	(569)	(9)	(3,395)	(16)	(546)	(1,858)	(2,420)

Due to their short-term nature, the carrying value of cash and cash equivalents, short-term bank loans, trade and other receivables and trade and other payables, is approximately equal to their fair value.

¹ See Glossary for further details

G. Other continued

G3 Financial instruments continued

Level 2 – cash flow swap derivatives

Cash flow swaps represents derivative financial assets of £357 million (2020: £364 million) and derivative financial liabilities of £585 million (2020: £546 million) relating to the financing arrangement of Broadcasting House. These swaps, which expire between 2033 and 2045, are valued with reference to relevant SONIA and LIBOR yield curves, subject to appropriate credit risk adjustments where necessary. An adjustment of 207 basis points is applied to a specific leg of the swaps to reflect credit risk as the arrangement with the counterparty is not collateralised. These assumptions and inputs are reviewed on an annual basis, along with the completion of sensitivity analysis. If another adjustment of 209 basis points had been used to reflect a reasonably possible change based on market movements during the year, then this would result in a decrease in the net liability of £1 million.

During 2019/20 an adjustment of 316 basis points was applied to reflect credit risk as the arrangement with the counterparty is not collateralised. If another adjustment of 327 basis points had been used to reflect a reasonably possible change based on market movements during that year, this would have resulted in a decrease in the net liability of £7 million.

Level 3 financial instruments

The change in fair value of level 3 financial instruments is reconciled as follows:

	2021		2020	
	Financial assets £m	Financial liabilities £m	Financial assets £m	Financial liabilities £m
At 1 April	234	(1,858)	381	(918)
Payments and settlements	–	169	–	152
Unwinding of discount recorded within finance expense	–	(55)	–	(57)
Additions	2	–	2	–
IFRS 16 cumulative catch-up	–	–	(69)	(1,229)
Change in fair value recorded in other losses	–	(4)	–	(2)
Change in fair value	(15)	(51)	(80)	196
At 31 March	221	(1,799)	234	(1,858)

Other investments – Daunus Limited

In order to facilitate the redevelopment and subsequent financing arrangement relating to Broadcasting House, London, the BBC holds an investment in Daunus Limited, which is included within level 3 financial instruments with a fair value of £212 million (2020: £227 million). The BBC holds a 20% (2020: 20%) share of the issued share capital (preferential in nature), due to mature in 2033, at which point the BBC receives certain rights in respect of Broadcasting House. The BBC's share in Daunus Limited entitles it to the first £125 million (plus RPI from the start of the lease) of any proceeds on termination of the lease. The fair value has therefore been derived from £125 million, inflated by RPI and subsequently discounted to 31 March 2021. The estimated interest rate used was 2.5% (2020: 2.2%) and the rate used to discount the future cash flows was 1.2% (2020: 0.6%). These assumptions and inputs are reviewed on an annual basis, along with the completion of a sensitivity analysis. A change in the adjustment applied to the respective interest rate of +1.0% would result in an increase in the net assets by £28 million (2020: £33 million) whilst a reduction in the respective interest rate of -1.0% would result in a decrease in the net assets of £25 million (2020: £29 million).

The fair value of the investment in Daunus Limited is not included on the balance sheet as it is equity accounted for through the income statement (see Note E3). This is due to the BBC sharing joint control with other investors, including voting power and right to veto over relevant activities, along with significant shared exposure to variable returns. The assumptions relating to Daunus Limited are reviewed on an annual basis, along with the completion of a sensitivity analysis. Whilst the reported profit or loss of Daunus Limited is not a significant input, the decision that Daunus Limited is a joint venture is a significant judgement.

1 See Glossary for further details

Financial statements

Notes to the accounts *continued*

G. Other *continued*

G4 (Losses)/gains on disposals

	Note	2021 £m	2020 £m
Gain on deemed disposal of UKTV	E4	–	114
Loss on deemed disposal of associates	E4	(2)	–
Gain on disposal of interest in associates and joint ventures		1	–
Other gains		–	4
		(1)	118

The group increased its shareholding in UKTV Media Holdings Limited on 5 June 2019, thereby changing the accounting for this joint venture to that of a subsidiary holding. A £114 million deemed disposal on the joint venture holding was therefore recognised in the prior year.

G5 Other gains and losses

	2021 £m	2020 £m
Change in fair value of derivative financial instruments	4	(2)
Change in fair value of put options over non-controlling interests	(4)	(2)
Change in earn-out payments due in respect of prior acquisitions	(2)	(2)
	(2)	(6)

G6 Interests in associates, joint ventures and subsidiaries

The BBC Group holds (directly and indirectly) interests in the associates, joint ventures and subsidiaries listed below which, except where otherwise stated, are incorporated in Great Britain and registered in England and Wales.

G6.1 Significant associates and their activities

Name of entity	Place of incorporation and principal place of business	Holding of issued ordinary shares %	Activity
YouView TV Limited	England and Wales	14.2%	Multiplatform broadcasting
BritBox SVOD Limited	England and Wales	10.0%	Digital video subscription
New Video Channel America LLC*	United States	50.1%	TV channel operator
3sixtymedia Limited**	England and Wales	10.0%	Production

* Whilst the BBC Studios group retains a significant influence over New Video Channel America LLC and has the rights to variable returns, it is not deemed to have control and is therefore recognised as an associate undertaking.

**The BBC holds 10% of the total share capital of 3sixtymedia Limited but 20% of the Class A ordinary shares, which gives it significant influence.

G6.2 Significant joint ventures and their activities

Name of entity	Place of incorporation and principal place of business	Holding of issued ordinary shares %	Activity
Commercial joint ventures:			
BritBox LLC	United States	50%	Digital video subscription
Danus Limited*	England and Wales	20%	Property

* The BBC holds 20% of the total share capital of Danus Limited but 66% of the voting rights. Other shareholders retain certain veto rights and therefore this entity is recognised as a joint venture.

1 See Glossary for further details

G. Other continued

G6 Interests in associates, joint ventures and subsidiaries continued

G6.3 Subsidiary undertakings¹

Name of entity	Registered address
Directly owned commercial subsidiaries: (all 100% owned unless stated)	
BBC Commercial Holdings Limited	Broadcast Centre Media Village, 201 Wood Lane, London W12 7TP
BBC Property Limited	
BBC Property Investment Limited	
BBC Property Development Limited	
Centre House Productions Limited	
BBC News Limited	
BBC Free to View (Satellite) Limited	
BBC Free to View Limited	
BBC Media Applications Technologies Limited	
BBC Subscription Television Limited	
BBC Investments Limited	
DSHS Limited	
BBC Digital Programme Services Limited	
BBC World Service Trading Limited	London Broadcasting House, Portland Place, London W1A 1AA
BBC World Service Holdings Limited	
Indirectly owned commercial subsidiaries: (all 100% owned unless stated)	
BBC Studios Limited	1 Television Centre, 101 Wood Lane, London W12 7FA
BBC Studios Distribution Limited	
2 entertain Limited	
2 entertain Management Limited	
2 entertain Video Limited	
BBC Video Limited	
MCI Music Publishing Limited	
Demon Music Group Limited	
Crimson Productions Limited	
F-Beat Records Limited	
Demon Records Limited	
BBC Earth MD (WWD) Limited	
BBC Earth Productions (Life) Limited	
BBC Earth Productions Limited	
BBC Earth Productions (Giant Films) Limited	
Earth Film Productions Limited	
BBC Magazine Holdings Limited	
BBC Studios Corporate Services Limited	
BBC Studios Investments Limited	
BBC Studios Drama Productions Limited	
Tonto Films and Television Limited	
BBC Studios Channel Investments Limited	
Mortimer Productions Limited	
UK Programme Distribution Limited (92.683% owned)	
BEEB Rights Limited (88.402% owned)	
BBC Studios Productions Limited	
BBC Grafton House Productions Limited	
BBC Comedy Productions Limited	
BBC Natural History and Factual Productions Limited	
BBC Natural History Giant Screen Limited	
Nice and Accurate Productions Limited	
BBC Studios Productions (Clifton) Limited	
BBC Children's Productions Limited	Broadcast Centre Media Village, 201 Wood Lane, London W12 7TP
UKTV Media Holdings Limited	10 Hammersmith Grove, London W6 7AP
UKTV Media Limited	
BBC Global News Holdings Limited	Broadcasting House, Portland Place, London, United Kingdom W1A 1AA
BBC Global News Limited	
BBC World Distribution Limited	
BBC.com Limited	

¹ See Glossary for further details

Financial statements
Notes to the accounts *continued*

G. Other *continued*

G6 Interests in associates, joint ventures and subsidiaries *continued*

Name of entity	Registered address
BBC Studioworks Limited	Room N101, Neptune House, BBC Elstree Centre, Clarendon Road, Borehamwood, Hertfordshire WD6 1JF
Baby Cow Productions Limited (75% owned)	1 Television Centre, 101 Wood Lane, London W12 7FA
Baby Cow Manchester Limited	
Baby Cow Productions (Hunderby) Limited	
Baby Cow Productions (Partridge) Limited	
Baby Cow Productions (Red Dwarf) Limited	
Baby Cow Films Limited	
Alan Partridge Limited	
Baby Cow Animation (Warren) Limited	
Baby Cow Animation (Wussywat) Limited	
Baby Cow Productions (Witchfinder) Limited	
Baby Cow Animation Limited	
Baby Cow Films (Zoe) Limited	
Lost Child Limited (50%)	
Moone Boy (UK) Limited (50%)	
The Last Holiday Limited	
Sid Gentle Films Limited (51% owned)	Charles House, 5-11 Regent Street, St James's Way, London SW1Y 4LR
Sid Gentle Films (Corfu) Limited	
Sid Gentle Films (Gaiman) Limited	
Sid Gentle Films (KE2) Limited	
Sid Gentle Films (KE3) Limited	
Sid Gentle Films (KE4) Limited	
Sid Gentle Films (Killing Eve) Limited	
Sid Gentle Films (OLIVE) Limited	
Sid Gentle Films (SS-GB) Limited	
Sid Gentle Films (TD4) Limited	
Philomena Lee Limited	
Sid Gentle Films (The Durrells) Limited	
Lookout Point Limited (92% owned)	Hammer House, 113-117 Wardour Street, London, United Kingdom W1F 0UN
A Suitable Company Limited	
AMP 1 Limited	
Evergreen Television Limited	
LOOKOUT POINT (LES MISERABLES) Limited	
LOOKOUT POINT (SHIBDEN) Limited	
Lookout Point (LT5) Limited	
Lookout Point Acquisition Limited	
Lookout Point (The Collection) Limited	
Off Stone Productions Limited	
BBC Studios Canada Limited	145 King Street West, Suite 740, Toronto ON M5H 1JH, Canada
BBC Studios Singapore PTE. Limited	12-08/08 Shal Tower, 100 Beach Road, Singapore 189702, Singapore
BBC Studios Japan Limited	Tokyo Club Bldg., 10F, 3-2-6 Kasumigaseki, Chiyoda-ku, Tokyo 100-0013, Japan
BBC Studios Productions Nordics ApS	Mosedalvej 14, 2500 Valby, Denmark
BBC.com US, Inc	c/o Corporation Trust Centre, 1209 Orange Street, Wilmington 19801, United States New Castle, Delaware 19801
Nine Productions ¹ Inc	650-699 Howe Street Vancouver, British Columbia, V6 0B4, Canada
BBC Studios France	18-20 Quai du Point du Jour, Bat. A, 92100 Boulogne-Billancourt, France
BBC Studios Channel Investments (Ontario) Limited	Toronto Dominion Bank Tower, Toronto Dominion Center, Toronto, ON M5K 1E6, Canada
2004370 Inc	66 Wellington Street West 470, Toronto Dominion Bank Tower, Toronto M5K 1EG, Canada

¹ See Glossary for further details

G. Other continued

G6 Interests in associates, joint ventures and subsidiaries continued

Name of entity	Registered address
BBC Studios Americas Inc BBC Studios Americas (401) k Plan Trustees	1120 Avenue of the Americas, 5th Floor, New York, NY 10036-6700, United States
Adjacent Productions, LLC Bad Wolf Productions LLC BBC Studios Reality Productions LLC Global Hybrid Productions LLC Lime Grove Productions LLC Sun Never Sets Productions LLC Studios Competition Productions LLC	10351 Santa Monica Boulevard, Los Angeles, CA 90025, United States
BBC Studios Americas Investments Inc	The Corporation Trust Company, Corporation Trust Centre, 1209 Orange Street, Wilmington 19801, United States
BBC Studios Australia Holdings Pty Limited BBC Studios Australia Pty Limited BBC Studios Productions Australia Pty Limited	Level 1, 35-51 Mitchell Street, McMahons Point NSW 2060, Australia
BBC Studios Germany GmbH Erste Weltweit Medien GmbH	Kaiser-Wilhelm-Ring 17-21, 50672 Köln, Germany
BBC Worldwide Holdings B.V	Prins Bernhardplein 200, 1097 JB Amsterdam, Netherlands
BBC Studios India Private Limited	Construction House A Wing, 401- 4th Floor, Off Linking Road, 24th Road, Khar (W), Mumbai 400 052 India
BBC Studios Africa (Pty) Limited	Office 003H3 Ground Floor, 10 Melrose Boulevard, Melrose Arch, Melrose North 2196, SA
BBC Studios Intermediadora de Programadora Estangeira Limited	Rua Ferreira de Araujo, 741, Andar 1, Pinheiros, São Paulo SP 05.428-002 Brazil
BBC Studios Polska Sp. z o.o.	Pl. Bankowy 1, 00-139 Warszawa, Poland
BBC Worldwide Mexico S.A de C.V BBC Worldwide Channels Mexico S.A de C.V	Calle Andres Bello 10 Piso 10, Chapultepec Polanco, Delg. Miguel Hidalgo, Ciudad de Mexico CP 11560, Mexico
Worldwide Knowledge (Beijing) Business Consulting Company Ltd	Unit 7, Floor 9, West Tower, Genesis Building, 8 Xinyuan South Road, Chaoyang District, Beijing 100027
BBC Studios Productions (Africa) (Pty) Limited	24 18th Street, Menlo Park 0081, Maxars House, 5 St Davids Place, Parktown 2193, SA
Rapid Blue Pty Limited (70% owned) Canadian AP Ventures Company ULC	263 Oak Avenue, Ferndale, Randburg, 2194, South Africa
Rapid Blue Africa Limited	7 Sowemimo Street, GRA Ikeja, Lagos, Nigeria
BBC Global News (Japan) Limited (incorporated in Japan)	Tokyo Club Bldg., 3-2-6, Kasumigaseki, Chiyoda-ku, Tokyo, 100-0013, Japan
BBC Global News (Singapore) Private Limited (incorporated in Singapore)	#12-08/08 Shaw Tower, 100 Beach Road Singapore 189702, Singapore
BBC Global News (India) Private Limited (incorporated in India)	Unit No. 301, 3rd Floor, D-2, Southern Park, District Centre, Saket, New Delhi, 110017
BBC Global News US LLC (incorporated in America)	Corporation Service Company, 80 State Street, Albany, New York, 12207-2543

¹ See Glossary for further details

Financial statements
Notes to the accounts *continued*

G. Other continued

G7 Reserves

G7.1 Operating reserve

The operating reserve reflects accumulated profits to date. In 2019/20 a one-off cumulative catch-up adjustment of £81 million was reported due to the transition to IFRS 16 *Leases*.

G7.2 Hedging reserve

The hedging reserve is used to record the effective portion of cumulative net changes in the fair value of cash flow hedging instruments, related to hedged transactions that have not yet occurred (net of tax). During the current year, losses of £4 million were removed from the hedging reserve and debited to income in the income statement (2020: £4 million).

G7.3 Translation reserve

The translation reserve comprises all foreign exchange differences arising since the transition to IFRS, from the translation of the financial statements of foreign operations, as well as from the translation of liabilities that hedge the BBC's net investment in foreign subsidiaries.

G7.4 Other reserves

Other reserves include the fair value of put option liabilities arising on acquisition of subsidiaries and the difference between the cost of investment and net assets of entities acquired which are held under common control.

G8 Post-balance sheet events

As discussed within the strategic report, BBC Global News, presented as part of other commercials within the segmental disclosures of these financial statements, became part of the BBC Studios group on 1 July 2021.

G9 Related party transactions

The following table represents transactions with related parties excluding key management personnel.

	Associates, joint ventures and other investments		BBC Pension Scheme	
	2021 £m	2020 £m	2021 £m	2020 £m
Rendering of services	29	56	-	-
Receiving of services	(98)	(90)	-	-
Pension contributions	-	-	245	159
Dividends received	11	8	-	-
	(58)	(26)	245	159

	Amounts owed by related parties		Amounts owed to related parties	
	2021 £m	2020 £m	2021 £m	2020 £m
Associates, joint ventures and other investments	6	18	(6)	(8)
	6	18	(6)	(8)

In all transactions, terms were negotiated on an arm's length basis.

The BBC also enters into various transactions with Government and local authorities on an arm's length basis. These transactions include business rates and corporation tax payments.

Related party transactions with key management personnel are disclosed in Note C5.

During the year the BBC received less than £0.1 million of income and incurred less than £0.1 million of expenditure with BBC Children in Need. At 31 March 2020, the BBC had a receivable of £1.8 million with this entity, predominantly relating to the recharge of employee costs. No amounts were due 31 March 2021.

At 31 March 2021, the BBC had a £0.3 million prepayment with BBC Media Action UK. In the prior year, the BBC had a receivable of £0.6 million with this entity.

At 31 March 2020 the BBC was owed £0.6 million by the BBC Pension Scheme and was due to pay £0.5 million to the BBC Pension Scheme. No amounts were owed/due at 31 March 2021.

G. Other continued

G10 Segment reporting

Geographical location of income and non-current assets

2021	PSB Group £m	BBC Studios £m	Other commercials £m	Group adjustments £m	Group £m
Non-current assets excluding deferred tax and financial instruments:					
UK	2,409	470	295	(335)	2,839
America	5	167	–	–	172
Australia	–	14	–	–	14
Rest of world	51	7	1	–	59
	2,465	658	296	(335)	3,084
Additions included in non-current assets and investments	54	200	6	(14)	246
External income:					
UK	3,997	546	55	(354)	4,244
America	12	275	27	–	314
Australia	1	64	2	–	67
Rest of world	7	370	62	–	439
	4,017	1,255	146	(354)	5,064
2020	PSB Group £m	BBC Studios £m	Other commercials £m	Group adjustments £m	Group £m
Non-current assets excluding deferred tax and financial instruments:					
UK	2,488	536	294	(261)	3,057
America	5	210	–	–	215
Australia	–	13	–	–	13
Rest of world	67	7	1	–	75
	2,560	766	295	(261)	3,360
Additions included in non-current assets and investments	104	445	5	(2)	552
External income:					
UK	3,802	658	80	(465)	4,075
America	10	301	33	–	344
Australia	1	64	2	–	67
Rest of world	10	365	82	–	457
	3,823	1,388	197	(465)	4,943

The allocation of sales to geographical segments is based upon the business region in which the sales are generated. No individual country within the rest of world category is more than 3% of total sales.

Further analysis of the group's revenues by product or service line is not provided as this information is not routinely reported to the Board.

H. Basis of preparation of the financial statements and other accounting policies

The BBC is incorporated in the United Kingdom by Royal Charter.

Statement of accounting policies

The BBC is required to select and apply accounting policies for each type of transaction entered into throughout the year and in the preceding year. An accounting policy will specify the timing for recognising and derecognising assets, liabilities, income and expenditure, how those items will subsequently be measured and where they are presented in the statement of total income and expenditure, balance sheet and statement of cash flows.

Use of estimates and judgements

The preparation of financial statements requires the use of certain critical accounting estimates that affect the reported performance and position of the BBC, or areas where assumptions or estimates are significant to the consolidated financial statements.

It also requires management to exercise judgement in applying the BBC's accounting policies. These areas involve a higher degree of judgement or complexity.

The areas involving a higher degree of judgement or complexity are set out below and in more detail in the related notes:

- Income recognition (Note A);
- Provisions and accruals (Notes F10 and F9);
- Property, plant and equipment (Note D1 and D2);
- Acquisitions (Note E4);
- Pension scheme and actuarial assumptions (Note C7); and
- Derivative financial assets and liabilities (Note G3).

Basis of preparation

These consolidated financial statements for the BBC have been prepared in accordance with IFRS as adopted by the EU as per the transitional arrangements. Additional analysis is also presented to meet regulatory additional requirements including those prescribed by DCMS, Ofcom or the Charter.

The financial statements are principally prepared on the historical cost basis. Exceptions are noted within the relevant section of the notes.

Where items are sufficiently significant by virtue of their size or nature, they are disclosed separately in the financial statements in order to aid the reader's understanding of the BBC's financial position and performance.

Adoption of new and revised accounting standards

The following new and revised standards and interpretations have been adopted for the first time, as they became effective for this financial year:

- Amendments to references to the Conceptual Framework in IFRS Standards
- Definition of Material (Amendments to IAS 1 and IAS 8)
- Interest Rate Benchmark Reform (Amendments to IFRS 9, IAS 39 and IFRS 7)
- Definition of a Business (Amendments to IFRS 3)

These have been applied since 1 April 2020 and have not had a significant impact on the results or financial position of the group.

Going concern¹

The financial statements are prepared on a going concern basis. The directors believe this to be appropriate for the reasons set out below.

The directors have prepared and reviewed cash flow forecasts for the 24-month period to 31 March 2023, a period in excess of a year from the date of approval of these financial statements.

In the directors' judgement, the key factors in these forecasts are the continuity of the Charter and the current licence fee settlement, the BBC Pension Scheme deficit and the resultant deficit recovery payments agreed with the pension scheme Trustees, the realisation of planned cost savings under the 'Strategic Plan' programme and the BBC's response to manage the implications of the Covid-19 pandemic and the forecast consequences.

The licence fee (LF) settlement agreed in July 2015 ends in March 2022 and discussions are currently underway with DCMS on the LF settlement for the next five years. Whilst the LF settlement outcome is not known we have modelled alternative outcomes that would ensure we live within our financial constraints should the final settlement be different from that expected. This would involve significant savings/ scope cuts being implemented that would have implications for delivery of audience value, but we have a proven track record on delivering these where required.

The impact of the Covid-19 pandemic has increased the level of risk to the BBC and the BBC's response has been to focus on the safety of staff and the continuation of operations and output. We have carefully managed our finances in response to the operational and financial challenges presented by Covid, with a continued focus on ensuring value for our audiences.

For 2021/22, Covid-19 continues to provide a backdrop of economic, financial and operational uncertainty and finances continue to require stringent management to deliver the BBC purposes within the funding available; consequently, we conducted additional financial stress testing and sensitivity analysis, considering income at risk as well as the impact of our response plan to the crisis. See further information in the Viability Statement on page 115 and on page 100 for a robust assessment of the principal risks facing the Corporation, including those that would threaten its business model, future performance, solvency or liquidity. In particular, the directors have applied assumptions relating to the changing risk profile arising due to the Covid-19 pandemic as described under principal risk 4, 'Our Finances' to cash flow and budgetary modelling.

The Charter and licence fee give the BBC a secure source of income, however the timing of cash flows is an important factor in the consideration of going concern given the borrowing restrictions agreed with the DCMS for both the PSB Group (£200 million) and the commercial operations of the BBC (£350 million). An additional £2 billion is available to the PSB and £200 million for the commercial operations to fund leases liabilities.

The Board remains satisfied with the BBC's funding and liquidity position. The BBC has external funding available, including a £200 million sterling revolving credit facility which expires on 31 March 2024 with a one-year extension option exercisable by the BBC which would extend the maturity to 31 March 2025. This facility is currently unutilised. PSB net debt at 31 March 2021 was £1,430 million, which equates to a headroom of £770 million against the borrowing limit available.

¹ See Glossary for further details

H. Basis of preparation of the financial statements and other accounting policies continued

Going concern¹ continued

There is a separate facility available to the BBC commercial operations. At the balance sheet date, the primary sources of funding to the commercial operations were a £170 million facility with UK banks until June 2023 with a possibility of two one-year extension options (to June 2025) and a £210 million facility with a group of international banks until March 2026 (following two one-year extension options). As at the year end the BBC had drawn down £170 million (2020: £169 million net of the impact of foreign exchange swap transactions) of the facilities available (2020: £201 million).

The directors of the BBC have reviewed the cash flow forecasts and available external borrowing facilities. Together with the sensitivities and mitigating factors in the context of available funds, they expect the BBC to be able to meet its debts as they fall due for at least the next 12 months.

As a result, the directors are satisfied that the going concern basis is appropriate for the preparation of these financial statements.

Basis of consolidation

The BBC's financial statements include the results of the BBC and all businesses controlled by the BBC (subsidiaries) together with the BBC's share of the results of businesses over which the BBC has significant influence but not control (associates) and those which the BBC jointly controls (joint ventures).

The BBC accounts for its interests in associates and joint ventures using the equity method. The equity method means that the BBC presents its interest in associates or joint ventures as a single line item in the balance sheet, measured at the cost of the investment plus the share of the net result, less dividends received. The equity accounted result for the year is presented as a single line item in the income statement.

Changes in the BBC's interests in subsidiaries that do not result in a loss of control are accounted for as equity transactions, being movements between reserves attributable to the BBC and non-controlling interests. A non-controlling interest is the interest in a subsidiary that is not owned, directly or indirectly, by the BBC. The non-controlling interest reflects the amount of the net result for the year and the net assets/(liabilities) which are not attributable to the BBC. The carrying amounts of non-controlling interests are adjusted to reflect any changes in their, and the BBC's, relative interests in the subsidiaries. Any difference between the amount by which the non-controlling interests are adjusted and the fair value of the consideration paid or received is recognised directly in equity and attributed to the BBC.

When the BBC loses control of a subsidiary, the profit or loss on disposal is calculated as the difference between (i) the aggregate of the fair value of the consideration received and the fair value of any retained interest and (ii) the previous carrying amount of the net assets of the subsidiary (including attributable goodwill) and any non-controlling interests. Amounts previously recognised in other comprehensive income in relation to the subsidiary are reclassified to the income statement or transferred directly to retained earnings as appropriate. The fair value of any interest retained in the former subsidiary at the date when control is lost is regarded as the cost on initial recognition of an investment in an associate or joint venture.

¹ See Glossary for further details

Business combinations

The acquisition of subsidiaries is accounted for using the acquisition method. The cost of an acquisition is measured at the aggregate of the fair values, at the date of exchange, of assets given by the BBC in exchange for control of the acquire. The acquiree's identifiable assets, liabilities and contingent liabilities that meet the conditions for recognition under IFRS 3 are recognised at their fair value at the acquisition date. Subsequent adjustments to the fair values of net assets acquired are made within 12 months of the acquisition date where original fair values were determined provisionally. These adjustments are accounted for from the date of acquisition. Transaction costs that the BBC incurs in connection with a business combination, such as legal fees, due diligence fees and other professional and consulting fees, are expensed as incurred. On acquisition, the BBC recognises any non-controlling interest either at fair value or at the non-controlling interest's proportionate share of net assets.

When control is obtained in successive share purchases (a 'step acquisition') it is accounted for using the acquisition method at the acquisition date. The previously held interest is remeasured to fair value at the acquisition date and a gain or loss is recognised in the income statement.

Acquisitions

All identified assets and liabilities included within an acquisition are recognised at fair value as at the acquisition date. Judgement is required in determining the valuation method for each identifiable asset and liability, which is specific for each category based on the most appropriate valuation method – including the cost, income and market approaches. Judgement is also required when assessing the appropriate economic useful lives for assets acquired.

Foreign currency transactions

Transactions in foreign currencies are translated into the functional currency of each entity of the group at an average exchange rate.

Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are translated into sterling at the rate of exchange ruling at that date. Foreign currency gains or losses arising from the translation of assets and liabilities at these rates of exchange, together with exchange differences arising from transactions settled during the year, are included in the income statement within operating costs. Non-monetary assets and liabilities measured at historical cost are translated into sterling at the rate of exchange on the date of initial recognition.

Financial statements of foreign operations

The assets and liabilities of foreign operations are translated into sterling at the rate of exchange ruling at the balance sheet date. The income and expenses of foreign operations are translated into sterling at average rates of exchange ruling during the financial period, which is a good approximation for the actual rate. Exchange differences arising on translation are recognised directly in the translation reserve.

On disposal of an investment in a foreign operation, the associated translation reserve balance is released to the income statement.

H. Basis of preparation of the financial statements and other accounting policies *continued*

Accounting policies relevant to section A

Licence fee income

Income from television licences is treated as an amount due from the relevant Government department. This represents the value of licences issued in the year, less a deduction for refunds and cancellations.

Where an element of the licence fee income has been ring-fenced by the Government for a specific purpose, that income is recognised when it is due, except if it becomes virtually certain that the BBC's expenditure on the ring-fenced purposes will be less than the ring-fenced income already received. In this case, the relevant amount of licence fee income, as agreed with the Government, will be repayable and recognised as such in the year the obligation to repay arises.

Other income

Other income arises from activities such as the sale of goods, provision of services and granting of licences. Income is measured after deductions for value added tax, any other sales taxes, trade discounts and sales between BBC companies.

Income from contracts with customers

Income is measured based on the consideration specified in a contract with a customer and excludes amounts collected on behalf of third parties. Income recognition is based on the delivery of performance obligations and an assessment of when control is transferred to the customer. The complexity of individual contractual terms may require the BBC to make judgements in assessing when the triggers for income recognition have been met, particularly whether the BBC has sufficiently fulfilled its obligations under the contract to allow income to be recognised.

Income is recognised either when the performance obligation in the contract has been performed ('point in time') or 'over time' as control of the performance obligation is transferred to the customer. A performance obligation must meet one of the three criteria in IFRS 15 to meet 'over time' recognition. The default category, if none of these criteria are met, is 'point in time' recognition. Further detail on the category of income recognition for each income stream can be found below.

IFRS 15 provides more comprehensive guidance for contracts to licence intellectual property, or contracts where licence of intellectual property is a significant component. Each performance obligation is identified and evaluated as to whether it represents a right to access the content (revenue recognised over time) or represents a right to use the content (revenue recognised at a point in time), and all three of the criteria referred to above must be met to meet the definition of a 'right to access' licence. The majority of the group's contracts to licence intellectual property have defaulted to a 'right to use' licence and recognised at a 'point in time'.

The transaction price, being the amount to which the BBC expects to be entitled and has rights to under the contract, is allocated to the identified performance obligations. Most of the BBC's income is derived from fixed price contracts and therefore the amount of income to be earned from each contract is determined by reference to those fixed prices. Royalties, as the exception, are generally set as a metric/percentage of sales generated.

The allocation of the transaction price to the performance obligations is at the amount that depicts the consideration to which the BBC expects to be entitled in exchange for goods or services transferred. This is generally done in proportion to the stand-alone selling prices.

The BBC's main sources of contract income are recognised as follows:

— Content and format sales

Licence fees from programme content and programme formats are recognised on the latter of the start of the licence period (taking into account any holdback dates) or when the group's performance obligations have been satisfied. For content sales the performance obligation will generally be to deliver the associated programme to the customer, therefore income is recognised 'episodically' – on delivery of each episode. For format sales, there are two performance obligations – to provide the format 'bible' and in some cases production assistance. Income is allocated to each of these performance obligations based on stand-alone selling prices and recognition at the two separate 'points in time'. The payment terms are over the term of the contract.

— Production income

Production revenue is recognised on delivery of the related programme or on a stage of completion basis, depending on the nature of the contract with the customer. Revenue is recognised either when the performance obligation in the contract has been performed ('point in time' recognition) or 'over time' as control of the performance obligation is transferred to the customer. The payment terms are over the term of the contract.

— Subscription fees

Subscription fees on pay channel platforms and from subscriptions to print and online publications and services are recognised as earned, pro-rata over the subscription period. The performance obligation is to provide the subscription service over the period of the contract. This performance obligation meets the definition of 'right to access' as the customer simultaneously receives and consumes the benefits as the group provides the service. Therefore, subscription fee income is recognised 'over time'. Minimum guarantees related to subscription fee income are recognised pro-rata straight line over the contract life, in line with 'over time' recognition. The payment terms are quarterly in arrears.

— Advertising income

Advertising income is recognised on transmission or publication of the advertisement. The performance obligation is satisfied at this 'point in time' – when each advertisement occurs. The payment terms are over the term of the contract.

— Consumer products

Income generated from the sale of consumer products is recognised at the time of delivery. Income from the sale of goods is stated net of deductions for actual and expected returns based on management judgement and historical experience. The performance obligation is delivery of the products, and therefore income is recognised at a 'point in time'. The payment terms are over the term of the contract.

1 See Glossary for further details

H. Basis of preparation of the financial statements and other accounting policies continued

Accounting policies relevant to section A continued

— Royalties

Royalty income arising from sales and usage-based royalties are recognised at the later of when the subsequent sales or usage occurs, or the performance obligation has been satisfied. Minimum guarantees related to royalty income are recognised on delivery of the completed content to the customer, with any subsequent royalties recognised as earned. Therefore, royalty income is recognised at a 'point in time'. The payment terms are over the term of the contract.

Other income

— Grant income

Grants from Government departments are recognised as income in the financial year that they relate to. Grants from other public bodies are recognised as income consistently with the related costs, provided that there is reasonable assurance that the BBC will comply with any conditions attached to the grant and that the grant will be received.

— Rental income

Rental income is recognised on a straight-line basis over the term of the lease.

Costs of obtaining long-term contracts and costs of fulfilling contracts

The costs of fulfilling contracts do not result in the recognition of a separate asset because:

- such costs are included in the carrying amount of inventory for contracts involving the sale of goods; and
- for service contracts, income is recognised over time by reference to the stage of completion, meaning that control of the asset is transferred to the customer on a continuous basis as work is carried out. Consequently, no asset for work in progress is recognised.

The group has taken advantage of the practical exemptions:

- not to account for significant financing components where the time difference between receiving consideration and transferring control of goods (or services) to its customer is one year or less; and
- expense the incremental costs of obtaining a contract when the amortisation period of the asset otherwise recognised would have been one year or less.

Use of estimates and judgements – Income recognition

The largest income stream for the BBC is licence fee income; received from the DCMS. This also gives rise to the largest receivable to the BBC, which is calculated based upon the value of licences issued in the year, less a deduction for refunds and cancellations. The expected credit loss in relation to this balance takes into the account the number of individual licences cancelled or refunded. Income recognition in the BBC's commercial operations is complex however, with a number of different income streams including sale of content to global broadcasters, subscription income and income from the sale of physical and digital products. The complexity of individual contractual terms may require the BBC to make judgements in assessing when the criteria for recognising income have been satisfied, particularly whether the BBC has sufficiently fulfilled its obligations under the contract to allow income to be recognised.

Spend on the BBC's services

Disclosures on the BBC Public Service Broadcasting expenditure can be found within the Strategic Report. Below details some of the key policies adhered to.

Spend by BBC service shows the cost to the licence fee payer of providing the relevant service and therefore excludes any costs funded by a co-producer.

Where a programme is broadcast on more than one channel, the full cost of the programme is recognised as a cost of the channel where the programme is first broadcast. However, where a programme is commissioned by two channels, the cost of the programme is recognised as a cost of the primary channel irrespective of the channel holding the first transmission.

For BBC Online, the service spend reflects the incremental costs of getting content to audiences unless the content is specifically commissioned for this service.

This means the costs reported against individual services are not necessarily equivalent to the costs which would be incurred by such a service on a stand-alone basis.

Development spend funds the near-term development of new platforms and services, particularly for BBC Online. This is primarily focused on new features for existing services and also includes related support and overhead costs. It is distinct from research department costs (see Note B1) which is focused on much longer-term research of new technology and standards that benefit the whole industry.

Accounting policies relevant to section B Completed originated programmes, programmes in production and prepayments to acquire future programme-related rights

Programme assets reported as inventory effectively represent the BBC's right to broadcast. The BBC's right to sell programme rights are, however, recognised within intangible assets.

Completed originated programmes and programmes in production are held at cost.

Cost includes all direct costs, production overheads and a proportion of other attributable overheads. The proportion of programmes necessarily taking a substantial period of time to produce is small and, as such, no borrowing costs are included in cost.

Where, exceptionally, it becomes certain that a programme is unable to be broadcast, the full value of the programme is written off to the income statement.

Programme development costs are expensed to the income statement until such time as there is a strong indication that the development work will result in a commissioned programme¹, when any further costs are recognised as programme-related assets.

Originated programmes that are still in production at the balance sheet date are recognised as programmes in production, except that prepayments to acquire future programme-related rights are shown separately where the BBC has made payments to independent producers, or the holders of certain rights (for example, rights to broadcast sporting events), to receive the programme on completion.

¹ See Glossary for further details

H. Basis of preparation of the financial statements and other accounting policies *continued*

Accounting policies relevant to section B *continued*

Rights to broadcast acquired programmes and films

The rights to broadcast acquired programmes and films are recognised at cost. The costs of acquired programmes and films are expensed on first transmission except to the extent that the number of further showings are contractually agreed, when they are expensed according to the expected transmission profile. Assets and liabilities relating to acquired programmes are recognised at the point of payment or commencement of the licence period, whichever is earlier. Agreements for the future purchase of rights whose licence period has not commenced and where there has been no payment by the balance sheet date are disclosed as purchase commitments.

Where the BBC has invested in independent productions, in addition to broadcasting rights, the BBC may obtain rights to future royalties from the sale of rights associated with the production. These residual interests are recognised initially at cost subject to amortisation as royalties are received and impaired if anticipated royalties do not materialise.

Accounting policies relevant to section C

Other employee benefits

Other short and long-term employee benefits, including holiday pay and long service leave, are recognised as an expense over the period in which they accrue.

Termination benefits

Termination benefits are expensed at the earlier of when the BBC can no longer withdraw the offer of those benefits and when the BBC recognises costs for a restructure.

Defined contribution plans

The amounts charged as expenditure for the defined contribution plans represent the contributions payable by the BBC for the accounting period.

Defined benefit plans

The defined benefit plans, of which the significant minority of staff are members, provide benefits based on pensionable pay. The assets of the BBC's Pension Scheme are held separately from those of the BBC.

Pension scheme assets are measured at fair value. Pension scheme liabilities are measured using the projected unit credit method. The present value of scheme liabilities is calculated by discounting estimated future cash outflows at the current rate of return on a high-quality corporate bond of equivalent term and currency to the liabilities.

Should the pension scheme be in a net asset position, under the pension scheme rules, the BBC considers that they are entitled to any surplus on the pension scheme in the event that it is wound up. It is the actuarial valuation, as opposed to the IAS 19 estimate, which would be used to determine the amount due if the scheme was wound up.

Remeasurements comprising gains and losses and the return on scheme assets (excluding interest) are recognised immediately in the balance sheet with a charge or credit to the statement of comprehensive income in the period in which they occur. Remeasurement recorded in the statement of comprehensive income is not recycled. When the benefits of a plan are changed the resulting change in benefit that relates to past service is

recognised immediately in the income statement. Net interest is calculated by applying a discount rate to the net defined benefit liability or asset. Defined benefit costs are split into three categories:

- current service cost, past-service cost and gains and losses on settlements and curtailments;
- net interest expense or income; and
- remeasurement.

The current service cost and past-service cost are included within operating costs in the consolidated income statement. Curtailments gains and losses are accounted for as past-service cost. Net interest expense or income relating to the funded defined benefit pension plans is included within 'finance income' or 'finance costs', as relevant, in the consolidated income statement.

Administration costs directly related to the management of plan assets are deducted from the return on plan assets, which are recorded as remeasurements in the statement of comprehensive income. Other administrative scheme expenses associated with running the scheme are recorded within operating expenses when incurred.

The retirement benefit obligation recognised in the consolidated balance sheet represents the deficit or surplus in the BBC's defined benefit schemes. Any surplus resulting from this calculation is limited to the present value of any economic benefits available in the form of refunds from the schemes or reductions in future contributions to the schemes.

Use of estimates and judgements – post-retirement benefits

The pension costs and obligations of the BBC's defined benefit schemes are calculated on the basis of a range of assumptions, including the discount rate, inflation rate, salary growth and mortality. Differences arising as a result of actual experience differing from the assumptions, or future changes in the assumptions, will be reflected in subsequent periods. A small change in assumptions can have a significant impact on the valuation of the liabilities. Further analysis on the sensitivity of pension assumptions is given in Note C7.1.

Accounting policies relevant to section D

Owned assets

Other than as noted below, items of property, plant and equipment are stated at cost less accumulated depreciation and any accumulated impairment losses.

Cost includes expenditure that is directly attributable to the acquisition of the asset.

Leases

Under IFRS 16, at inception of a contract the group assesses whether a contract contains a lease; defined as a contract that conveys the right to control the use of an identified asset for a period of time in exchange for consideration. The group assesses whether:

- the contract involves the use of an identified asset – either specified explicitly or implicitly – and should be (or represent substantially all the capacity of) a physical asset. If the supplier has substantive substitution rights, then the asset is not identified;
- the group has the right to obtain substantially all the economic benefits from use of the asset throughout the period of use; and
- the group has the right to direct the use of the asset, which is when it has the decision-making rights that are most relevant to changing how and for what purpose the asset is used.

¹ See Glossary for further details

H. Basis of preparation of the financial statements and other accounting policies continued

Accounting policies relevant to section D continued

This predominantly includes land and buildings (both in the UK and overseas) as well as a range of specialised broadcast equipment.

At inception or on reassessment of a contract that contains a lease component, the group allocates the consideration in the contract to each lease component on the basis of their relevant stand-alone prices as determined by the underlying contract.

Depreciation

Depreciation is provided to write off the cost of each item of property, plant and equipment, less its estimated residual value, on a straight-line basis over its estimated useful life. The major categories of property, plant and equipment are depreciated as follows:

Land and buildings

Freehold land	not depreciated	
Freehold buildings	estimated useful life	50 years
Freehold building improvements	estimated useful life	10 to 50 years
Leasehold buildings and improvements	estimated useful life	shorter of 50 years or life of lease

Plant and machinery

Computer equipment	straight-line	3 to 5 years
Electrical and mechanical infrastructure	straight-line	10 to 25 years
Other	straight-line	3 to 10 years

Furniture and fittings	straight-line	3 to 10 years
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Depreciation methods, estimated useful lives and residual values are reviewed at each reporting date.

Use of estimates and judgements – capital projects

The BBC is completing a number of significant capital projects for which amounts have been capitalised on the BBC's balance sheet. The most critical estimates that the capitalised values are based upon is the recoverability of these assets, dependent on the achievement of project completion, and the assets being used in the manner intended as part of the original business case.

Investment properties

Investment properties are initially recognised at cost and subsequently carried at cost less accumulated depreciation and accumulated impairment losses. Depreciation is calculated using a straight-line method to allocate the depreciable amounts over the estimated useful lives of the properties (see depreciation on land and buildings above). The residual values, useful lives and depreciation method of investment properties are reviewed, and adjusted as appropriate, at each balance sheet date. The effects of any revision are included in the profit and loss when the changes arise.

1 See Glossary for further details

As a lessee

The group recognises a right-of-use asset and a lease liability upon lease commencement. The right-of-use asset is initially measured at cost, being the initial amount of the lease liability adjusted for any lease payments made before the commencement date, plus any initial direct costs and an estimate of restoration costs, less incentives received.

The right-of-use asset is subsequently depreciated using a straight-line method from the commencement date over the lease term (which is equal to, or shorter than, the asset's useful life). The right-of-use asset is periodically reduced by impairment losses and adjustments for certain remeasurement of the lease liability.

The lease liability is initially measured at the present value of unpaid lease payments at commencement, discounted using the group's incremental borrowing rate (unless the interest rate implicit in the lease can be readily determined).

The incremental borrowing rate is the rate of interest that would hypothetically have to be paid to borrow over a similar term, and with a similar security, the funds necessary to obtain an asset of a similar value to the right-of-use asset in a similar economic environment. A small change in the rate could have a significant impact on the valuation of respective lease liabilities.

Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments;
- variable payments dependent on an index or rate, measured using the index or rate at the commencement date;
- amounts expected to be payable under a residual value guarantee; and
- the exercise price under a purchase option or lease payments in an optional renewal period that the group is reasonably certain to exercise, and early termination penalties of a lease unless the group is reasonably certain not to terminate early.

The lease liability is measured using the effective interest method. It is remeasured when there is a change in future lease payments arising from a change in index or rate, change in estimate of the amount expected to be payable under a residual value guarantee, a change in the lease term or a change in the assessment of an option being exercised.

The group has a number of options to extend the lease on a right-of-use asset, or to purchase the underlying asset – typically relating to land and buildings, either in the UK or overseas. An assessment of the location and the availability of suitable alternatives has been undertaken in determining the likelihood of exercising these options.

When the lease liability is remeasured a corresponding adjustment is made to the carrying amount of the right-of-use asset. If the carrying value has been reduced to zero then any further reductions are recorded in the income statement.

Right-of-use assets are presented in 'property, plant and equipment' and lease liabilities are presented in borrowings in the statement of financial position.

Financial statements
Notes to the accounts *continued*

H. Basis of preparation of the financial statements and other accounting policies *continued*

Accounting policies relevant to section D *continued*

The group has elected not to recognise right-of-use assets and lease liabilities for short-term leases that have a lease term of 12 months or less and leases of low-value assets, which are expensed. This includes laptops and other items of small IT equipment.

When determining the accounting for a finance lease, the BBC has assessed whether it has the right to use the leased asset at the inception¹ of the lease, or whether this right passes at a later date ('the commencement date').

Where a significant site is being redeveloped, occupation may occur in distinct phases; consequently, the leased asset and liabilities are recognised based on the proportion of the site occupied at each commencement date.

Accounting policies relevant to section E

Programme-related intangible assets

The BBC's right to sell programme rights is recognised within intangible assets. Programme assets reported as inventory effectively represent the BBC's right to broadcast, however.

Programme rights acquired by the group are either purchased, generated internally or licensed following the payment of an advance on royalties. Where the group controls the respective assets and the risks and rewards attached to them, rights are initially recognised at acquisition cost or production cost. The carrying amount is stated at cost less accumulated amortisation and provision for impairment.

Amortisation including impairment is charged to the income statement to match the estimated future economic benefit. This is calculated as the higher of an estimated recoupment profile based on the average historic performance of the overall distribution rights portfolio or the actual recoupment of the specific initial distribution advance.

Where the carrying value of any individual set of rights exceeds management's best estimate of future exploitation revenues, a provision for impairment is recorded in the income statement immediately.

For self-produced content, distribution rights exclude co-production costs borne by third parties. These costs are deferred within current assets and expensed upon recognition of the associated production income. Production income is recognised in accordance with the group's revenue recognition policies.

Research and development expenditure – internally generated intangible assets

Expenditure on research activities is written off in the income statement when incurred.

Expenditure on development activities is included on the balance sheet as an asset only if both of the following conditions are met:

- it is probable that the asset will generate future economic benefits; and
- the development costs of the asset can be measured reliably.

The assets are measured at cost less accumulated amortisation and any accumulated impairment losses.

For the PSB Group it is generally unlikely that future economic benefits in the form of cash inflows will be received, and as a result, other than assets created for use by the business in

delivering its public purposes, development costs are only capitalised by the BBC Group's commercial businesses.

Other intangible assets

Other intangible assets acquired separately by the BBC are stated at cost less accumulated amortisation and any accumulated impairment losses. The identifiable intangible assets acquired as part of a business combination are shown at fair value at the date of acquisition (in accordance with IFRS 3 *Business Combinations*) less accumulated amortisation and any accumulated impairment losses.

Amortisation¹

Amortisation is charged to the income statement on a systematic basis over the estimated useful lives of intangible assets, from the date that they are available for use, unless such lives are indefinite.

Amortisation methods, useful lives and residual values are reviewed at each balance sheet date and adjusted if appropriate.

The useful lives and amortisation methods of other classes of intangible asset are as follows:

Customer relationships	Straight-line	Unexpired term of agreement
Licences and trademarks	Straight-line	30 years or unexpired term
Software	Straight-line	2 to 5 years
Other	Straight-line	3 to 8 years

Amortisation of distribution rights is charged to the income statement to match the average income profile over its estimated average marketable life.

Impairment¹: Non-financial assets

At each balance sheet date, the BBC reviews the carrying amount (net amount held on the balance sheet) of those assets that are subject to amortisation, to determine whether there is an indication that any of those assets has suffered any impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of any impairment loss.

For goodwill, the recoverable amount is estimated each year at the same time.

The recoverable amount of an asset is the higher of fair value less costs to sell and value in use. For the purposes of impairment testing, assets are grouped at the lowest level at which they generate separately identifiable cash flows (cash-generating units). In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

An impairment loss is recognised in the income statement for the amount by which the asset's carrying amount exceeds its recoverable amount. Where a cash-generating unit is impaired, the impairment loss will first be allocated to reduce goodwill and then to the other assets of the cash-generating unit on a pro-rata basis, except that the carrying amount of any individual asset will not be reduced below its separately identifiable recoverable amount.

¹ See Glossary for further details

H. Basis of preparation of the financial statements and other accounting policies continued

Accounting policies relevant to section E continued

Impairment losses in respect of goodwill are not reversed. In respect of assets other than goodwill, an impairment loss is reversed if there has been a change in the estimates used to determine the recoverable amount. An impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss has been recognised.

Goodwill

Goodwill is recorded in the balance sheet as the difference between the fair value of the consideration transferred by the BBC and the recognised amount of non-controlling interests in the acquire compared to the fair value of the identifiable assets and liabilities acquired. These are all measured at the date of acquisition. Where the consideration is less than the net assets acquired, the difference is recognised immediately in the income statement.

Goodwill arising on the acquisition of associates and joint ventures is included in the carrying amount of the associate or joint venture and is tested for impairment as part of the overall balance.

Subsequent measurement of separately recognised goodwill – goodwill is tested annually for impairment and is measured at cost less any accumulated impairment losses. For the purposes of impairment testing the goodwill is allocated to cash-generating units on the basis of those expected to benefit from the relevant business combination.

Accounting policies relevant to section F

Use of estimates and judgements – impairment of goodwill

The determination of whether goodwill is impaired requires an estimation of the value in use of the cash-generating units. The value in use calculation requires the entity to estimate the future cash flows expected to arise from the cash-generating unit and a suitable discount rate that reflects current market assessments of the risks specific to the asset and the time value of money, in order to calculate present value. The estimation process is complex due to the inherent risks and uncertainties associated with long-term forecasting. If different estimates of the projected future cash flows or a different selection of an appropriate discount rate or long-term growth rate were made, these changes could materially alter the projected value of the cash flows of the asset, and as a consequence materially different amounts would be reported in the financial statements.

Trade and other payables

Trade and other payables are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method¹.

Borrowing costs

Borrowing costs directly attributable to the acquisition, construction or production of qualifying assets (those necessarily taking a substantial period of time to get ready for their intended use) are added to the cost of those assets, until such time as the assets are ready for their intended use.

Originated programmes can be qualifying assets, but those necessarily taking a substantial period of time to get ready for broadcast are a small proportion of overall programme investment. Any borrowing costs that could be attributed to those programmes are not significant and, therefore, no borrowing costs are capitalised.

All finance income and other borrowing costs are recognised in income and expense in the period in which they are incurred.

Use of estimates and judgements – provisions

Judgements are employed in determining if a past event has given rise to a present obligation that will result in probable payment by the BBC that can be measured reliably. Estimation techniques are used, following the review of such events, if it is determined that a provision is required. Such techniques are used in the calculation of the best estimate of the amount required to settle obligations, including determining how likely it is that expenditure will be required by the BBC. This can be very complex, especially when there is a wide range of possible outcomes. The BBC recognises decommissioning liabilities as part of the initial cost of the asset, discounted to present value. The BBC reassesses whether there has been a change in this liability based on the facts and circumstances at each balance sheet date.

Use of estimates and judgements – accruals

Accruals include work in progress accruals, which arise in instances where a performance obligation has been satisfied but all associated expenditure has not yet been incurred. The basis of the calculation of such accruals is based upon forecast expenditure required to fulfil the contract.

Accounting policies relevant to section G

Taxation

The tax charge for the period comprises both tax currently payable and deferred tax. Taxation is recognised in the income statement except to the extent that it relates to items recognised directly in reserves, in which case it is recognised in reserves.

Current tax is the expected tax payable for the year, using tax rates that are enacted or substantively enacted at the balance sheet date, and any adjustment to tax payable in respect of previous years. In respect of tax currently payable:

- the PSB Group is not liable to corporation tax on any surplus licence fee income or grants received from Government departments; however, it is fully liable for corporation tax on capital gains and on all its other external income. Expenditure on capital assets is not eligible for capital allowances giving rise to temporary differences that would lead to deferred tax assets or liabilities. Movements of fair value adjustments in the income statement give rise to deferred tax balances; and
- the BBC's commercial subsidiaries are liable for corporation tax based on taxable profit for the year.

Current tax assets and current tax liabilities are offset if, and only if, there is a legally enforceable right to set off the recognised amounts; and the entity intends either to settle on a net basis, or to realise the asset and settle the liability simultaneously.

Deferred tax is provided using the balance sheet liability method on any temporary differences between the carrying amounts of assets and liabilities for financial reporting purposes and the amounts used for taxation purposes. The amount of deferred tax provided is based on the tax rates expected to apply in the period when the liability is settled or the asset is realised using tax rates enacted or substantively enacted at the balance sheet date.

¹ See Glossary for further details

H. Basis of preparation of the financial statements and other accounting policies *continued***Accounting policies relevant to section G *continued***

Deferred tax assets and deferred tax liabilities are offset only where there is a legally enforceable right to offset current tax assets against current tax liabilities; and the deferred tax assets and the deferred tax liabilities relate to income taxes levied by the same taxation authority on either:

- the same taxable entity; or
- different taxable entities which intend either to settle current tax liabilities and assets on a net basis, or to realise the assets and settle the liabilities simultaneously, in each future period in which significant amounts of deferred tax liabilities or assets are expected to be settled or recovered.

Financial instruments

The BBC classifies its financial assets and liabilities into one of the categories discussed below, depending on the purpose for which the asset was acquired. Other than financial instruments in a qualifying hedging relationship, the BBC's accounting policy for each category is as follows:

Amortised cost

The BBC's financial assets measured at amortised cost comprise trade and other receivables, contract assets, cash and cash equivalents and borrowings. The BBC's financial liabilities measured at amortised cost comprise trade and other payables, contract liabilities and borrowings. They principally arise from the provision of goods and services, but also incorporate other types of financial assets/liabilities where the objective is to collect or receive contractual cash flows and the contractual cash flows are solely payments of principal and interest.

Trade and other receivables and contract assets

Trade and other receivables and contract assets are recognised initially at transaction price and subsequently at amounts considered recoverable (amortised cost). Estimates are used in determining the level of receivables that will not be collected. These estimates include factors such as historical experience, the current state of the UK and overseas economies and industry specifics. A provision for impairment of trade and other receivables and contract assets is recognised based on the simplified approach using the lifetime expected credit losses. During this process the probability of non-payment is assessed. This probability is then multiplied by the amount of the expected loss arising from default to determine the lifetime expected credit loss for the trade and other receivables and contract assets.

The most significant trade and other receivable is the licence fee receivable, which represents amounts due from the DCMS for licence fee payments not yet collected but due. The calculation of this balance carries a degree of estimation (see page 251), however we do not believe that the estimation uncertainty/difference would be material to the accounts.

Changes in the carrying amount of the allowance are recognised in the income statement within total operating costs.

Contract liabilities

A contract liability is recognised when payment is received prior to the associated performance obligation being fulfilled. It is released to revenue when the performance obligation is satisfied.

Cash and cash equivalents

Cash and cash equivalents comprise cash balances and call deposits with maturities of less than three months (short-term deposits). Cash and cash equivalents also include licence fee funds collected on behalf of HM Treasury, which are excluded from the group's net funds and in respect of which a separate creditor is recognised.

Fair value through surplus/deficit

This category comprises derivatives. Those in-the-money derivatives are financial assets whilst those out-the-money are financial liabilities.

The BBC does not enter into speculative derivative contracts; however, some derivative financial instruments are used to manage the BBC's exposure to fluctuations in interest rates (interest rate swaps¹, caps¹ and collars¹) and foreign currency exchange rates (foreign currency forward contracts and currency options).

Derivative financial instruments, excluding derivatives held as qualifying hedges, are initially recognised at fair value and are subsequently remeasured to fair value at the balance sheet date with movements recorded in the income statement.

Interest rate swaps, caps and collars

The fair value is the estimated amount that the BBC would receive or pay to terminate the swap, cap or collar at the balance sheet date, taking into account current interest rates, the current creditworthiness of swap, cap or collar counterparties and the creditworthiness of the BBC.

Foreign currency forward contract rates

The fair value of forward foreign exchange contracts is determined by using the difference between the contract exchange rate and the quoted forward exchange rate at the reporting date from third parties.

Embedded derivatives

An embedded derivative is a component of a hybrid contract that also includes a non-derivative host – with the effect that some of the cash flows of the combined instrument vary in a way similar to a stand-alone derivative.

Derivatives embedded in hybrid contracts with a financial asset host within the scope of IFRS 9 are not separated. The entire hybrid contract is classified and subsequently measured as either amortised cost or fair value as appropriate.

Derivatives embedded in hybrid contracts with hosts that are not financial assets within the scope of IFRS 9 (e.g. financial liabilities) are treated as separate derivatives when they meet the definition of a derivative, their risks and characteristics are not closely related to those of the host contracts and the host contracts are not measured at fair value through surplus/deficit.

If the hybrid contract is a quoted financial liability, instead of separating the embedded derivatives, the BBC generally designates the whole hybrid contract at fair value through surplus/deficit.

Other investments

The BBC has strategic investments in listed and unlisted entities which are not accounted for as subsidiaries, associates or joint ventures. These investments were previously classed as available for sale under IAS 39, and are now held at fair value through surplus/deficit.

¹ See Glossary for further details.

H. Basis of preparation of the financial statements and other accounting policies continued

Accounting policies relevant to section G continued

Fair value through other comprehensive income

Certain derivatives designated as cash flow hedges are recognised at fair value through other comprehensive income. See hedge accounting below for further details.

Hedge accounting

Where hedge accounting is applied, the BBC has elected to adopt the hedge accounting requirements of IFRS 9 *Financial Instruments*. The BBC enters into hedge relationships where the critical terms of the hedging instruments and the hedged item match. Hedge effectiveness is determined at the origination of the hedging relationship. Quantitative effectiveness tests are performed at each period end to determine the continuing effectiveness of the relationship. In instances where changes occur to the hedged item which results in the critical terms no longer matching, the hypothetical derivative method is used to assess effectiveness.

The BBC designates certain derivatives as cash flow hedges by documenting the relationship between the hedging instrument and the hedged item, along with the risk management objectives and its strategy for undertaking various hedge transactions. Where the hedge is deemed to have been effective, the effective portion of any changes in the fair value of the derivatives that are designated in the hedge are recognised in other comprehensive income. The accumulated amount in the cash flow hedge reserve is reclassified to profit or loss in the same period as the hedged cash flows affect profit or loss. Any ineffective portion of the hedge is recognised immediately in the income statement.

Use of estimates and judgements – impairment of financial assets

Financial assets are assessed at each balance sheet date to determine whether there is any objective evidence of impairment. Judgement is required when considering the factors in determining whether there is objective evidence of impairment; which include significant financial difficulty of the counterparty and breach of contract. Individually significant financial assets are tested for impairment on an individual basis. The remaining financial assets are assessed collectively in groups that share similar credit risk characteristics. The amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the financial asset's original effective interest rate. All impairment losses are recognised in the income statement.

The group uses an allowance matrix to measure the expected credit losses of trade receivables from individual customers. Loss rates are based on actual credit loss experience which are adjusted to reflect differences between customer base during the period over which the historical data has been collected, as well as any forward-looking information regarding the company's view of economic and industry-wide conditions over the expected lives of the receivables.

The group has further reviewed the amounts provided against receivables for expected credit losses, taking into account the potential for increased losses due to the economic impact of the Covid-19 pandemic. In addition to revisiting historic loss rates, this review assessed if heightened sectoral exposure and uncertainty impacted certain segments of the receivables balances, resulting in a qualitative adjustment being required.

¹ See Glossary for further details.

Reserves

The operating reserve is the accumulated surplus/deficit to date.

The hedging reserve is used to record the effective portion of the cumulative net change in the fair value of cash flow hedging instruments related to hedged transactions that have not yet occurred (net of tax).

The translation reserve is used to record exchange differences arising from the retranslation of the net assets and results of overseas subsidiaries.

The other reserve includes fair value gains and losses on financial assets recognised through other comprehensive income and the fair value of put option liabilities arising on acquisition of subsidiaries.

New standards and interpretations not yet adopted

At the date of authorisation of these financial statements, the following standards and interpretations, which have not been applied in these financial statements, were in issue but not yet effective (and in some cases had not yet been adopted by the EU).

- Covid-19-Related Rent Concessions (Amendment to IFRS 16)
- Interest Rate Benchmark Reform – Phase 2 (Amendments to IFRS 9, IAS 39, IFRS 7, IFRS 4 and IFRS 16)

The directors do not expect that the adoption of the standards and interpretations above would have a material impact on the financial statements of the group in future periods.

Financial statements

Glossary

The table below explains the financial terms used within the financial statements:

Term	Note	Definition
Amortisation	H	Amortisation is the reduction reflected in the carrying value of the asset as a consequence of the regular use of that asset by the organisation.
Associate	E3	An associate is an entity that the BBC has significant influence over, but that does not meet the definition of a joint venture or subsidiary. Significant influence is the power to participate in the financial and operating decisions of an entity but is not control or joint control over those policies.
BBC's Television Licence Fee Trust Statement		A set of financial statements containing an annual report and accounts on income from licence fee customers. The document also contains reports by the National Audit Office who have audited the financial statements and the processes for collecting the licence fee.
Cash flow swaps	G3.2	The BBC's cash flow swaps exchange a series of variable cash flows for a series of fixed cash flows.
Cash-generating units	E2	Cash-generating units are the smallest group of assets that can independently generate cash flows.
Changes in demographic and financial assumptions	G2.1	Changes in demographic and financial assumptions represent the changes in estimates used to value the future pension asset/liability. Demographic assumptions include mortality rates, staff turnover and early retirement. Financial assumptions encompass items such as discount rate and future salary levels.
Commissioned programme	H	A commissioned programme is where an agreement has been made for the programme to be produced for broadcast.
Credit risk	G3.1	Credit risk is the risk of financial loss to the group if a customer or counterparty to a financial instrument fails to meet its contractual obligation.
Current service cost	C6.2	The current service cost is the underlying cost to the BBC of pension rights earned by employees during the year.
Deferred tax	G1.1	Deferred tax is the amount of income tax payable or recoverable in future periods in respect of taxable or deductible temporary differences, the carry forward of unused losses, and/or the carry forward of unused tax credits. Temporary differences are differences between the carrying amount of an asset or liability in the statement of financial position and its tax base, where the tax base of an asset or liability is the amount attributed to that asset or liability for tax purposes.
Derivative	G3.2	A derivative is an asset or liability that is dependent on, or derives its value from, another asset or liability and is to be settled in the future.
Discount rate	G2.5	The discount rate for the IAS 19 <i>Pensions</i> valuation has been derived with reference to market yields at the end of the reporting period on AA-rated sterling-denominated corporate bonds with maturities consistent with the estimated term of the post-employment benefit obligations. Certain types of bonds are excluded from the calculating model, either because they have unusual features, are relatively small or potential outliers, in order to remove the distortion that might otherwise occur from including unusual, less liquid or potentially misrated bonds. Extrapolation is performed when the profile of the scheme's expected benefit outflow is longer than the cash flows of the available bonds.
Effective interest rate	H	An effective interest rate is the rate used to discount future cash flows over the life of the contract back to present value.
Fair value	D, G	The fair value of an asset is the amount for which the asset could be exchanged between knowledgeable, willing parties in an arm's length transaction.
Foreign currency transactions	G3.2	As these financial statements are prepared in sterling, the BBC's foreign currency transactions and balances must be translated at appropriate exchange rates, into sterling. This means that variations in exchange rates can cause the valuation of investments to fluctuate, even when there has been no change in the health of the underlying business.
Forward foreign currency contracts	G3.1	Under forward exchange contracts you buy or sell a currency at a fixed exchange rate with delivery made on a given date or dates in the future.
Going concern	H	The directors are required to make a statement that the BBC is a going concern, which means it can meet its debts and continue trading for a period of at least 12 months from the date on which these financial statements were signed.
Goodwill	E2	Goodwill is the difference between the monetary value paid for a business and the fair value of its net assets. It represents the premium the purchaser is prepared to pay for the business. Where the BBC does not own an entity outright, the other shareholders are known/disclosed as non-controlling interests.

Term	Note	Definition
IAS 19 valuation	C7.1	The IAS 19 <i>Pensions</i> valuation takes assets at their market value and discounts the accrued liabilities by reference to the discount rate of an AA-rated corporate.
Impairment	H	An impairment occurs when the carrying value of an asset is higher than the amount that is recoverable from its use or sale.
Inception	H	Inception is the point at which a contract is confirmed; this is normally the point at which the contract is signed.
Interest cost on pension plan liabilities	F11	The interest cost on pension plan liabilities represents the increase during the year in the value of the plan liabilities because the benefits are one year closer to settlement.
Interest rate caps	G3.1	Interest rate caps protect against interest rates rising, by setting an upper limit (cap) on the floating interest rate, whilst still allowing the benefit of falling interest rates.
Interest rate collars	G3.1	Interest rate collars are the same as interest rate caps except that there is also a lower limit set to the floating interest rate.
Interest rate swaps	G3.1	Interest rate swaps effectively swap a floating rate loan into a fixed rate loan, or vice versa.
Joint venture	E3	A joint venture is where the BBC has joint control over an entity with another partner(s).
Maturity	G2.6	The maturity of a scheme provides an indication of the cash requirements of the scheme and the likely attitude of the Trustees to risk within their investment policy. The more mature a scheme, the more likely that Trustees will favour low-risk investments.
Net finance income/(cost)	C6.2	Net finance income/(cost) is the difference between the expected return on assets and the interest liabilities.
Past service cost	C6.2	The past service charges arise from changes to the terms and conditions relating to members' defined retirement benefits, resulting in a credit for years of service already given.
Pension scheme	C6	On retirement, members of the BBC's defined benefit pension scheme are paid their pensions from a fund which is kept separate from the group, to which the BBC makes cash contributions.
Plan liability	G2.1	The plan liability represents the expected amount of money that will be needed in the future to pay employees for their current and future service to the company.
Programme rights	E1	Programme rights are rights held by the BBC that permit a future transmission of a particular programme or event.
Public services	F3	Public services in this context represent the PSB Group.
Put option	G3.2	A put option issued by the BBC provides the holder the rights, but not the obligation, to require the BBC to buy shares at a future date and price determined by the option agreement.
Related parties	C5	Related parties include key management personnel, their immediate families and external entities controlled by them.
Remeasurement gains and losses	G2.4	These gains and losses arise from actual performance being different from that predicted. Only defined benefit schemes give rise to gains and losses in the statement of comprehensive income/(loss).
Remeasurements	C6.2	Remeasurements which arise from actual performance being different from that predicted give rise to gains and losses in the statement of comprehensive income.
Remeasurements on plan assets	G2.2	Remeasurements on plan assets represent the amount by which the assets held by the scheme (such as equities, bonds and property) have performed better or worse than the expected prior year value.
Research costs	B1	Research costs are incurred to explore ideas for new programmes or assets, such as the BBC iPlayer. Research costs are where the ideas are generated, some of which are then developed further into a plan or design where the costs are then categorised as development.
Subsidiary undertaking	G6.3	A subsidiary undertaking is an entity that is directly or indirectly controlled by the BBC. Control exists where the BBC has the power to govern the financial and operating policies of the entity so as to obtain benefits from its activities. In assessing control, potential voting rights that are currently exercisable or convertible are taken into account.



Equality Information Report



Our annual Equality Information Report provides an update on the progress we have made in relation to equality, diversity and inclusion for our workforce.

This section is not subject to audit by the National Audit Office

Staff (reporting is shown separately for our staff and freelancers)

The BBC's Diversity & Inclusion Strategy 2016-2020 concluded in December 2020 and the performance against the targets set out in that strategy are below:

All staff and leadership: 31 December 2020

Workforce	Dec-20	Target
Women (all staff)	48.4%	50%
Women (leadership)	45.9%	50%
Disability (all staff)	10.1%	8%**
Disability (leadership)	8.5%	8%**
Black, Asian and Minority Ethnic (all staff)	15.9%	15%
Black, Asian and Minority Ethnic (leadership)	13.0%	15%
LGBTQ+ (all staff)	11.0%	8%
LGBTQ+ (leadership)	11.0%	8%

Percentages above for gender are calculated as a proportion of the total BBC staff population. For all other characteristics, where some staff have chosen not to provide data, percentages are calculated as a proportion of the known population who declared a response for that characteristic. This aligns with the methodology used in the BBC's Diversity & Inclusion Strategy 2016-2020.

**The BBC's target for disabled staff and leadership was raised from 8% (by 2020) to 12% (by 2022) in November 2018 to offer a more stretching target – all targets above reflect those in the Diversity and Inclusion Strategy 2016-2020.

The 2021-2023 Diversity & Inclusion Plan has been published with revised targets, and the performance against those targets as at 31 March 2021 are below:

All staff and leadership: 31 March 2021

Workforce	Mar-21	Target
Women (all staff)	48.6%	50%
Women (leadership)	46.1%	50%
Black, Asian and Minority Ethnic (all staff)	15.9%	20%
Black, Asian and Minority Ethnic (leadership)	12.6%	20%
Disability (all staff)	9.0%	12%
Disability (leadership)	8.2%	12%

All percentages above include Prefer Not To Say and No Data categories and therefore show a proportion of the whole staff population.

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

Equality Information Report

Age

All staff age distribution by division: 31 March 2021

Division	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Chief Customer Officer Group	523	*	109	218	126	64	*	*	20.8	41.7	24.1	12.2	*
Chief Operating Group	3,989	*	601	1,231	1,156	816	183	*	15.1	30.9	29.0	20.5	4.4
Content	2,622	*	342	761	769	591	159	*	13.0	29.0	29.3	22.5	6.2
Group Corporate Affairs	185	*	39	48	50	35	13	*	21.1	25.9	27.0	18.9	7.1
Group Strategy and Performance	34	*	*	15	12	*	*	*	*	44.1	35.3	*	*
Managing Director Group	791	38	202	199	179	144	29	4.8	25.5	25.2	22.6	18.2	3.7
Nations	5,311	*	505	1,218	1,706	1,504	377	*	9.5	22.9	32.1	28.3	7.2
News and Current Affairs	3,020	*	288	745	865	898	224	*	9.5	24.7	28.6	29.7	7.5
UK Public Service	16,475	41	2,090	4,435	4,863	4,055	991	0.2	12.7	26.9	29.5	24.6	6.1
BBC Studios (Sales & Distribution, Branded Services & Management)	952	*	162	340	300	134	15	*	17.0	35.7	31.5	14.1	1.6
BBC Studios (TV & Radio Production)	1,127	*	264	342	291	179	51	*	23.4	30.3	25.8	15.9	4.6
BBC Studios	2,079	*	426	682	591	313	66	*	20.5	32.8	28.4	15.1	3.2
World Service Group	1,433	*	126	433	477	321	76	*	8.8	30.2	33.3	22.4	5.3
Other	292	*	51	82	72	71	16	*	17.5	28.1	24.7	24.3	5.4
Other	1,725	*	177	515	549	392	92	*	10.3	29.9	31.8	22.7	5.3
Grand Total	20,279	42	2,693	5,632	6,003	4,760	1,149	0.2	13.3	27.8	29.6	23.5	5.6

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Leadership staff age distribution by division: 31 March 2021

Division	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Chief Customer Officer Group	101	*	*	32	40	28	*	*	*	31.7	39.6	27.7	1.0
Chief Operating Group	701	*	*	143	294	225	32	*	*	20.4	41.9	32.1	4.6
Content Group	433	*	*	60	196	142	34	*	*	13.9	45.3	32.8	7.8
Group Corporate Affairs	59	*	*	*	18	22	10	*	*	*	30.5	37.3	16.9
Group Strategy and Performance	17	*	*	*	11	*	*	*	*	*	64.7	*	*
Managing Director Group	221	*	*	54	84	71	*	*	*	24.4	38.0	32.1	*
Nations	600	*	*	57	235	259	46	*	*	9.5	39.2	43.2	7.6
News and Current Affairs	570	*	*	57	201	248	62	*	*	10.0	35.3	43.5	10.8
UK Public Service	2,702	*	17	417	1,079	996	193	*	0.6	15.4	39.9	36.9	7.2
BBC Studios (Sales & Distribution, Branded Services & Management)	307	*	10	88	143	60	*	*	3.3	28.7	46.6	19.5	*
BBC Studios (TV & Radio Production)	215	*	*	31	98	70	16	*	*	14.4	45.6	32.6	7.4
BBC Studios	522	*	10	119	241	130	22	*	1.9	22.8	46.2	24.9	4.2
World Service Group	264	*	*	39	112	94	19	*	*	14.8	42.4	35.6	7.2
Other	49	*	*	*	21	17	*	*	*	42.9	34.7	*	*
Other	313	*	*	48	133	111	21	*	*	15.3	42.5	35.5	6.7
Grand Total	3,537	*	27	584	1,453	1,237	236	*	0.8	16.5	41.1	35.0	6.6

All staff age distribution by job family: 31 March 2021

Job family	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Commissioning	219	*	16	42	84	66	11	*	7.3	19.2	38.4	30.1	5.0
Programming	9,612	*	1,193	2,639	3,005	2,282	493	*	12.4	27.5	31.3	23.7	5.1
Sales/Marketing	751	*	141	305	211	84	10	*	18.8	40.6	28.1	11.2	1.3
Support/Admin	3,896	42	573	1,112	1,107	891	171	1.1	14.7	28.5	28.4	22.9	4.4
Technical/Engineering	5,389	*	759	1,459	1,480	1,294	397	*	14.1	27.1	27.5	24.0	7.4
Not Allocated	412	*	11	75	116	143	67	*	2.7	18.2	28.2	34.7	16.3
Grand Total	20,279	42	2,693	5,632	6,003	4,760	1,149	0.2	13.3	27.8	29.6	23.5	5.6

Leadership staff age distribution by job family: 31 March 2021

Job family	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Commissioning	156	*	*	20	71	58	7	*	*	12.8	45.5	37.2	4.5
Programming	1,649	*	6	184	663	657	139	*	0.4	11.2	40.2	39.8	8.4
Sales/Marketing	146	*	*	39	75	29	3	*	*	26.7	51.4	19.9	2.1
Support/Admin	1,060	*	15	243	419	326	57	*	1.4	22.9	39.5	30.8	5.4
Technical/Engineering	518	*	6	97	225	163	27	*	1.2	18.7	43.4	31.5	5.2
Not Allocated	8	*	*	1	*	4	3	*	*	12.5	*	50.0	37.5
Grand Total	3,537	*	27	584	1,453	1,237	236	*	0.8	16.5	41.1	35.0	6.6

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Equality Information Report

All staff age distribution by grade bands: 31 March 2021

Grade band	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
A	349	*	120	58	45	80	45	*	34.4	16.6	12.9	22.9	12.9
B	2,343	*	710	657	435	423	118	*	30.3	28.0	18.6	18.1	5.0
C	6,642	*	1,311	2,180	1,632	1,191	328	*	19.7	32.8	24.6	17.9	5.0
D	6,785	*	360	2,060	2,317	1,690	358	*	5.3	30.4	34.1	24.9	5.3
E	2,231	*	26	478	916	675	136	*	1.2	21.4	41.1	30.3	6.0
F	982	*	*	94	428	393	66	*	*	9.6	43.6	40.0	6.7
SL	306	*	*	11	108	157	30	*	*	3.6	35.3	51.3	9.8
Not Allocated	641	41	165	94	122	151	68	6.4	25.7	14.7	19.0	23.6	10.6
Grand Total	20,279	42	2,693	5,632	6,003	4,760	1,149	0.2	13.3	27.8	29.6	23.5	5.6

All staff leaver and joiner distribution by age: 31 March 2021

Category	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Leavers	2,718	*	659	638	471	525	422	*	24.2	23.5	17.3	19.3	15.6
Joiners	1,236	31	549	391	168	83	14	2.5	44.4	31.6	13.6	6.7	1.2

All staff leaver distribution by age and reason for leaving: 31 March 2021

Reason for leaving	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Voluntary	749	*	239	287	139	62	22	*	31.9	38.3	18.6	8.3	2.9
Redundancy	1,108	*	26	119	234	382	347	*	2.3	10.7	21.1	34.5	31.4
End FTC	761	*	388	222	84	51	13	*	51.0	29.2	11.0	6.7	1.7
Other Involuntary	31	*	*	*	*	10	*	*	*	*	*	32.3	*
Other	69	*	*	*	*	20	37	*	*	*	*	29.0	53.6
Grand Total	2,718	*	659	638	471	525	422	*	24.2	23.5	17.3	19.3	15.6

All staff internal mover distribution by age: 31 March 2021

Internal move type	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Attachment	599	*	118	260	158	59	*	*	19.7	43.4	26.4	9.8	*
Promotion	331	*	112	123	74	21	*	*	33.8	37.2	22.4	6.3	*
Transfer	1,000	*	354	360	188	81	16	*	35.4	36.0	18.8	8.1	1.6
Grand Total	1,930	*	584	743	420	161	21	*	30.3	38.5	21.8	8.3	1.0

All staff age distribution by contract type: 31 March 2021

Contract type	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Continuing	19,162	37	2,199	5,276	5,848	4,679	1,123	0.2	11.5	27.5	30.5	24.4	5.9
Fixed Term less than 1 yr	933	*	433	306	119	54	16	*	46.4	32.8	12.8	5.8	1.7
Fixed Term 1 yr +	166	*	61	47	32	22	*	*	36.7	28.3	19.3	13.3	*
Flexicon	18	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	20,279	42	2,693	5,632	6,003	4,760	1,149	0.2	13.3	27.8	29.6	23.5	5.6

All staff age distribution by length of service: 31 March 2021

Length of service (yrs)	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
<1	978	31	421	304	146	66	10	3.2	43.0	31.1	14.9	6.7	1.1
1-<3	3,442	11	1,296	1,237	602	255	41	0.3	37.7	35.9	17.5	7.4	1.2
3-<5	2,641	*	646	1,045	582	305	63	*	24.5	39.6	22.0	11.5	2.4
5-<10	4,079	*	327	1,920	1,140	550	142	*	8.0	47.1	27.9	13.5	3.5
10+	9,139	*	*	1,126	3,533	3,584	893	*	*	12.3	38.7	39.2	9.8
Grand Total	20,279	42	2,693	5,632	6,003	4,760	1,149	0.2	13.3	27.8	29.6	23.5	5.6

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Disability

All staff disability distribution by division: 31 March 2021

Division	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Chief Customer Officer Group	523	45	443	25	10	8.6	84.7	4.8	1.9
Chief Operating Group	3,989	398	3,366	172	53	10.0	84.4	4.3	1.3
Content	2,622	246	2,211	108	57	9.4	84.3	4.1	2.2
Group Corporate Affairs	185	17	159	*	*	9.2	85.9	*	*
Group Strategy and Performance	34	*	29	*	*	*	85.3	*	*
Managing Director Group	791	123	631	28	*	15.5	79.8	3.5	*
Nations	5,311	396	4,608	202	105	7.5	86.8	3.8	1.9
News and Current Affairs	3,020	280	2,552	125	63	9.3	84.5	4.1	2.1
UK Public Service	16,475	1,510	13,999	668	298	9.2	85.0	4.1	1.7
BBC Studios (Sales & Distribution, Branded Services & Management)	952	82	820	43	*	8.6	86.1	4.5	*
BBC Studios (TV & Radio Production)	1,127	126	942	46	13	11.2	83.6	4.1	1.1
BBC Studios	2,079	208	1,762	89	20	10.0	84.8	4.3	0.9
World Service Group	1,433	71	1,247	59	56	5.0	87.0	4.1	3.9
Other	292	30	245	11	*	10.3	83.9	3.8	*
Other	1,725	101	1,492	70	62	5.9	86.5	4.1	3.5
Grand Total	20,279	1,819	17,253	827	380	9.0	85.1	4.1	1.8

Leadership staff disability distribution by division: 31 March 2021

Division	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Chief Customer Officer Group	101	*	88	*	*	*	87.1	*	*
Chief Operating Group	701	59	608	31	*	8.4	86.7	4.4	*
Content	433	42	371	17	*	9.7	85.7	3.9	*
Group Corporate Affairs	59	*	48	*	*	*	81.4	*	*
Group Strategy and Performance	17	*	14	*	*	*	82.4	*	*
Managing Director Group	221	36	171	11	*	16.3	77.4	5.0	*
Nations	600	42	535	15	*	7.0	89.2	2.5	*
News and Current Affairs	570	36	510	13	11	6.3	89.5	2.3	1.9
UK Public Service	2,702	232	2,345	95	30	8.6	86.8	3.5	1.1
BBC Studios (Sales & Distribution, Branded Services & Management)	307	23	271	12	*	7.5	88.3	3.9	*
BBC Studios (TV & Radio Production)	215	19	185	*	*	8.8	86.0	*	*
BBC Studios	522	42	456	20	*	8.0	87.4	3.8	*
World Service Group	264	13	229	11	11	4.9	86.7	4.2	4.2
Other	49	*	44	*	*	*	89.8	*	*
Other	313	15	273	14	11	4.8	87.2	4.5	3.5
Grand Total	3,537	289	3,074	129	45	8.2	86.9	3.6	1.3

All staff disability distribution by job family: 31 March 2021

Job family	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Commissioning	219	26	186	*	*	11.9	84.9	*	*
Programming	9,612	802	8,247	393	170	8.3	85.8	4.1	1.8
Sales/Marketing	751	64	646	31	10	8.5	86.0	4.1	1.3
Support/Admin	3,896	411	3,295	150	40	10.5	84.6	3.9	1.0
Technical/Engineering	5,389	505	4,523	238	123	9.4	83.9	4.4	2.3
Not Allocated	412	11	356	*	36	2.7	86.4	*	8.7
Grand Total	20,279	1,819	17,253	827	380	9.0	85.1	4.1	1.8

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Equality Information Report

Leadership staff disability distribution by job family: 31 March 2021

Job family	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Commissioning	156	14	136	*	*	9.0	87.2	*	*
Programming	1,649	116	1,456	51	26	7.0	88.3	3.1	1.6
Sales/Marketing	146	*	132	*	*	*	90.4	*	*
Support/Admin	1,060	111	891	47	11	10.5	84.1	4.4	1.0
Technical/Engineering	518	40	451	23	*	7.7	87.1	4.4	*
Not Allocated	*	*	*	*	*	*	*	*	*
Grand Total	3,537	289	3,074	129	45	8.2	86.9	3.6	1.3

All staff disability distribution by grade bands: 31 March 2021

Grade band	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
A	349	49	282	13	*	14.0	80.8	3.7	*
B	2,343	283	1,925	101	34	12.1	82.2	4.3	1.4
C	6,642	602	5,594	298	148	9.1	84.2	4.5	2.2
D	6,785	542	5,860	272	111	8.0	86.4	4.0	1.6
E	2,231	166	1,956	75	34	7.4	87.7	3.4	1.5
F	982	97	839	38	*	9.9	85.4	3.9	*
SL	306	26	261	16	*	8.5	85.3	5.2	*
Not Allocated	641	54	536	14	37	8.4	83.6	2.2	5.8
Grand Total	20,279	1,819	17,253	827	380	9.0	85.1	4.1	1.8

All staff leaver and joiner distribution by disability: 31 March 2021

Category	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Leavers	2,718	310	2,171	147	90	11.4	79.9	5.4	3.3
Joiners	1,236	140	999	93	*	11.3	80.8	7.5	*

All staff leaver distribution by disability and reason for leaving: 31 March 2021

Reason for leaving	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Voluntary	749	64	612	35	38	8.5	81.7	4.7	5.1
Redundancy	1,108	138	881	51	38	12.5	79.5	4.6	3.4
End FTC	761	91	601	57	12	12.0	79.0	7.5	1.5
Other Involuntary	31	*	22	*	*	*	71.0	*	*
Other	69	10	55	*	*	14.5	79.7	*	*
Grand Total	2,718	310	2,171	147	90	11.4	79.9	5.4	3.3

All staff internal mover distribution by disability: 31 March 2021

Internal move type	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Attachment	599	55	501	19	24	9.2	83.6	3.2	4.0
Promotion	331	33	270	16	12	10.0	81.6	4.8	3.6
Transfer	1,000	81	817	58	44	8.1	81.7	5.8	4.4
Grand Total	1,930	169	1,588	93	80	8.8	82.3	4.8	4.1

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

All staff disability distribution by contract type: 31 March 2021

Contract type	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Continuing	19,162	1,711	16,307	768	376	8.9	85.1	4.0	2.0
Fixed Term less than 1 yr	933	86	795	50	*	9.2	85.2	5.4	*
Fixed Term 1 yr +	166	21	135	*	*	12.7	81.3	*	*
Flexicon	18	*	16	*	*	*	88.9	*	*
Grand Total	20,279	1,819	17,253	827	380	9.0	85.1	4.1	1.8

All staff disability distribution by length of service: 31 March 2021

Length of service (yrs)	Disability (numbers)					Disability (%)			
	Total	Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
<1	978	99	828	51	*	10.1	84.7	5.2	*
1-<3	3,442	339	2,940	163	*	9.8	85.4	4.8	*
3-<5	2,641	240	2,109	98	194	9.1	79.9	3.7	7.3
5-<10	4,079	378	3,509	157	35	9.3	86.0	3.8	0.9
10+	9,139	763	7,867	358	151	8.3	86.1	3.9	1.7
Grand Total	20,279	1,819	17,253	827	380	9.0	85.1	4.1	1.8

All staff disability description distribution by division: 31 March 2021

Division	Disability description (numbers)													
	Total	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro- diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
Chief Customer Officer Group	45	10	*	*	*	*	12	*	*	*	*	*	*	*
Chief Operating Group	398	56	36	*	78	10	85	50	53	*	*	*	37	*
Content	246	37	20	*	39	*	46	15	36	*	*	*	12	*
Group Corporate Affairs	17	*	*	*	*	*	*	*	*	*	*	*	*	*
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	123	27	15	*	25	*	31	*	18	*	*	*	17	*
Nations	396	73	41	*	46	*	63	28	64	12	*	*	51	*
News and Current Affairs	280	46	25	*	30	*	43	26	58	*	*	*	12	*
UK Public Service	1,510	252	141	28	228	25	286	133	240	29	*	*	131	31
BBC Studios (Sales & Distribution, Branded Services & Management)	82	11	*	*	13	*	13	*	17	*	*	*	13	*
BBC Studios (TV & Radio Production)	126	18	*	*	22	*	15	*	10	*	*	*	11	*
BBC Studios	208	29	12	*	35	*	28	15	27	*	*	*	24	*
World Service Group	71	*	*	*	*	*	14	*	14	*	*	*	10	*
Other	30	*	*	*	*	*	*	*	*	*	*	*	*	*
Other	101	14	*	*	*	*	19	*	19	*	*	*	16	*
Grand Total	1,819	295	159	39	271	29	333	153	286	33	*	*	171	34

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

Totals for each table differ due to varying disclosure rates. Staff with multiple disabilities can appear in more than one column.

* Data has been replaced with an asterisk where figures are below sample size.

Equality Information Report

All staff disability description distribution by division: 31 March 2021

Division	Disability description (%)												
	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro- diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
Chief Customer Officer Group	22.2	*	*	*	*	26.7	*	*	*	*	*	*	*
Chief Operating Group	14.1	9.0	*	19.6	2.5	21.4	12.6	13.3	*	*	*	9.3	*
Content	15.0	8.1	*	15.9	*	18.7	6.1	14.6	*	*	*	4.9	*
Group Corporate Affairs	*	*	*	*	*	*	*	*	*	*	*	*	*
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	22.0	12.2	*	20.3	*	25.2	*	14.6	*	*	*	13.8	*
Nations	18.4	10.4	*	11.6	*	15.9	7.1	16.2	3.0	*	*	12.9	*
News and Current Affairs	16.4	8.9	*	10.7	*	15.4	9.3	20.7	*	*	*	4.3	*
UK Public Service	16.7	9.3	1.9	15.1	1.7	18.9	8.8	15.9	1.9	*	*	8.7	2.1
BBC Studios (Sales & Distribution, Branded Services & Management)	13.4	*	*	15.9	*	15.9	*	20.7	*	*	*	15.9	*
BBC Studios (TV & Radio Production)	14.3	*	*	17.5	*	11.9	*	7.9	*	*	*	8.7	*
BBC Studios	13.9	5.8	*	16.8	*	13.5	7.2	13.0	*	*	*	11.5	*
World Service Group	*	*	*	*	*	19.7	*	19.7	*	*	*	14.1	*
Other	*	*	*	*	*	*	*	*	*	*	*	*	*
Other	13.9	*	*	*	*	18.8	*	18.8	*	*	*	15.8	*
Grand Total	16.2	8.7	2.1	14.9	1.6	18.3	8.4	15.7	1.8	*	*	9.4	1.9

All staff disability description distribution by job family: 31 March 2021

Job family	Total	Disability description (numbers)												
		Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro- diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
Commissioning	26	*	*	*	*	*	*	*	*	*	*	*	*	
Programming	802	123	67	16	102	12	131	60	120	14	*	64	17	
Sales/Marketing	64	13	*	*	*	*	12	*	14	*	*	*	*	
Support/Admin	411	82	32	*	70	*	91	30	75	10	*	48	11	
Technical/Engineering	505	71	50	12	88	*	94	58	69	*	*	48	*	
Not Allocated	11	*	*	*	*	*	*	*	*	*	*	*	*	
Grand Total	1,819	295	159	39	271	29	333	153	286	33	*	171	34	

All staff disability description distribution by job family: 31 March 2021

Job family	Disability description (%)												
	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro- diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to Say
Commissioning	*	*	*	*	*	*	*	*	*	*	*	*	*
Programming	15.3	8.4	2.0	12.7	1.5	16.3	7.5	15.0	1.7	*	*	8.0	2.1
Sales/Marketing	20.3	*	*	*	*	18.8	*	21.9	*	*	*	*	*
Support/Admin	20.0	7.8	*	17.0	*	22.1	7.3	18.2	2.4	*	*	11.7	2.7
Technical/Engineering	14.1	9.9	2.4	17.4	*	18.6	11.5	13.7	*	*	*	9.5	*
Not Allocated	*	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	16.2	8.7	2.1	14.9	1.6	18.3	8.4	15.7	1.8	*	*	9.4	1.9

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above. Totals for each table differ due to varying disclosure rates. Staff with multiple disabilities can appear in more than one column. * Data has been replaced with an asterisk where figures are below sample size.

All staff disability description distribution by grade bands: 31 March 2021

Grade band	Disability description (numbers)													
	Total	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
A	49	*	*	*	*	*	10	*	*	*	*	*	*	*
B	283	61	16	10	50	*	61	26	34	*	*	*	20	*
C	602	83	47	15	75	12	123	54	84	*	*	*	60	*
D	542	90	46	*	78	*	84	46	96	12	*	*	52	14
E	166	32	18	*	25	*	26	11	32	*	*	*	18	*
F	97	14	13	*	13	*	13	*	27	*	*	*	10	*
SL	26	*	*	*	*	*	*	*	*	*	*	*	*	*
Not Allocated	54	*	*	*	18	*	12	*	*	*	*	*	*	*
Grand Total	1,819	295	159	39	271	29	333	153	286	33	*	*	171	34

All staff disability description distribution by grade bands: 31 March 2021

Grade band	Disability description (%)													
	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say	
A	*	*	*	*	*	20.4	*	*	*	*	*	*	*	*
B	21.6	5.7	3.5	17.7	*	21.6	9.2	12.0	*	*	*	7.1	*	*
C	13.8	7.8	2.5	12.5	2.0	20.4	9.0	14.0	*	*	*	10.0	*	*
D	16.6	8.5	*	14.4	*	15.5	8.5	17.7	2.2	*	*	9.6	2.6	*
E	19.3	10.8	*	15.1	*	15.7	6.6	19.3	*	*	*	10.8	*	*
F	14.4	13.4	*	13.4	*	13.4	*	27.8	*	*	*	10.3	*	*
SL	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Not Allocated	*	*	*	33.3	*	22.2	*	*	*	*	*	*	*	*
Grand Total	16.2	8.7	2.1	14.9	1.6	18.3	8.4	15.7	1.8	0.0	0.0	9.4	1.9	

All staff leaver and joiner distribution by disability: 31 March 2021

Category	Disability description (numbers)													
	Total	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
Leavers	310	*	*	*	14	*	*	*	*	*	*	*	*	*
Joiners	140	13	*	*	26	*	15	11	*	*	*	*	*	*

All staff leaver and joiner distribution by disability: 31 March 2021

Category	Disability description (%)													
	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say	
Leavers	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Joiners	9.3	*	*	*	*	*	73.3	*	*	*	*	*	*	*

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Equality Information Report

All staff leaver distribution by disability and reason for leaving: 31 March 2021

Reason for leaving	Disability description (numbers)													
	Total	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
Voluntary	64	*	*	*	*	*	*	*	*	*	*	*	*	*
Redundancy	138	*	*	*	*	*	*	*	*	*	*	*	*	*
End FTC	91	*	*	*	*	*	*	*	*	*	*	*	*	*
Other Involuntary	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Other	10	*	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	310	*	*	*	14	*	*	*	*	*	*	*	*	*

All staff leaver distribution by disability and reason for leaving: 31 March 2021

Reason for leaving	Disability description (%)													
	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say	
Voluntary	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Redundancy	*	*	*	*	*	*	*	*	*	*	*	*	*	*
End FTC	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Other Involuntary	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Other	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	*	*	*	4.5	*	*	*	*	*	*	*	*	*	*

All staff internal mover distribution by disability: 31 March 2021

Internal move type	Disability description (numbers)													
	Total	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
Attachment	55	*	*	*	*	*	10	*	*	*	*	*	*	*
Promotion	33	*	*	*	11	*	*	*	*	*	*	*	*	*
Transfer	81	16	12	*	16	*	17	11	10	*	*	*	*	*
Grand Total	169	25	19	*	33	*	34	20	19	*	*	*	18	*

All staff internal mover distribution by disability: 31 March 2021

Internal move type	Disability description (%)													
	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say	
Attachment	*	*	*	*	*	18.2	*	*	*	*	*	*	*	*
Promotion	*	*	*	33.3	*	*	*	*	*	*	*	*	*	*
Transfer	19.8	14.8	*	19.8	*	21.0	13.6	12.3	*	*	*	*	*	*
Grand Total	14.8	11.2	*	19.5	*	20.1	11.8	11.2	*	*	*	10.7	*	*

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All staff disability distribution by contract type: 31 March 2021

Contract type	Disability description (numbers)													
	Total	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
Continuing	1,711	280	155	35	247	27	315	146	280	32	*	*	164	33
Fixed Term less than 1 yr	86	10	*	*	21	*	15	*	*	*	*	*	*	*
Fixed Term 1 yr +	21	*	*	*	*	*	*	*	*	*	*	*	*	*
Flexicon	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	1,819	295	159	39	271	29	333	153	286	33	*	*	171	34

All staff disability distribution by contract type: 31 March 2021

Contract type	Disability description (%)													
	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say	
Continuing	16.4	9.1	2.0	14.4	1.6	18.4	8.5	16.4	1.9	*	*	9.6	1.9	
Fixed Term less than 1 yr	11.6	*	*	24.4	*	17.4	*	*	*	*	*	*	*	
Fixed Term 1 yr +	*	*	*	*	*	*	*	*	*	*	*	*	*	
Flexicon	*	*	*	*	*	*	*	*	*	*	*	*	*	
Grand Total	16.2	8.7	2.1	14.9	1.6	18.3	8.4	15.7	1.8	*	*	9.4	1.9	

All staff disability distribution by length of service: 31 March 2021

Length of service (yrs)	Disability description (numbers)													
	Total	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say
<1	99	10	*	*	21	*	15	11	*	*	*	*	*	*
1-<3	339	38	28	14	71	*	91	39	29	*	*	*	27	*
3-<5	240	40	19	*	34	*	61	18	37	*	*	*	19	*
5-<10	378	54	22	11	68	*	78	29	66	*	*	*	36	*
10+	763	153	84	*	77	14	88	56	147	21	*	*	84	18
Grand Total	1,819	295	159	39	271	29	333	153	286	33	*	*	171	34

All staff disability distribution by length of service: 31 March 2021

Length of service (yrs)	Disability description (%)													
	Physical	Sensory	Learn- ing Disabil- ities	Learn- ing Diffi- culty	Speech Diffi- culty	Mental Health	Neuro diver- gence	Long Term Health Condi- tion	Repeti- tive Strain	Physical Disfig- urement	Immu- nologi- cal	Other	Prefer not to say	
<1	10.1	*	*	21.2	*	15.2	11.1	*	*	*	*	*	*	
1-<3	11.2	8.3	4.1	20.9	*	26.8	11.5	8.6	*	*	*	8.0	*	
3-<5	16.7	7.9	*	14.2	*	25.4	7.5	15.4	*	*	*	7.9	*	
5-<10	14.3	5.8	2.9	18.0	*	20.6	7.7	17.5	*	*	*	9.5	*	
10+	20.1	11.0	*	10.1	1.8	11.5	7.3	19.3	2.8	*	*	11.0	2.4	
Grand Total	16.2	8.7	2.1	14.9	1.6	18.3	8.4	15.7	1.8	*	*	9.4	1.9	

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Totals for each table differ due to varying disclosure rates. Staff with multiple disabilities can appear in more than one column.

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Equality Information Report

All staff disability adjustments distribution by division: 31 March 2021

Division	Disability adjustments (numbers)										Disability adjustments (%)								
	Disabled Total	Working Patterns	Mod of Duties	Parking Provision	Assistive Tech Support	Physical Adjust-ment	Support Worker	Other	Prefer not to say	No Data	Working Patterns	Mod of Duties	Parking Provision	Assistive Tech Support	Physical Adjust-ment	Support Worker	Other	Prefer not to say	No Data
Chief Customer Officer Group	45	*	*	*	*	*	*	*	*	38	*	*	*	*	*	*	*	*	84.4
Chief Operating Group	398	43	*	*	24	21	*	32	*	314	10.8	*	*	6.0	5.3	*	8.0	*	78.9
Content Group	246	26	*	*	15	13	*	14	*	191	10.6	*	*	6.1	5.3	*	5.7	*	77.6
Corporate Affairs	17	*	*	*	*	*	*	*	*	12	*	*	*	*	*	*	*	*	70.6
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	123	12	*	*	22	*	*	16	*	85	9.8	*	*	17.9	*	*	13.0	*	69.1
Nations	396	35	15	14	18	17	*	24	*	317	8.8	3.8	3.5	4.5	4.3	*	6.1	*	80.1
News and Current Affairs	280	40	16	*	16	13	10	17	*	214	14.3	5.7	*	5.7	4.6	3.6	6.1	*	76.4
UK Public Service	1,510	164	51	33	97	74	22	109	21	1,174	10.9	3.4	2.2	6.4	4.9	1.5	7.2	1.4	77.7
BBC Studios (Sales & Distribution, Branded Services & Management)	82	13	*	*	*	*	*	*	*	63	15.9	*	*	*	*	*	*	*	76.8
BBC Studios (TV & Radio Production)	126	*	*	*	*	*	*	*	*	107	*	*	*	*	*	*	*	*	84.9
BBC Studios	208	21	*	*	10	*	*	11	*	170	10.1	*	*	4.8	*	*	5.3	*	81.7
World Service Group	30	*	*	*	*	*	*	*	*	61	*	*	*	*	*	*	*	*	203.3
Other	71	*	*	*	*	*	*	*	*	26	*	*	*	*	*	*	*	*	36.6
Other	101	*	*	*	*	*	*	*	*	87	*	*	*	*	*	*	*	*	86.1
Grand Total	1,819	192	60	40	108	87	25	121	23	1,431	10.6	3.3	2.2	5.9	4.8	1.4	6.7	1.3	78.7

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Ethnicity

All staff ethnicity distribution by division: 31 March 2021

Division	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Chief Customer Officer Group	523	76	30	20	22	*	401	28	15	*	14.5	5.7	3.8	4.2	*	76.7	5.4	2.9	*	
Chief Operating Group	3,989	739	394	183	120	42	2,885	218	122	25	18.5	9.9	4.6	3.0	1.1	72.3	5.5	3.1	0.6	
Content Group	2,622	356	138	96	102	20	2,070	132	49	15	13.6	5.3	3.7	3.9	0.8	78.9	5.0	1.9	0.6	
Corporate Affairs	185	27	*	*	*	*	145	13	*	*	14.6	*	*	*	*	78.4	7.0	*	*	
Group Strategy and Performance	34	*	*	*	*	*	25	*	*	*	*	*	*	*	*	73.5	*	*	*	
Managing Director Group	791	174	94	46	28	*	561	41	10	*	22.0	11.9	5.8	3.5	*	70.9	5.2	1.3	*	
Nations	5,311	313	140	58	97	18	4,373	461	134	30	5.9	2.6	1.1	1.8	0.3	82.3	8.7	2.5	0.6	
News and Current Affairs	3,020	489	197	101	112	79	2,221	212	87	11	16.2	6.5	3.3	3.7	2.6	73.5	7.0	2.9	0.4	
UK Public Service	16,475	2,180	1,003	514	492	171	12,681	1,108	417	89	13.2	6.1	3.1	3.0	1.0	77.0	6.7	2.5	0.6	
BBC Studios (Sales & Distribution, Branded Services & Management)	952	185	93	39	46	*	661	80	21	*	19.4	9.8	4.1	4.8	*	69.4	8.4	2.2	*	
BBC Studios (TV & Radio Production)	1,127	113	31	22	48	12	927	65	20	*	10.0	2.8	2.0	4.3	1.1	82.3	5.8	1.8	*	
BBC Studios	2,079	298	124	61	94	19	1,588	145	41	*	14.3	6.0	2.9	4.5	0.9	76.4	7.0	2.0	*	
World Service Group	1,433	706	220	102	56	328	507	117	66	37	49.3	15.4	7.1	3.9	22.9	35.4	8.2	4.6	2.5	
Other	292	33	10	13	*	*	241	12	*	*	11.3	3.4	4.5	*	*	82.5	4.1	*	*	
Other	1,725	739	230	115	64	330	748	129	70	39	42.8	13.3	6.7	3.7	19.1	43.4	7.5	4.1	2.2	
Grand Total	20,279	3,217	1,357	690	650	520	15,017	1,382	528	135	15.9	6.7	3.4	3.2	2.6	74.1	6.8	2.6	0.6	

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Equality Information Report

Leadership staff ethnicity distribution by division: 31 March 2021

Division	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Chief Officer Group	101	*	*	*	*	*	86	*	*	*	*	*	*	*	85.1	*	*	*	*	
Chief Operating Group	701	77	48	*	17	*	558	48	16	*	11.0	6.8	*	2.4	*	79.6	6.8	2.3	*	
Content Group	433	61	25	16	14	*	336	26	*	*	14.1	5.8	3.7	3.2	*	77.6	6.0	*	*	
Corporate Affairs Group	59	*	*	*	*	*	52	*	*	*	*	*	*	*	*	88.1	*	*	*	
Group Strategy and Performance	17	*	*	*	*	*	15	*	*	*	*	*	*	*	*	88.2	*	*	*	
Managing Director Group	221	33	14	10	*	*	169	14	*	*	14.9	6.3	4.5	*	*	76.5	6.3	*	*	
Nations and Current Affairs	600	19	12	*	*	*	493	68	15	*	3.2	2.0	*	*	*	82.2	11.3	2.5	*	
UK Public Service	2,702	271	134	50	69	18	2,162	200	58	11	10.0	5.0	1.9	2.6	0.7	80.0	7.4	2.1	0.5	
BBC Studios (Sales & Distribution, Branded Services & Management)	307	52	30	*	14	*	212	34	*	*	16.9	9.8	*	4.6	*	69.1	11.1	*	*	
BBC Studios (TV & Radio Production)	215	22	*	*	11	*	177	12	*	*	10.2	*	*	5.1	*	82.3	5.6	*	*	
BBC Studios	522	74	35	*	25	*	389	46	12	*	14.2	6.7	*	4.8	*	74.5	8.8	2.3	*	
World Service Group	264	95	24	15	*	47	130	20	10	*	36.0	9.1	5.7	*	17.8	49.2	7.6	3.8	*	
Other	49	*	*	*	*	*	40	*	*	*	*	*	*	*	*	81.6	*	*	*	
Other	313	102	28	16	10	48	170	21	11	*	32.6	8.9	5.1	3.2	15.3	54.3	6.7	3.5	*	
Grand Total	3,537	447	197	74	104	72	2,721	267	81	21	12.6	5.6	2.1	2.9	2.0	76.9	7.5	2.3	0.7	

All staff ethnicity distribution by job family: 31 March 2021

Job family	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Commissioning	219	44	16	11	15	*	150	20	*	*	20.1	7.3	5.0	6.8	*	68.5	9.1	*	*	
Programming	9,612	1,561	565	290	321	385	7,030	710	247	64	16.2	5.9	3.0	3.3	4.0	73.1	7.4	2.6	0.7	
Sales/Marketing	751	97	40	21	27	*	588	46	15	*	12.9	5.3	2.8	3.6	*	78.3	6.1	2.0	*	
Support/Admin	3,896	726	354	187	147	38	2,817	260	75	18	18.6	9.1	4.8	3.8	1.0	72.3	6.7	1.9	0.5	
Technical/Engineering	5,389	773	374	179	135	85	4,079	322	181	34	14.3	6.9	3.3	2.5	1.6	75.7	6.0	3.4	0.6	
Not Allocated	412	16	*	*	*	*	353	24	*	13	3.9	*	*	*	*	85.7	5.8	*	3.2	
Grand Total	20,279	3,217	1,357	690	650	520	15,017	1,382	528	135	15.9	6.7	3.4	3.2	2.6	74.1	6.8	2.6	0.6	

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.
 * Data has been replaced with an asterisk where figures are below sample size.

Leadership staff ethnicity distribution by job family: 31 March 2021

Job family	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Commissioning	156	27	13	*	*	*	107	17	*	*	17.3	8.3	*	*	*	68.6	10.9	*	*	
Programming	1,649	218	77	36	48	57	1,268	116	36	11	13.2	4.7	2.2	2.9	3.5	76.9	7.0	2.2	0.7	
Sales/Marketing	146	13	*	*	*	*	123	10	*	*	8.9	*	*	*	*	84.2	6.8	*	*	
Support/Admin	1,060	142	75	27	32	*	795	90	24	*	13.4	7.1	2.5	3.0	*	75.0	8.5	2.3	*	
Technical/Engineering	518	47	25	*	11	*	420	34	17	*	9.1	4.8	*	2.1	*	81.1	6.6	3.3	*	
Not Allocated	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	3,537	447	197	74	104	72	2,721	267	81	21	12.6	5.6	2.1	2.9	2.0	76.9	7.5	2.3	0.7	

All staff ethnicity distribution by grade bands: 31 March 2021

Grade band	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
A	349	64	26	24	12	*	264	12	*	*	18.3	7.4	6.9	3.4	*	75.6	3.4	*	*	
B	2,343	410	141	121	105	43	1,729	144	52	*	17.5	6.0	5.2	4.5	1.8	73.8	6.1	2.2	*	
C	6,642	1,200	510	268	217	205	4,723	479	188	52	18.1	7.7	4.0	3.3	3.1	71.1	7.2	2.8	0.8	
D	6,785	1,033	456	188	195	194	5,077	444	192	39	15.2	6.7	2.8	2.9	2.9	74.8	6.5	2.8	0.7	
E	2,231	303	128	53	68	54	1,690	164	60	14	13.6	5.7	2.4	3.0	2.4	75.8	7.4	2.7	0.5	
F	982	117	59	16	28	14	764	80	14	*	11.9	6.0	1.6	2.9	1.4	77.8	8.1	1.4	*	
SL	306	25	10	*	*	*	251	23	*	*	8.2	3.3	*	*	*	82.0	7.5	*	*	
Not Allocated	641	65	27	15	19	*	519	36	*	14	10.1	4.2	2.3	3.0	*	81.0	5.6	*	2.2	
Grand Total	20,279	3,217	1,357	690	650	520	15,017	1,382	528	135	15.9	6.7	3.4	3.2	2.6	74.1	6.8	2.6	0.6	

All staff leaver and joiner distribution by ethnicity: 31 March 2021

Category	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Leavers	2,718	398	157	110	85	46	2,006	183	97	34	14.6	5.8	4.0	3.1	1.7	73.8	6.7	3.6	1.3	
Joiners	1,236	263	91	69	65	38	750	81	33	109	21.3	7.4	5.6	5.3	3.1	60.7	6.6	2.7	8.7	

All staff leaver distribution by ethnicity and reason for leaving: 31 March 2021

Reason for leaving	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Voluntary	749	128	57	28	26	17	533	52	25	11	17.1	7.6	3.7	3.5	2.3	71.2	6.9	3.3	1.5	
Redundancy	1,108	98	47	23	16	12	892	67	38	13	8.8	4.2	2.1	1.4	1.1	80.5	6.0	3.4	1.3	
End FTC	761	159	50	56	41	12	504	59	29	10	20.9	6.6	7.4	5.4	1.6	66.2	7.8	3.8	1.3	
Other Involuntary	31	*	*	*	*	*	17	*	*	*	*	*	*	*	*	54.8	*	*	*	
Other	69	*	*	*	*	*	60	*	*	*	*	*	*	*	*	87.0	*	*	*	
Grand Total	2,718	398	157	110	85	46	2,006	183	97	34	14.6	5.8	4.0	3.1	1.7	73.8	6.7	3.6	1.3	

All staff internal mover distribution by ethnicity: 31 March 2021

Internal move type	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Attachment	599	117	43	25	37	12	433	38	*	*	19.5	7.2	4.2	6.2	2.0	72.3	6.3	*	*	
Promotion	331	66	23	16	20	*	239	21	*	*	19.9	6.9	4.8	6.0	*	72.2	6.3	*	*	
Transfer	1,000	167	52	45	50	20	697	71	20	45	16.7	5.2	4.5	5.0	2.0	69.7	7.1	2.0	4.5	
Grand Total	1,930	350	118	86	107	39	1,369	130	32	49	18.1	6.1	4.5	5.5	2.0	70.9	6.7	1.7	2.6	

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Equality Information Report

All staff ethnicity distribution by contract type: 31 March 2021

Contract type	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Continuing	19,162	3,004	1,293	630	581	500	14,231	1,304	504	119	15.7	6.7	3.3	3.0	2.6	74.3	6.8	2.6	0.6	
Fixed Term less than 1 yr	933	176	52	51	56	17	663	71	20	*	18.9	5.6	5.5	6.0	1.8	71.1	7.6	2.1	*	
Fixed Term 1 yr +	166	36	12	*	12	*	106	*	*	13	21.7	7.2	*	7.2	*	63.9	*	*	7.8	
Flexicon	18	*	*	*	*	*	17	*	*	*	*	*	*	*	*	94.4	*	*	*	
Grand Total	20,279	3,217	1,357	690	650	520	15,017	1,382	528	135	15.9	6.7	3.4	3.2	2.6	74.1	6.8	2.6	0.6	

All staff ethnicity distribution by length of service: 31 March 2021

Length of service (yrs)	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
<1	978	234	82	63	59	30	650	66	26	*	23.9	8.4	6.4	6.0	3.1	66.5	6.7	2.7	*	
1-<3	3,442	720	303	173	156	88	2,381	250	73	18	20.9	8.8	5.0	4.5	2.6	69.2	7.3	2.1	0.5	
3-<5	2,641	460	210	94	111	45	1,884	201	66	30	17.4	8.0	3.6	4.2	1.7	71.3	7.6	2.5	1.2	
5-<10	4,079	669	306	123	124	116	2,964	295	119	32	16.4	7.5	3.0	3.0	2.8	72.7	7.2	2.9	0.8	
10+	9,139	1,134	456	237	200	241	7,138	570	244	53	12.4	5.0	2.6	2.2	2.6	78.1	6.2	2.7	0.6	
Grand Total	20,279	3,217	1,357	690	650	520	15,017	1,382	528	135	15.9	6.7	3.4	3.2	2.6	74.1	6.8	2.6	0.6	

Gender

All staff gender distribution by division: 31 March 2021

Division	Gender (numbers)			Gender (%)	
	Total	Female	Male	Female	Male
Chief Customer Officer Group	523	290	233	55.4	44.6
Chief Operating Group	3,989	1,438	2,551	36.0	64.0
Content	2,622	1,433	1,189	54.7	45.3
Group Corporate Affairs	185	134	51	72.4	27.6
Group Strategy and Performance	34	14	20	41.2	58.8
Managing Director Group	791	526	265	66.5	33.5
Nations	5,311	2,384	2,927	44.9	55.1
News and Current Affairs	3,020	1,441	1,579	47.7	52.3
UK Public Service	16,475	7,660	8,815	46.5	53.5
BBC Studios (Sales & Distribution, Branded Services & Management)	952	555	397	58.3	41.7
BBC Studios (TV & Radio Production)	1,127	742	385	65.8	34.2
BBC Studios	2,079	1,297	782	62.4	37.6
World Service Group	1,433	749	684	52.3	47.7
Other	292	155	137	53.1	46.9
Other	1,725	904	821	52.4	47.6
Grand Total	20,279	9,861	10,418	48.6	51.4

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* Data has been replaced with an asterisk where figures are below sample size.

Leadership staff gender distribution by division: 31 March 2021

Division	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
Chief Customer Officer Group	101	56	45	55.4	44.6
Chief Operating Group	701	244	457	34.8	65.2
Content	433	223	210	51.5	48.5
Group Corporate Affairs	59	34	25	57.6	42.4
Group Strategy and Performance	17	*	12	*	70.6
Managing Director Group	221	143	78	64.7	35.3
Nations	600	241	359	40.2	59.8
News and Current Affairs	570	260	310	45.6	54.4
UK Public Service	2,702	1,206	1,496	44.6	55.4
BBC Studios (Sales & Distribution, Branded Services & Management)	307	157	150	51.1	48.9
BBC Studios (TV & Radio Production)	215	124	91	57.7	42.3
BBC Studios	522	281	241	53.8	46.2
World Service Group	264	120	144	45.5	54.5
Other	49	23	26	46.9	53.1
Other	313	143	170	45.7	54.3
Grand Total	3,537	1,630	1,907	46.1	53.9

All staff gender distribution by job family: 31 March 2021

Job family	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
Commissioning	219	132	87	60.3	39.7
Programming	9,612	5,070	4,542	52.7	47.3
Sales/Marketing	751	502	249	66.8	33.2
Support/Admin	3,896	2,546	1,350	65.3	34.7
Technical/Engineering	5,389	1,417	3,972	26.3	73.7
Not Allocated	412	194	218	47.1	52.9
Grand Total	20,279	9,861	10,418	48.6	51.4

Leadership staff gender distribution by job family: 31 March 2021

Job family	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
Commissioning	156	90	66	57.7	42.3
Programming	1,649	763	886	46.3	53.7
Sales/Marketing	146	89	57	61.0	39.0
Support/Admin	1,060	567	493	53.5	46.5
Technical/Engineering	518	117	401	22.6	77.4
Not Allocated	*	*	*	*	*
Grand Total	3,537	1,630	1,907	46.1	53.9

All staff gender distribution by grade bands: 31 March 2021

Grade band	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
A	349	192	157	55.0	45.0
B	2,343	1,450	893	61.9	38.1
C	6,642	3,314	3,328	49.9	50.1
D	6,785	2,979	3,806	43.9	56.1
E	2,231	1,037	1,194	46.5	53.5
F	982	453	529	46.1	53.9
SL	306	131	175	42.8	57.2
Not Allocated	641	305	336	47.6	52.4
Grand Total	20,279	9,861	10,418	48.6	51.4

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* Data has been replaced with an asterisk where figures are below sample size.

Equality Information Report

All staff leaver and joiner distribution by gender: 31 March 2021

Category	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
Leavers	2,718	1,355	1,363	49.9	50.1
Joiners	1,236	709	527	57.4	42.6

All staff leaver distribution by gender and reason for leaving: 31 March 2021

Reason for leaving	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
Voluntary	749	355	394	47.4	52.6
Redundancy	1,108	508	600	45.8	54.2
End FTC	761	457	304	60.1	39.9
Other Involuntary	31	11	20	35.5	64.5
Other	69	24	45	34.8	65.2
Grand Total	2,718	1,355	1,363	49.9	50.1

All staff internal mover distribution by gender: 31 March 2021

Internal move type	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
Attachment	599	371	228	61.9	38.1
Promotion	331	163	168	49.2	50.8
Transfer	1,000	542	458	54.2	45.8
Grand Total	1,930	1,076	854	55.8	44.2

All staff gender distribution by contract type: 31 March 2021

Contract type	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
Continuing	19,162	9,173	9,989	47.9	52.1
Fixed Term less than 1 yr	933	577	356	61.8	38.2
Fixed Term 1 yr +	166	100	66	60.2	39.8
Flexicon	18	11	7	61.1	38.9
Grand Total	20,279	9,861	10,418	48.6	51.4

All staff gender distribution by length of service: 31 March 2021

Length of service (yrs)	Total	Gender (numbers)		Gender (%)	
		Female	Male	Female	Male
<1	978	555	423	56.7	43.3
1-<3	3,442	1,860	1,582	54.0	46.0
3-<5	2,641	1,300	1,341	49.2	50.8
5-<10	4,079	2,041	2,038	50.0	50.0
10+	9,139	4,105	5,034	44.9	55.1
Grand Total	20,279	9,861	10,418	48.6	51.4

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* Data has been replaced with an asterisk where figures are below sample size.

Sexual Orientation, Transgender Identity and Gender Identity

All staff sexual orientation, transgender identity and gender identity distribution by division: 31 March 2021

Division	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/ bisexual	Gay man	Gay woman/ lesbian	Hetero- sexual/ straight	Other	Prefer not to say	No Data (Sexual Orienta- tion)	Trans- gender	Non- binary	Other Gender Identity	LGBTQ+
Chief Customer Officer Group	523	*	29	*	424	*	46	*	*	*	*	49
Chief Operating Group	3,989	115	143	62	3,182	43	306	138	29	24	*	385
Content	2,622	86	105	42	1,931	26	190	242	23	*	*	276
Group Corporate Affairs	185	*	13	*	145	*	12	*	*	*	*	21
Group Strategy and Performance	34	*	*	*	29	*	*	*	*	*	*	3
Managing Director Group	791	28	27	11	660	14	40	11	*	*	*	85
Nations	5,311	105	216	44	4,012	28	366	540	30	21	*	418
News and Current Affairs	3,020	64	149	28	2,080	13	289	397	16	*	*	270
UK Public Service	16,475	410	684	196	12,463	128	1,251	1,343	107	60	23	1,507
BBC Studios (Sales & Distribution, Branded Services & Management)	952	26	39	*	807	10	54	*	11	*	*	91
BBC Studios (TV & Radio Production)	1,127	60	54	15	884	*	84	24	16	*	*	147
BBC Studios	2,079	86	93	22	1,691	16	138	33	27	*	*	238
World Service Group	1,433	35	40	*	1,030	14	144	162	11	*	*	107
Other	292	*	*	*	246	*	14	17	*	*	*	18
Other	1,725	39	46	11	1,276	16	158	179	15	*	*	125
Grand Total	20,279	535	823	229	15,430	160	1,547	1,555	149	64	25	1,870

All staff sexual orientation, transgender identity and gender identity distribution by division: 31 March 2021

Division	Sexual Orientation, Transgender Identity and Gender Identity (%)											
	Bi/ bisexual	Gay man	Gay woman/ lesbian	Hetero- sexual/ straight	Other	Prefer not to say	No Data (Sexual Orienta- tion)	Trans- gender	Non- binary	Other Gender Identity	LGBTQ+	
Chief Customer Officer Group	*	5.5	*	81.1	*	8.8	*	*	*	*	9.4	
Chief Operating Group	2.9	3.6	1.6	79.8	1.1	7.7	3.3	0.7	0.6	*	9.7	
Content	3.3	4.0	1.6	73.6	1.0	7.2	9.3	0.9	*	*	10.5	
Group Corporate Affairs	*	7.0	*	78.4	*	6.5	*	*	*	*	11.4	
Group Strategy and Performance	*	*	*	85.3	*	*	*	*	*	*	8.8	
Managing Director Group	3.5	3.4	1.4	83.4	1.8	5.1	1.4	*	*	*	10.7	
Nations	2.0	4.1	0.8	75.5	0.5	6.9	10.2	0.6	0.4	*	7.9	
News and Current Affairs	2.1	4.9	0.9	68.9	0.4	9.6	13.2	0.5	*	*	8.9	
UK Public Service	2.5	4.2	1.2	75.6	0.8	7.6	8.1	0.6	0.4	0.1	9.1	
BBC Studios (Sales & Distribution, Branded Services & Management)	2.7	4.1	*	84.8	1.1	5.7	*	1.2	*	*	9.6	
BBC Studios (TV & Radio Production)	5.3	4.8	1.3	78.4	*	7.5	2.2	1.4	*	*	13.0	
BBC Studios	4.1	4.5	1.1	81.3	0.8	6.6	1.6	1.3	*	*	11.4	
World Service Group	2.4	2.8	*	71.9	1.0	10.0	11.3	0.8	*	*	7.5	
Other	*	*	*	84.2	*	4.8	5.8	*	*	*	6.2	
Other	2.3	2.7	0.6	74.0	0.9	9.2	10.3	0.9	*	*	7.2	
Grand Total	2.6	4.1	1.1	76.1	0.8	7.6	7.7	0.7	0.3	0.1	9.2	

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Leadership staff sexual orientation, transgender identity and gender identity distribution by division: 31 March 2021

Division	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Chief Customer Officer Group	101	*	*	*	86	*	*	*	*	*	*	*
Chief Operating Group	701	13	27	*	579	*	53	13	*	*	*	57
Content	433	*	17	*	341	*	34	21	*	*	*	39
Group Corporate Affairs	59	*	*	*	44	*	*	*	*	*	*	*
Group Strategy and Performance	17	*	*	*	14	*	*	*	*	*	*	*
Managing Director Group	221	*	11	*	186	*	13	*	*	*	*	20
Nations	600	*	30	*	452	*	47	55	*	*	*	46
News and Current Affairs	570	12	24	*	392	*	44	90	*	*	*	44
UK Public Service	2,702	49	121	36	2,094	14	203	185	*	*	*	223
BBC Studios (Sales & Distribution, Branded Services & Management)	307	*	19	*	261	*	14	*	*	*	*	29
BBC Studios (TV & Radio Production)	215	*	14	*	182	*	*	*	*	*	*	22
BBC Studios	522	*	33	*	443	*	22	*	*	*	*	51
World Service Group	264	*	*	*	192	*	22	35	*	*	*	17
Other	49	*	*	*	39	*	*	*	*	*	*	*
Other	313	*	*	*	231	*	27	37	*	*	*	21
Grand Total	3,537	60	162	46	2,768	19	252	230	13	*	*	295

Leadership staff sexual orientation, transgender identity and gender identity distribution by division: 31 March 2021

Division	Sexual Orientation, Transgender Identity and Gender Identity (%)											
	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+	
Chief Customer Officer Group	*	*	*	85.1	*	*	*	*	*	*	*	*
Chief Operating Group	1.9	3.9	*	82.6	*	7.6	1.7	*	*	*	8.1	
Content	*	3.9	*	78.8	*	7.9	4.8	*	*	*	9.0	
Group Corporate Affairs	*	*	*	74.6	*	*	*	*	*	*	*	
Group Strategy and Performance	*	*	*	82.4	*	*	*	*	*	*	*	
Managing Director Group	*	5.0	*	84.2	*	5.9	*	*	*	*	9.0	
Nations	*	5.0	*	75.3	*	7.8	9.2	*	*	*	7.7	
News and Current Affairs	2.1	4.2	*	68.8	*	7.7	15.8	*	*	*	7.7	
UK Public Service	1.8	4.5	1.3	77.5	0.5	7.5	6.9	*	*	*	8.3	
BBC Studios (Sales & Distribution, Branded Services & Management)	*	6.2	*	85.0	*	4.6	*	*	*	*	9.4	
BBC Studios (TV & Radio Production)	*	6.5	*	84.7	*	*	*	*	*	*	10.2	
BBC Studios	*	6.3	*	84.9	*	4.2	*	*	*	*	9.8	
World Service Group	*	*	*	72.7	*	8.3	13.4	*	*	*	6.4	
Other	*	*	*	79.6	*	*	*	*	*	*	*	
Other	*	*	*	73.8	*	8.6	11.7	*	*	*	6.7	
Grand Total	1.7	4.6	1.3	78.3	0.5	7.1	6.5	0.4	*	*	8.3	

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.
 * Data has been replaced with an asterisk where figures are below sample size.

All staff sexual orientation, transgender identity and gender identity distribution by job family: 31 March 2021

Job family	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/ bisexual	Gay man	Gay woman/ lesbian	Hetero- sexual/ straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans- gender	Non- binary	Other Gender Identity	LGBTQ+
Commissioning	219	*	12	*	164	*	22	*	*	*	*	29
Programming	9,612	268	427	97	7,088	65	811	856	65	21	14	912
Sales/Marketing	751	25	32	*	619	*	50	11	*	*	*	72
Support/Admin	3,896	87	140	44	3,301	27	213	84	33	*	*	330
Technical/Engineering	5,389	148	198	73	4,055	57	436	422	44	32	*	507
Not Allocated	412	*	14	*	203	*	15	176	*	*	*	20
Grand Total	20,279	535	823	229	15,430	160	1,547	1,555	149	64	25	1,870

All staff sexual orientation, transgender identity and gender identity distribution by job family: 31 March 2021

Job family	Sexual Orientation, Transgender Identity and Gender Identity (%)										
	Bi/ bisexual	Gay man	Gay woman/ lesbian	Hetero- sexual/ straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans- gender	Non- binary	Other Gender Identity	LGBTQ+
Commissioning	*	5.5	*	74.9	*	10.0	*	*	*	*	13.2
Programming	2.8	4.4	1.0	73.7	0.7	8.4	8.9	0.7	0.2	0.1	9.5
Sales/Marketing	3.3	4.3	*	82.4	*	6.7	1.5	*	*	*	9.6
Support/Admin	2.2	3.6	1.1	84.7	0.7	5.5	2.2	0.8	*	*	8.5
Technical/Engineering	2.7	3.7	1.4	75.2	1.1	8.1	7.8	0.8	0.6	*	9.4
Not Allocated	*	3.4	*	49.3	*	3.6	42.7	*	*	*	4.9
Grand Total	2.6	4.1	1.1	76.1	0.8	7.6	7.7	0.7	0.3	0.1	9.2

Leadership staff sexual orientation, transgender identity and gender identity distribution by job family: 31 March 2021

Job family	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/ bisexual	Gay man	Gay woman/ lesbian	Hetero- sexual/ straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans- gender	Non- binary	Other Gender Identity	LGBTQ+
Commissioning	156	*	*	*	120	*	17	*	*	*	*	16
Programming	1,649	30	73	22	1,208	*	127	183	*	*	*	131
Sales/Marketing	146	*	*	*	127	*	*	*	*	*	*	13
Support/Admin	1,060	18	55	14	887	*	58	25	*	*	*	94
Technical/Engineering	518	*	19	*	420	*	45	15	*	*	*	40
Not Allocated	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	3,537	60	162	46	2,768	19	252	230	13	*	*	295

Leadership staff sexual orientation, transgender identity and gender identity distribution by job family: 31 March 2021

Job family	Sexual Orientation, Transgender Identity and Gender Identity (%)										
	Bi/ bisexual	Gay man	Gay woman/ lesbian	Hetero- sexual/ straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans- gender	Non- binary	Other Gender Identity	LGBTQ+
Commissioning	*	*	*	76.9	*	10.9	*	*	*	*	10.3
Programming	1.8	4.4	1.3	73.3	*	7.7	11.1	*	*	*	7.9
Sales/Marketing	*	*	*	87.0	*	*	*	*	*	*	8.9
Support/Admin	1.7	5.2	1.3	83.7	*	5.5	2.4	*	*	*	8.9
Technical/Engineering	*	3.7	*	81.1	*	8.7	2.9	*	*	*	7.7
Not Allocated	*	*	*	*	*	*	*	*	*	*	*
Grand Total	2.6	4.1	1.1	76.1	0.8	7.6	7.7	0.7	0.3	0.1	9.2

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* Data has been replaced with an asterisk where figures are below sample size.

All staff sexual orientation, transgender identity and gender identity distribution by grade bands: 31 March 2021

Grade band	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
A	349	16	11	*	258	*	26	32	*	*	*	38
B	2,343	99	87	32	1,806	26	179	114	26	15	*	259
C	6,642	195	248	73	5,075	54	564	433	49	21	*	614
D	6,785	145	297	66	5,155	52	500	570	50	21	10	607
E	2,231	37	97	28	1,707	15	171	176	*	*	*	181
F	982	16	43	14	796	*	63	46	*	*	*	81
SL	306	*	20	*	249	*	19	*	*	*	*	31
Not Allocated	641	20	20	*	384	*	25	177	*	*	*	59
Grand Total	20,279	535	823	229	15,430	160	1,547	1,555	149	64	25	1,870

All staff sexual orientation, transgender identity and gender identity distribution by grade bands: 31 March 2021

Grade band	Sexual Orientation, Transgender Identity and Gender Identity (%)										
	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
A	4.6	3.2	*	73.9	*	7.4	9.1	*	*	*	10.9
B	4.2	3.7	1.4	77.1	1.1	7.6	4.9	1.1	0.6	*	11.1
C	2.9	3.7	1.1	76.4	0.8	8.5	6.6	0.7	0.3	*	9.2
D	2.1	4.4	1.0	76.0	0.8	7.4	8.3	0.7	0.3	0.1	8.9
E	1.7	4.3	1.3	76.5	0.7	7.7	7.8	*	*	*	8.1
F	1.6	4.4	1.4	81.1	*	6.4	4.7	*	*	*	8.2
SL	*	6.5	*	81.4	*	6.2	*	*	*	*	10.1
Not Allocated	3.1	3.1	*	59.9	*	3.9	27.7	*	*	*	9.2
Grand Total	2.6	4.1	1.1	76.1	0.8	7.6	7.7	0.7	0.3	0.1	9.2

All staff leaver and joiner distribution by sexual orientation, transgender identity and gender identity: 31 March 2021

Category	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Leavers	2,718	87	116	29	1,802	136	267	281	46	*	*	374
Joiners	1,236	64	46	20	875	16	106	109	19	*	*	159

All staff leaver and joiner distribution by sexual orientation, transgender identity and gender identity: 31 March 2021

Category	Sexual Orientation, Transgender Identity and Gender Identity (%)										
	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Leavers	3.2	4.3	1.1	66.3	5.0	9.8	10.3	1.7	*	*	15.2
Joiners	5.2	3.7	1.6	70.8	1.3	8.6	8.8	1.5	*	*	12.9

All staff leaver distribution by sexual orientation, transgender identity and gender identity and reason for leaving: 31 March 2021

Reason for leaving	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Voluntary	749	23	28	11	551	13	75	48	11	*	*	84
Redundancy	1,108	18	47	*	698	45	96	199	21	*	*	135
End FTC	761	45	38	12	490	76	90	10	10	*	*	183
Other Involuntary	31	*	*	*	18	*	*	*	*	*	*	*
Other	69	*	*	*	45	*	*	18	*	*	*	*
Grand Total	2,718	87	116	29	1,802	136	267	281	46	*	*	413

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* Data has been replaced with an asterisk where figures are below sample size.

All staff leaver distribution by sexual orientation, transgender identity and gender identity and reason for leaving: 31 March 2021

Reason for leaving	Sexual Orientation, Transgender Identity and Gender Identity (%)										
	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Voluntary	3.1	3.7	1.5	73.6	1.7	10.0	6.4	1.5	*	*	11.2
Redundancy	1.6	4.2	*	63.0	4.1	8.7	17.9	1.9	*	*	12.2
End FTC	5.9	5.0	1.6	64.4	10.0	11.8	1.3	1.3	*	*	24.0
Other Involuntary	*	*	*	58.1	*	*	*	*	*	*	*
Other	*	*	*	65.2	*	*	26.2	*	*	*	*
Grand Total	3.2	4.3	1.1	66.3	5.0	9.8	10.3	1.7	0.0	0.1	15.2

All staff internal mover distribution by sexual orientation, transgender identity and gender identity: 31 March 2021

Category	Total	Sexual Orientation, Transgender Identity and Gender Identity (numbers)										
		Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Attachment	599	16	18	*	496	*	29	28	*	*	*	50
Promotion	331	17	18	11	261	*	16	*	*	*	*	49
Transfer	1,000	52	52	16	729	*	83	61	10	*	*	135
Grand Total	1,930	85	88	34	1,486	14	128	95	17	*	*	234

All staff internal mover distribution by sexual orientation, transgender identity and gender identity: 31 March 2021

Category	Total	Sexual Orientation, Transgender Identity and Gender Identity (%)										
		Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Attachment	599	2.7	3.0	*	82.8	*	4.8	4.7	*	*	*	8.3
Promotion	331	5.1	5.4	3.3	78.9	*	4.8	*	*	*	*	14.8
Transfer	1,000	5.2	5.2	1.6	72.9	*	8.3	6.1	1.0	*	*	13.5
Grand Total		4.4	4.6	1.8	77.0	0.7	6.6	4.9	0.9	*	*	12.1

All staff sexual orientation, transgender identity and gender identity distribution by contract type: 31 March 2021

Contract type	Total	Sexual Orientation, Transgender Identity and Gender Identity (numbers)										
		Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Continuing	19,162	459	775	214	14,593	146	1,437	1,538	132	62	23	1,706
Fixed Term less than 1 yr	933	62	41	14	713	*	92	*	15	*	*	136
Fixed Term 1 yr +	166	14	*	*	111	*	17	11	*	*	*	27
Flexicon	18	*	*	*	13	*	*	*	*	*	*	*
Grand Total	20,279	535	823	229	15,430	160	1,547	1,555	149	64	25	1,870

All staff sexual orientation, transgender identity and gender identity distribution by contract type: 31 March 2021

Contract type	Total	Sexual Orientation, Transgender Identity and Gender Identity (%)										
		Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Continuing	19,162	2.4	4.0	1.1	76.2	0.8	7.5	8.0	0.7	0.3	0.1	8.9
Fixed Term less than 1 yr	933	6.6	4.4	1.5	76.4	*	9.9	*	1.6	*	*	14.6
Fixed Term 1 yr +	166	8.4	*	*	66.9	*	10.2	6.7	*	*	*	16.3
Flexicon	18	*	*	*	72.2	*	*	*	*	*	*	*
Grand Total		2.6	4.1	1.1	76.1	0.8	7.6	7.7	0.7	0.3	0.1	9.2

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* Data has been replaced with an asterisk where figures are below sample size.

All staff sexual orientation, transgender identity and gender identity distribution by length of service: 31 March 2021

Length of service (yrs)	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
<1	978	51	39	17	766	15	88	*	19	*	*	135
1-<3	3,442	170	149	56	2,711	45	293	18	30	17	*	444
3-<5	2,641	91	117	32	2,142	20	198	41	23	*	*	277
5-<10	4,079	102	187	51	3,325	43	313	58	30	16	*	411
10+	9,139	121	331	73	6,486	37	655	1,436	47	19	10	603
Grand Total	20,279	535	823	229	15,430	160	1,547	1,555	149	64	25	1,870

All staff sexual orientation, transgender identity and gender identity distribution by length of service: 31 March 2021

Length of service (yrs)	Sexual Orientation, Transgender Identity and Gender Identity (%)											
	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+	
<1	5.2	4.0	1.7	78.3	1.5	9.0	*	1.9	*	*	13.8	
1-<3	4.9	4.3	1.6	78.8	1.3	8.5	0.6	0.9	0.5	*	12.9	
3-<5	3.4	4.4	1.2	81.1	0.8	7.5	1.6	0.9	*	*	10.5	
5-<10	2.5	4.6	1.3	81.5	1.1	7.7	1.3	0.7	0.4	*	10.1	
10+	1.3	3.6	0.8	71.0	0.4	7.2	15.7	0.5	0.2	0.1	6.6	
Grand Total	2.6	4.1	1.1	76.1	0.8	7.6	7.7	0.7	0.3	0.1	9.2	

Religion and Belief

All staff religion and belief distribution: 31 March 2021

Division	Religion and Belief (numbers)											
	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Chief Customer Officer Group	523	120	*	120	*	*	*	*	30	184	49	*
Chief Operating Group	3,989	935	31	1,021	131	28	111	34	151	1,244	299	*
Content	2,622	498	17	742	21	22	47	18	108	934	214	*
Group Corporate Affairs	185	29	*	58	*	*	*	*	12	69	*	*
Group Strategy and Performance	34	*	*	*	*	*	*	*	*	12	*	*
Managing Director Group	791	129	*	283	15	12	35	31	25	203	51	*
Nations	5,311	889	16	1,851	30	24	42	23	158	1,848	427	*
News and Current Affairs	3,020	532	11	754	42	64	83	18	101	1,129	286	*
UK Public Service	16,475	3,140	81	4,837	246	157	325	130	586	5,623	1,338	12
BBC Studios (Sales & Distribution, Branded Services & Management)	952	185	*	255	25	18	31	*	46	300	80	*
BBC Studios (TV & Radio Production)	1,127	264	*	273	*	12	*	*	46	412	96	*
BBC Studios	2,079	449	13	528	28	30	40	*	92	712	176	*
World Service Group	1,433	205	34	249	21	13	226	*	53	455	162	*
Other	292	58	*	94	*	*	*	*	15	101	14	*
Other	1,725	263	35	343	24	15	229	10	68	556	176	*
Grand Total	20,279	3,852	129	5,708	298	202	594	148	746	6,891	1,690	21

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

All staff religion and belief distribution: 31 March 2021

Division	Religion and Belief (%)										
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Chief Customer Officer Group	22.9	*	22.9	*	*	*	*	5.7	35.2	9.4	*
Chief Operating Group	23.4	0.8	25.6	3.3	0.7	2.8	0.9	3.8	31.2	7.5	*
Content	19.0	0.6	28.3	0.8	0.8	1.8	0.7	4.1	35.6	8.3	*
Group Corporate Affairs	15.7	*	31.4	*	*	*	*	6.5	37.3	*	*
Group Strategy and Performance	*	*	*	*	*	*	*	*	35.3	*	*
Managing Director Group	16.3	*	35.8	1.9	1.5	4.4	3.9	3.2	25.7	6.4	*
Nations	16.7	0.3	34.9	0.6	0.5	0.8	0.4	3.0	34.8	8.0	*
News and Current Affairs	17.6	0.4	25.0	1.4	2.1	2.7	0.6	3.3	37.4	9.5	*
UK Public Service	19.1	0.5	29.4	1.5	1.0	2.0	0.8	3.6	34.1	8.0	-
BBC Studios (Sales & Distribution, Branded Services & Management)	19.4	*	26.8	2.6	1.9	3.3	*	4.8	31.5	8.4	*
BBC Studios (TV & Radio Production)	23.4	*	24.2	*	1.1	*	*	4.1	36.6	8.5	*
BBC Studios	21.6	0.6	25.4	1.3	1.4	1.9	*	4.4	34.2	8.5	*
World Service Group	14.3	2.4	17.4	1.5	0.9	15.8	*	3.7	31.8	11.3	*
Other	19.9	*	32.2	*	*	*	*	5.1	34.6	4.9	*
Other	15.2	2.0	19.9	1.4	0.9	13.3	0.6	3.9	32.2	10.2	*
Grand Total	19.0	0.6	28.1	1.5	1.0	2.9	0.7	3.7	34.0	8.3	0.2

Leadership staff religion and belief distribution: 31 March 2021

Division	Total	Religion and Belief (numbers)										
		Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Chief Customer Officer Group	101	23	*	29	*	*	*	*	*	34	*	*
Chief Operating Group	701	172	*	196	20	*	*	*	29	197	57	*
Content	433	94	*	133	*	*	*	*	20	126	34	*
Group Corporate Affairs	59	*	*	21	*	*	*	*	*	18	*	*
Group Strategy and Performance	17	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	221	32	*	87	*	*	*	*	*	63	16	*
Nations	600	115	*	241	*	*	*	*	*	175	49	*
News and Current Affairs	570	104	*	172	*	13	*	*	13	209	42	*
UK Public Service	2,702	551	12	884	43	37	33	22	77	829	213	*
BBC Studios (Sales & Distribution, Branded Services & Management)	307	67	*	92	*	*	11	*	14	89	19	*
BBC Studios (TV & Radio Production)	215	50	*	55	*	*	*	*	*	77	23	*
BBC Studios	522	117	*	147	*	11	12	*	17	166	42	*
World Service Group	264	38	*	54	*	*	26	*	12	87	29	*
Other	49	10	*	18	*	*	*	*	*	15	*	*
Other	313	48	*	72	*	*	27	*	15	102	30	*
Grand Total	3,537	716	23	1,103	50	52	72	28	109	1,097	285	*

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Equality Information Report

Leadership staff religion and belief distribution: 31 March 2021

Division	Religion and Belief (%)										
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Chief Customer Officer Group	22.8	*	28.7	*	*	*	*	*	33.7	*	*
Chief Operating Group	24.5	*	28.0	2.9	*	*	*	4.1	28.1	8.1	*
Content	21.7	*	30.7	*	*	*	*	4.6	29.1	7.9	*
Group Corporate Affairs	*	*	35.6	*	*	*	*	*	30.5	*	*
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	14.5	*	39.4	*	*	*	*	*	28.5	7.1	*
Nations	19.2	*	40.2	*	*	*	*	*	29.2	8.2	*
News and Current Affairs	18.2	*	30.2	*	2.3	*	*	2.3	36.7	7.3	*
UK Public Service	20.4	0.4	32.7	1.6	1.4	1.2	0.8	2.8	30.7	8.0	*
BBC Studios (Sales & Distribution, Branded Services & Management)	21.8	*	30.0	*	*	3.6	*	4.6	29.0	6.0	*
BBC Studios (TV & Radio Production)	23.3	*	25.6	*	*	*	*	*	35.8	10.6	*
BBC Studios	22.4	*	28.2	*	2.1	2.3	*	3.3	31.8	7.9	*
World Service Group	14.4	*	20.5	*	*	9.8	*	4.5	33.0	11.0	*
Other	20.4	*	36.7	*	*	*	*	*	30.6	*	*
Other	15.3	*	23.0	*	*	8.6	*	4.8	32.6	9.5	*
Grand Total	20.2	0.7	31.2	1.4	1.5	2.0	0.8	3.1	31.0	8.0	*

All staff religion and belief distribution by job family: 31 March 2021

Job family	Total	Religion and Belief (numbers)										
		Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Commissioning	219	52	*	64	*	*	*	*	13	54	19	*
Programming	9,612	1,747	61	2,715	88	109	330	52	346	3,269	888	*
Sales/Marketing	751	155	*	193	10	*	*	*	37	271	61	*
Support/Admin	3,896	670	23	1,305	87	52	117	67	139	1,147	284	*
Technical/Engineering	5,389	1,191	39	1,349	111	28	130	24	200	1,898	414	*
Not Allocated	412	37	*	82	*	*	*	*	11	252	24	*
Grand Total	20,279	3,852	129	5,708	298	202	594	148	746	6,891	1,690	21

All staff religion and belief distribution by job family: 31 March 2021

Job family	Religion and Belief (%)										
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Commissioning	23.7	*	29.2	*	*	*	*	5.9	24.7	8.7	*
Programming	18.2	0.6	28.2	0.9	1.1	3.4	0.5	3.6	34.0	9.2	*
Sales/Marketing	20.6	*	25.7	1.3	*	*	*	4.9	36.1	8.1	*
Support/Admin	17.2	0.6	33.5	2.2	1.3	3.0	1.7	3.6	29.4	7.3	*
Technical/Engineering	22.1	0.7	25.0	2.1	0.5	2.4	0.4	3.7	35.2	7.7	*
Not Allocated	9.0	*	19.9	*	*	*	*	2.7	61.2	5.8	*
Grand Total	19.0	0.6	28.1	1.5	1.0	2.9	0.7	3.7	34.0	8.3	0.2

Leadership staff religion and belief distribution by job family: 31 March 2021

Job family	Total	Religion and Belief (numbers)										
		Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Commissioning	156	35	*	44	*	*	*	*	11	40	13	*
Programming	1,649	315	10	526	15	23	36	*	32	547	136	*
Sales/Marketing	146	31	*	41	*	*	*	*	*	56	*	*
Support/Admin	1,060	196	*	362	20	14	23	16	37	299	84	*
Technical/Engineering	518	137	*	130	10	*	*	*	24	151	44	*
Not Allocated	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	3,537	716	23	1,103	50	52	72	28	109	1,097	285	*

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* Data has been replaced with an asterisk where figures are below sample size.

Leadership staff religion and belief distribution by job family: 31 March 2021

Job family	Religion and Belief (%)										
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Commissioning	22.4	*	28.2	*	*	*	*	7.1	25.6	8.3	*
Programming	19.1	0.6	31.9	0.9	1.4	2.2	*	1.9	33.2	8.2	*
Sales/Marketing	21.2	*	28.1	*	*	*	*	*	38.4	*	*
Support/Admin	18.5	*	34.2	1.9	1.3	2.2	1.5	3.5	28.2	7.9	*
Technical/Engineering	26.4	*	25.1	1.9	*	*	*	4.6	29.2	8.5	*
Not Allocated	*	*	*	*	*	*	*	*	*	*	*
Grand Total	20.2	0.7	31.2	1.4	1.5	2.0	0.8	3.1	31.0	8.0	*

All staff religion and belief distribution by grade bands: 31 March 2021

Grade band	Total	Religion and Belief (numbers)										
		Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
A	349	41	*	112	*	*	*	*	19	121	30	*
B	2,343	402	18	738	25	24	63	24	101	760	187	*
C	6,642	1,256	45	1,788	100	56	241	43	241	2,264	603	*
D	6,785	1,349	39	1,826	113	64	196	45	256	2,338	551	*
E	2,231	440	18	673	34	22	44	21	76	714	188	*
F	982	200	*	314	14	21	24	*	25	297	75	*
SL	306	71	*	111	*	*	*	*	*	79	21	*
Not Allocated	641	93	*	146	*	*	15	*	20	318	35	*
Grand Total	20,279	3,852	129	5,708	298	202	594	148	746	6,891	1,690	21

All staff religion and belief distribution by grade bands: 31 March 2021

Grade band	Religion and Belief (%)										
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
A	11.7	*	32.1	*	*	*	*	5.4	34.7	8.6	*
B	17.2	0.8	31.5	1.1	1.0	2.7	1.0	4.3	32.4	8.0	*
C	18.9	0.7	26.9	1.5	0.8	3.6	0.6	3.6	34.1	9.1	*
D	19.9	0.6	26.9	1.7	0.9	2.9	0.7	3.8	34.5	8.1	*
E	19.7	0.8	30.2	1.5	1.0	2.0	0.9	3.4	32.0	8.4	*
F	20.4	*	32.0	1.4	2.1	2.4	*	2.5	30.2	7.7	*
SL	23.2	*	36.3	*	*	*	*	*	25.8	6.9	*
Not Allocated	14.5	*	22.8	*	*	2.3	*	3.1	49.6	5.5	*
Grand Total	19.0	0.6	28.1	1.5	1.0	2.9	0.7	3.7	34.0	8.3	0.2

All staff leaver and joiner distribution by religion and belief: 31 March 2021

Category	Total	Religion and Belief (numbers)										
		Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Leavers	2,718	433	21	693	21	19	50	13	186	949	314	19
Joiners	1,236	246	12	264	25	12	45	*	62	334	118	109

All staff leaver and joiner distribution by religion and belief: 31 March 2021

Category	Religion and Belief (%)										
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Leavers	15.9	0.8	25.5	0.8	0.7	1.8	0.5	6.8	34.9	11.6	0.7
Joiners	19.9	1.0	21.4	2.0	1.0	3.6	*	5.0	27.0	9.5	8.9

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Equality Information Report

All staff leaver distribution by religion and belief and reason for leaving: 31 March 2021

Reason for leaving	Religion and Belief (numbers)											
	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Voluntary	749	165	*	160	*	*	19	*	31	255	91	*
Redundancy	1,108	133	*	332	*	*	15	*	64	420	108	*
End FTC	761	124	*	171	*	*	15	*	88	229	106	10
Other Involuntary	31	*	*	*	*	*	*	*	*	13	*	*
Other	69	*	*	21	*	*	*	*	*	32	*	*
Grand Total	2,718	433	21	693	21	19	50	13	186	949	314	19

All staff leaver distribution by religion and belief and reason for leaving: 31 March 2021

Reason for leaving	Religion and Belief (%)											
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data	
Voluntary	22.0	*	21.4	*	*	2.5	*	4.1	34.0	12.1	*	
Redundancy	12.0	*	30.0	*	*	1.4	*	5.8	37.9	9.7	*	
End FTC	16.3	*	22.5	*	*	2.0	*	11.6	30.1	13.9	1.2	
Other Involuntary	*	*	*	*	*	*	*	*	41.9	*	*	
Other	*	*	30.4	*	*	*	*	*	46.4	*	*	
Grand Total	15.9	0.8	25.5	0.8	0.7	1.8	0.5	6.8	34.9	11.6	0.7	

All staff internal mover distribution by religion and belief: 31 March 2021

Internal move type	Religion and Belief (numbers)											
	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Attachment	599	118	*	154	*	*	14	10	222	21	42	*
Promotion	331	86	*	83	*	*	10	*	99	11	30	*
Transfer	1,000	208	*	272	*	*	30	*	290	36	95	44
Grand Total	1,930	412	*	509	17	20	54	18	611	68	167	45

All staff internal mover distribution by religion and belief: 31 March 2021

Internal move type	Religion and Belief (%)											
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data	
Attachment	19.7	*	25.7	*	*	2.3	1.7	37.1	3.5	7.0	*	
Promotion	26.0	*	25.1	*	*	3.0	*	29.9	3.3	9.1	*	
Transfer	20.8	*	27.2	*	*	3.0	*	29.0	3.6	9.5	4.4	
Grand Total	21.3	*	26.4	0.9	1.0	2.8	0.9	31.7	3.5	8.7	2.3	

All staff religion and belief distribution by contract type: 31 March 2021

Contract type	Religion and Belief (numbers)											
	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Continuing	19,162	3,591	120	5,459	284	191	568	140	679	6,550	1,569	11
Fixed Term less than 1 yr	933	226	*	209	11	11	22	*	56	284	102	*
Fixed Term 1 yr +	166	31	*	35	*	*	*	*	*	52	17	*
Flexicon	18	*	*	*	*	*	*	*	*	*	*	*
Grand Total	20,279	3,852	129	5,708	298	202	594	148	746	6,891	1,690	21

All staff religion and belief distribution by contract type: 31 March 2021

Contract type	Religion and Belief (%)											
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data	
Continuing	18.7	0.6	28.5	1.5	1.0	3.0	0.7	3.5	34.2	8.2	0.1	
Fixed Term less than 1 yr	24.2	*	22.4	1.2	1.2	2.4	*	6.0	30.4	10.9	*	
Fixed Term 1 yr +	18.7	*	21.1	*	*	*	*	*	31.3	10.2	*	
Flexicon	*	*	*	*	*	*	*	*	*	*	*	
Grand Total	19.0	0.6	28.1	1.5	1.0	2.9	0.7	3.7	34.0	8.3	0.2	

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* Data has been replaced with an asterisk where figures are below sample size.

All staff religion and belief distribution by length of service: 31 March 2021

Length of service (yrs)	Religion and Belief (numbers)											
	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
<1	978	217	10	228	22	10	40	*	53	288	99	*
1-<3	3,442	783	31	819	65	49	115	35	148	1,043	339	15
3-<5	2,641	554	15	686	45	20	87	17	120	869	226	*
5-<10	4,079	830	21	1,153	74	36	156	38	156	1,285	328	*
10+	9,139	1,468	52	2,822	92	87	196	49	269	3,406	698	*
Grand Total	20,279	3,852	129	5,708	298	202	594	148	746	6,891	1,690	21

All staff religion and belief distribution by length of service: 31 March 2021

Length of service (yrs)	Religion and Belief (%)											
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data	
<1	22.2	1.0	23.3	2.2	1.0	4.1	*	5.4	29.4	10.1	*	
1-<3	22.7	0.9	23.8	1.9	1.4	3.3	1.0	4.3	30.3	9.8	0.6	
3-<5	21.0	0.6	26.0	1.7	0.8	3.3	0.6	4.5	32.9	8.6	*	
5-<10	20.3	0.5	28.3	1.8	0.9	3.8	0.9	3.8	31.5	8.1	*	
10+	16.1	0.6	30.9	1.0	1.0	2.1	0.5	2.9	37.3	7.6	*	
Grand Total	19.0	0.6	28.1	1.5	1.0	2.9	0.7	3.7	34.0	8.3	0.2	

Socio-economic background

All staff socio-economic background (school type) distribution: 31 March 2021

Division	School Type (numbers)						School Type (%)						
	Total	A state-run or state-funded school - non-selective	A state-run or state-funded school - selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school - non-selective	A state-run or state-funded school - selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
Chief Customer Officer Group	523	253	95	76	47	18	34	48.4	18.2	14.5	9.0	3.4	6.5
Chief Operating Group	3,989	1,914	658	396	485	180	356	48.0	16.5	9.9	12.2	4.5	8.9
Content Group	2,622	1,162	450	367	116	102	425	44.3	17.2	14.0	4.4	3.9	16.2
Group Corporate Affairs	185	87	38	29	14	*	11	47.0	20.5	15.7	7.6	*	6.0
Group Strategy and Performance	34	15	*	*	*	*	*	44.1	*	*	*	*	*
Managing Director Group	791	439	179	70	49	25	29	55.5	22.6	8.8	6.2	3.2	3.7
Nations News and Current Affairs	5,311	2,620	884	457	132	187	1,031	49.3	16.6	8.6	2.5	3.5	19.5
UK Public Service	3,020	1,036	432	439	240	129	744	34.3	14.3	14.5	7.9	4.3	24.7
UK Public Service	16,475	7,526	2,743	1,843	1,085	647	2,631	45.7	16.6	11.2	6.6	3.9	16.0
BBC Studios (Sales & Distribution, Branded Services & Management)	952	416	173	162	124	43	34	43.7	18.2	17.0	13.0	4.5	3.6
BBC Studios (TV & Radio Production)	1,127	527	203	169	58	85	85	46.8	18.0	15.0	5.1	7.5	7.6
BBC Studios	2,079	943	376	331	182	128	119	45.4	18.1	15.9	8.8	6.2	5.6
World Service Group	1,433	363	117	135	415	60	343	25.3	8.2	9.4	29.0	4.2	23.9
Other	292	154	61	26	13	*	30	52.7	20.9	8.9	4.5	*	10.3
Other	1,725	517	178	161	428	68	373	30.0	10.3	9.3	24.8	3.9	21.7
Grand Total	20,279	8,986	3,297	2,335	1,695	843	3,123	44.3	16.3	11.5	8.4	4.2	15.3

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Leadership staff socio-economic background (school type) distribution: 31 March 2021

Division	School Type (numbers)							School Type (%)					
	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
Chief Customer Officer Group	101	47	18	22	*	*	*	46.5	17.8	21.8	*	*	*
Chief Operating Group	701	355	110	102	68	24	42	50.6	15.7	14.6	9.7	3.4	6.0
Content Group	433	207	75	92	14	11	34	47.8	17.3	21.2	3.2	*	*
Corporate Affairs	59	22	13	12	*	*	*	37.3	22.0	20.3	*	*	*
Group Strategy and Performance	17	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	221	109	56	28	13	*	*	49.3	25.3	12.7	5.9	*	*
Nations	600	312	103	61	15	20	89	52.0	17.2	10.2	2.5	3.3	14.8
News and Current Affairs	570	174	67	128	29	17	155	30.5	11.8	22.5	5.1	3.0	27.1
UK Public Service	2,702	1,232	446	450	154	85	335	45.6	16.5	16.7	5.7	3.1	12.4
BBC Studios (Sales & Distribution, Branded Services & Management)	307	112	53	81	39	11	11	36.5	17.3	26.4	12.7	3.6	3.5
BBC Studios (TV & Radio Production)	215	100	42	45	*	14	13	46.5	19.5	20.9	*	6.5	6.1
BBC Studios	522	212	95	126	40	25	24	40.6	18.2	24.1	7.7	4.8	4.6
World Service Group	264	75	25	40	53	*	62	28.4	9.5	15.2	20.1	*	23.4
Other	49	31	11	*	*	*	*	63.3	22.4	*	*	*	*
Other	313	106	36	42	55	10	64	33.9	11.5	13.4	17.6	3.2	20.4
Grand Total	3,537	1,550	577	618	249	120	423	43.8	16.3	17.5	7.0	3.4	12.0

All staff socio-economic background (school type) distribution by job family: 31 March 2021

Job family	School Type (numbers)							School Type (%)					
	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
Commissioning	219	106	34	45	12	*	16	48.4	15.5	20.5	5.5	*	7.3
Programming	9,612	4,020	1,478	1,213	706	424	1,771	41.8	15.4	12.6	7.3	4.4	18.4
Sales/Marketing	751	371	137	106	63	25	49	49.4	18.2	14.1	8.4	3.3	6.5
Support/Admin	3,896	1,948	748	479	350	145	226	50.0	19.2	12.3	9.0	3.7	5.8
Technical/Engineering	5,389	2,463	867	445	537	237	840	45.7	16.1	8.3	10.0	4.4	15.6
Not Allocated	412	78	33	47	27	*	221	18.9	8.0	11.4	6.6	*	53.6
Grand Total	20,279	8,986	3,297	2,335	1,695	843	3,123	44.3	16.3	11.5	8.4	4.2	15.3

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Leadership staff socio-economic background (school type) distribution by job family: 31 March 2021

Job family	School Type (numbers)							School Type (%)					
	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
Commissioning	156	73	23	34	*	*	12	46.8	14.7	21.8	*	*	7.7
Programming	1,649	674	233	292	86	54	310	40.9	14.1	17.7	5.2	3.3	18.8
Sales/Marketing	146	66	26	31	15	*	*	45.2	17.8	21.2	10.3	*	*
Support/Admin	1,060	467	211	195	89	40	58	44.1	19.9	18.4	8.4	3.8	5.5
Technical/Engineering	518	268	83	62	51	18	36	51.7	16.0	12.0	9.8	3.5	6.9
Not Allocated	*	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	3,537	1,550	577	618	249	120	423	43.8	16.3	17.5	7.0	3.4	12.0

All staff socio-economic background (school type) distribution by grade band: 31 March 2021

Grade band	School Type (numbers)							School Type (%)					
	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
A	349	156	60	23	26	21	63	44.7	17.2	6.6	7.4	6.0	18.1
B	2,343	1,151	411	205	178	117	281	49.1	17.5	8.7	7.6	5.0	12.1
C	6,642	2,959	1,075	632	621	306	1,049	44.5	16.2	9.5	9.3	4.6	15.9
D	6,785	2,974	1,081	797	583	265	1,085	43.8	15.9	11.7	8.6	3.9	16.1
E	2,231	984	352	339	175	72	309	44.1	15.8	15.2	7.8	3.2	13.9
F	982	431	171	193	56	36	95	43.9	17.4	19.7	5.7	3.7	9.6
SL	306	130	50	78	18	12	18	42.5	16.3	25.5	5.9	3.9	5.9
Not Allocated	641	201	97	68	38	14	223	31.4	15.1	10.6	5.9	2.2	34.8
Grand Total	20,279	8,986	3,297	2,335	1,695	843	3,123	44.3	16.3	11.5	8.4	4.2	15.3

All staff leaver and joiner distribution by socio-economic background (school type): 31 March 2021

Category	School Type (numbers)							School Type (%)					
	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
Leavers	2,718	931	472	283	196	249	587	34.3	17.4	10.4	7.2	9.2	21.5
Joiners	1,236	498	267	124	136	100	111	40.3	21.6	10.0	11.0	8.1	9.0

All staff leaver distribution by socio-economic background (school type) and reason for leaving: 31 March 2021

Reason for leaving	School Type (numbers)							School Type (%)					
	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer Not To Say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer Not To Say	No Data
Voluntary	749	237	120	83	84	74	151	31.6	16.0	11.1	11.2	9.9	20.2
Redundancy	1,108	364	172	98	44	49	381	32.9	15.5	8.8	4.0	4.4	34.4
End FTC	761	308	161	93	61	123	15	40.5	21.2	12.2	8.0	16.2	1.9
Other Involuntary	31	*	*	*	*	*	*	*	*	*	*	*	*
Other	69	14	14	*	*	*	31	20.3	20.3	*	*	*	45.0
Grand Total	2,718	931	472	283	196	249	587	34.3	17.4	10.4	7.2	9.2	21.5

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

All staff internal mover distribution by socio-economic background (school type): 31 March 2021

Internal move type	Total	School Type (numbers)						School Type (%)					
		A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
Attachment	599	291	107	67	39	18	77	48.6	17.9	11.2	6.5	3.0	12.8
Promotion	331	154	71	39	35	14	18	46.5	21.5	11.8	10.6	4.2	5.4
Transfer	1,000	455	193	109	81	51	111	45.5	19.3	10.9	8.1	5.1	11.1
Grand Total	1,930	900	371	215	155	83	206	46.6	19.2	11.1	8.0	4.3	10.8

All staff socio-economic background (school type) distribution by contract type: 31 March 2021

Contract type	Total	School Type (numbers)						School Type (%)					
		A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
Continuing	19,162	8,493	3,060	2,217	1,578	729	3,085	44.3	16.0	11.6	8.2	3.8	16.1
Fixed Term less than 1 yr	933	423	206	101	102	93	*	45.3	22.1	10.8	10.9	10.0	*
Fixed Term 1 yr +	166	68	29	16	15	21	17	41.0	17.5	9.6	9.0	12.7	10.2
Flexicon	18	*	*	*	*	*	13	*	*	*	*	*	72.2
Grand Total	20,279	8,986	3,297	2,335	1,695	843	3,123	44.3	16.3	11.5	8.4	4.2	15.3

All staff socio-economic background (school type) distribution by length of service: 31 March 2021

Length of service (yrs)	Total	School Type (numbers)						School Type (%)					
		A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	No Data
<1	978	444	232	107	116	75	*	45.4	23.7	10.9	11.9	7.7	*
1-<3	3,442	1,633	647	394	437	310	21	47.4	18.8	11.4	12.7	9.0	0.7
3-<5	2,641	1,178	421	279	299	76	388	44.6	15.9	10.6	11.3	2.9	14.7
5-<10	4,079	1,809	598	442	362	97	771	44.3	14.7	10.8	8.9	2.4	18.9
10+	9,139	3,922	1,399	1,113	481	285	1,939	42.9	15.3	12.2	5.3	3.1	21.2
Grand Total	20,279	8,986	3,297	2,335	1,695	843	3,123	44.3	16.3	11.5	8.4	4.2	15.3

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

All staff free school meals distribution by division: 31 March 2021

Division	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Chief Customer Officer Group	523	47	325	*	16	10	117	9.0	62.1	*	3.1	1.9	22.4
Chief Operating Group	3,989	323	2,295	114	163	74	1,020	8.1	57.5	2.9	4.1	1.9	25.5
Content	2,622	199	1,454	70	62	43	794	7.6	55.5	2.7	2.4	1.6	30.2
Group Corporate Affairs	185	22	111	*	10	*	38	11.9	60.0	*	5.4	*	20.5
Group Strategy and Performance	34	*	26	*	*	*	*	*	76.5	*	*	*	*
Managing Director Group	791	88	506	21	16	10	150	11.1	64.0	2.7	2.0	1.3	18.9
Nations	5,311	398	2,900	94	66	115	1,738	7.5	54.6	1.8	1.2	2.2	32.7
News and Current Affairs	3,020	182	1,406	49	88	48	1,247	6.0	46.6	1.6	2.9	1.6	41.3
UK Public Service	16,475	1,260	9,023	360	421	302	5,109	7.6	54.8	2.2	2.6	1.8	31.0
BBC Studios (Sales & Distribution, Branded Services & Management)	952	81	597	27	48	16	183	8.5	62.7	2.8	5.0	1.7	19.3
BBC Studios (TV & Radio Production)	1,127	82	548	14	19	21	443	7.3	48.6	1.2	1.7	1.9	39.3
BBC Studios	2,079	163	1,145	41	67	37	626	7.8	55.1	2.0	3.2	1.8	30.1
World Service Group	1,433	94	576	16	91	15	641	6.6	40.2	1.1	6.4	1.0	44.7
Other	292	27	171	*	*	*	83	9.2	58.6	*	*	*	28.4
Other	1,725	121	747	22	93	18	724	7.0	43.3	1.3	5.4	1.0	42.0
Grand Total	20,279	1,544	10,915	423	581	357	6,459	7.6	53.8	2.1	2.9	1.8	31.8

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

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Equality Information Report

Leadership staff free school meals distribution by division: 31 March 2021

Division	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Chief Customer Officer Group	101	10	68	*	*	*	13	9.9	67.3	*	*	*	12.9
Chief Operating Group	701	47	495	17	27	13	102	6.7	70.6	2.4	3.9	1.9	14.5
Content	433	40	283	14	10	*	79	9.2	65.4	3.2	2.3	*	18.3
Group Corporate Affairs	59	*	34	*	*	*	13	*	57.6	*	*	*	22.0
Group Strategy and Performance	17	*	11	*	*	*	*	*	64.7	*	*	*	*
Managing Director Group	221	25	158	*	*	*	22	11.3	71.5	*	*	*	9.9
Nations	600	51	375	*	*	13	144	8.5	62.5	*	*	2.2	24.0
News and Current Affairs	570	27	298	*	16	*	216	4.7	52.3	*	2.8	*	37.9
UK Public Service	2,702	207	1,722	50	80	50	593	7.7	63.7	1.9	3.0	1.9	21.8
BBC Studios (Sales & Distribution, Branded Services & Management)	307	22	204	*	16	*	55	7.2	66.4	*	5.2	*	17.9
BBC Studios (TV & Radio Production)	215	20	128	*	*	*	52	9.3	59.5	*	*	*	24.1
BBC Studios	522	42	332	11	20	10	107	8.0	63.6	2.1	3.8	1.9	20.6
World Service Group	264	17	128	*	12	*	99	6.4	48.5	*	4.5	*	37.6
Other	49	*	34	*	*	*	*	*	69.4	*	*	*	*
Other	313	23	162	*	12	*	106	7.3	51.8	*	3.8	*	33.9
Grand Total	3,537	272	2,216	67	112	64	806	7.7	62.7	1.9	3.2	1.8	22.7

All staff free school meals distribution by job family: 31 March 2021

Job family	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Commissioning	219	33	131	*	*	*	38	15.1	59.8	*	*	*	17.4
Programming	9,612	676	4,928	172	250	175	3,411	7.0	51.3	1.8	2.6	1.8	35.5
Sales/Marketing	751	52	479	19	20	11	170	6.9	63.8	2.5	2.7	1.5	22.6
Support/Admin	3,896	354	2,440	104	127	59	812	9.1	62.6	2.7	3.3	1.5	20.8
Technical/Engineering	5,389	414	2,821	117	165	109	1,763	7.7	52.3	2.2	3.1	2.0	32.7
Not Allocated	412	15	116	*	10	*	265	3.6	28.2	*	2.4	*	64.3
Grand Total	20,279	1,544	10,915	423	581	357	6,459	7.6	53.8	2.1	2.9	1.8	31.8

Leadership staff free school meals distribution by job family: 31 March 2021

Job family	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Commissioning	156	24	94	*	*	*	26	15.4	60.3	*	*	*	16.7
Programming	1,649	110	939	28	42	30	500	6.7	56.9	1.7	2.5	1.8	30.3
Sales/Marketing	146	12	102	*	*	*	22	8.2	69.9	*	*	*	15.1
Support/Admin	1,060	81	726	23	36	21	173	7.6	68.5	2.2	3.4	2.0	16.3
Technical/Engineering	518	45	348	10	20	11	84	8.7	67.2	1.9	3.9	2.1	16.2
Not Allocated	*	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	3,537	272	2,216	67	112	64	806	7.7	62.7	1.9	3.2	1.8	22.7

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 * Data has been replaced with an asterisk where figures are below sample size.

All staff free school meals distribution by grade bands: 31 March 2021

Grade band	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
A	349	23	152	10	*	*	153	6.6	43.6	2.9	*	*	43.8
B	2,343	195	1,199	52	58	36	803	8.3	51.2	2.2	2.5	1.5	34.3
C	6,642	487	3,376	143	173	127	2,336	7.3	50.8	2.2	2.6	1.9	35.2
D	6,785	534	3,741	142	217	121	2,030	7.9	55.1	2.1	3.2	1.8	29.9
E	2,231	147	1,352	41	71	35	585	6.6	60.6	1.8	3.2	1.6	26.2
F	982	96	632	20	34	22	178	9.8	64.4	2.0	3.5	2.2	18.1
SL	306	29	216	*	*	*	41	9.5	70.6	*	*	*	13.3
Not Allocated	641	33	247	*	16	*	333	5.1	38.5	*	2.5	*	52.0
Grand Total	20,279	1,544	10,915	423	581	357	6,459	7.6	53.8	2.1	2.9	1.8	31.8

All staff leaver and joiner distribution by free school meals: 31 March 2021

Category	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Leavers	2,718	27	162	*	11	*	2,505	1.0	6.0	*	0.4	*	92.1
Joiners	1,236	86	437	16	33	17	647	7.0	35.4	1.3	2.7	1.4	52.2

All staff leaver distribution by free school meals and reason for leaving: 31 March 2021

Reason for leaving	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Voluntary	749	*	37	*	*	*	703	*	4.9	*	*	*	93.9
Redundancy	1,108	10	67	*	*	*	1,021	0.9	6.0	*	*	*	92.1
End FTC	761	13	56	*	*	*	683	1.7	7.4	*	*	*	89.7
Other Involuntary	31	*	*	*	*	*	30	*	*	*	*	*	96.8
Other	69	*	*	*	*	*	68	*	*	*	*	*	98.6
Grand Total	2,718	27	162	*	11	*	2,505	1.0	6.0	*	0.4	*	92.1

All staff internal mover distribution by free school meals: 31 March 2021

Internal move type	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Attachment	599	43	334	14	13	*	187	7.2	55.8	2.3	2.2	*	31.2
Promotion	331	19	196	*	16	*	90	5.7	59.2	*	4.8	*	27.3
Transfer	1,000	70	512	19	21	13	365	7.0	51.2	1.9	2.1	1.3	36.5
Grand Total	1,930	132	1,042	38	50	26	642	6.8	54.0	2.0	2.6	1.3	33.3

All staff free school meals distribution by contract type: 31 March 2021

Contract type	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Continuing	19,162	1,472	10,449	402	543	342	5,954	7.7	54.5	2.1	2.8	1.8	31.1
Fixed Term less than 1 yr	933	59	395	17	33	13	416	6.3	42.3	1.8	3.5	1.4	44.7
Fixed Term 1 yr +	166	13	68	*	*	*	74	7.8	41.0	*	*	*	44.6
Flexicon	18	*	*	*	*	*	15	*	*	*	*	*	83.3
Grand Total	20,279	1,544	10,915	423	581	357	6,459	7.6	53.8	2.1	2.9	1.8	31.9

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Equality Information Report

All staff free school meals distribution by length of service: 31 March 2021

Length of service (yrs)	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
<1	978	80	413	16	30	18	421	8.2	42.2	1.6	3.1	1.8	43.1
1-<3	3,442	261	1,852	72	120	51	1,086	7.6	53.8	2.1	3.5	1.5	31.5
3-<5	2,641	182	1,470	49	73	40	827	6.9	55.7	1.9	2.8	1.5	31.2
5-<10	4,079	314	2,161	95	137	60	1,312	7.7	53.0	2.3	3.4	1.5	32.1
10+	9,139	707	5,019	191	221	188	2,813	7.7	54.9	2.1	2.4	2.1	30.8
Grand Total	20,279	1,544	10,915	423	581	357	6,459	7.6	53.8	2.1	2.9	1.8	31.8

All staff socio-economic background (household occupation) distribution: 31 March 2021

Division	Household Occupation (numbers)							Household Occupation (%)					
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Chief Customer Officer Group	523	292	62	102	*	31	34	55.8	11.9	19.5	*	5.9	6.5
Chief Operating Group	3,989	2,012	347	948	60	266	356	50.4	8.7	23.8	1.5	6.7	8.9
Content	2,622	1,289	232	500	38	138	425	49.2	8.8	19.1	1.4	5.3	16.2
Group Corporate Affairs	185	105	17	42	*	10	11	56.8	9.2	22.7	*	5.4	5.9
Group Strategy and Performance	34	24	*	*	*	*	*	70.6	*	*	*	*	*
Managing Director Group	791	391	93	220	13	45	29	49.4	11.8	27.8	1.6	5.7	3.7
Nations	5,311	2,324	425	1,203	79	250	1,030	43.8	8.0	22.7	1.5	4.7	19.4
News and Current Affairs	3,020	1,355	256	472	34	159	744	44.9	8.5	15.6	1.1	5.3	24.6
UK Public Service	16,475	7,792	1,436	3,490	226	901	2,630	47.3	8.7	21.2	1.4	5.5	16.0
BBC Studios (Sales & Distribution, Branded Services & Management)	952	551	125	157	18	67	34	57.9	13.1	16.5	1.9	7.0	3.6
BBC Studios (TV & Radio Production)	1,127	609	115	212	*	97	85	54.0	10.2	18.8	*	8.6	7.5
BBC Studios	2,079	1,160	240	369	27	164	119	55.8	11.5	17.7	1.3	7.9	5.7
World Service Group	1,433	698	76	164	35	116	344	48.7	5.3	11.4	2.4	8.1	24.0
Other	292	141	28	77	*	13	30	48.3	9.6	26.4	*	4.5	10.3
Other	1,725	839	104	241	38	129	374	48.6	6.0	14.0	2.2	7.5	21.7
Grand Total	20,279	9,791	1,780	4,100	291	1,194	3,123	48.3	8.8	20.2	1.4	5.9	15.4

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Leadership staff socio-economic background (household occupation) distribution: 31 March 2021

Division	Household Occupation (numbers)							Household Occupation (%)					
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Chief Customer Officer Group	101	58	15	21	*	*	*	57.4	14.9	20.8	*	*	*
Chief Operating Group	701	423	56	144	10	26	42	60.3	8.0	20.5	1.4	3.7	6.0
Content	433	242	49	91	*	12	34	55.9	11.3	21.0	*	2.8	7.9
Group Corporate Affairs	59	30	*	14	*	*	*	50.8	*	23.7	*	*	*
Group Strategy and Performance	17	12	*	*	*	*	*	70.6	*	*	*	*	*
Managing Director Group	221	117	28	59	*	*	*	52.9	12.7	26.7	*	*	*
Nations	600	282	48	142	13	26	89	47.0	8.0	23.7	2.2	4.3	14.8
News and Current Affairs	570	257	54	86	*	16	155	45.1	9.5	15.1	*	2.8	27.2
UK Public Service	2,702	1,421	259	559	33	95	335	52.6	9.6	20.7	1.2	3.5	12.4
BBC Studios (Sales & Distribution, Branded Services & Management)	307	196	37	44	*	17	11	63.8	12.1	14.3	*	5.5	3.6
BBC Studios (TV & Radio Production)	215	128	20	43	*	11	13	59.5	9.3	20.0	*	5.1	6.0
BBC Studios	522	324	57	87	*	28	24	62.1	10.9	16.7	*	5.4	4.6
World Service Group	264	146	12	24	*	12	62	55.3	4.5	9.1	*	4.5	23.5
Other	49	24	*	16	*	*	*	49.0	*	32.7	*	*	*
Other	313	170	16	40	*	14	64	54.3	5.1	12.8	*	4.5	20.4
Grand Total	3,537	1,915	332	686	44	137	423	54.1	9.4	19.4	1.2	3.9	12.0

All staff socio-economic background (household occupation) distribution by job family: 31 March 2021

Job family	Household Occupation (numbers)							Household Occupation (%)					
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Commissioning	219	117	29	44	*	*	16	53.4	13.2	20.1	*	*	7.3
Programming	9,612	4,617	822	1,718	139	546	1,770	48.0	8.6	17.9	1.4	5.7	18.4
Sales/Marketing	751	437	80	137	*	41	49	58.2	10.7	18.2	*	5.5	6.5
Support/Admin	3,896	2,008	409	949	61	243	226	51.5	10.5	24.4	1.6	6.2	5.8
Technical/Engineering	5,389	2,478	428	1,224	76	342	841	46.0	7.9	22.7	1.4	6.3	15.6
Not Allocated	412	134	12	28	*	16	221	32.5	2.9	6.8	*	3.9	53.6
Grand Total	20,279	9,791	1,780	4,100	291	1,194	3,123	48.3	8.8	20.2	1.4	5.9	15.4

Leadership staff socio-economic background (household occupation) distribution by job family: 31 March 2021

Job family	Household Occupation (numbers)							Household Occupation (%)					
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Commissioning	156	85	22	29	*	*	12	54.5	14.1	18.6	*	*	7.7
Programming	1,649	805	146	312	20	56	310	48.8	8.9	18.9	1.2	3.4	18.8
Sales/Marketing	146	88	18	30	*	*	*	60.3	12.3	20.5	*	*	*
Support/Admin	1,060	625	104	211	12	50	58	59.0	9.8	19.9	1.1	4.7	5.5
Technical/Engineering	518	305	42	104	*	23	36	58.9	8.1	20.1	*	4.4	6.9
Not Allocated	*	*	*	*	*	*	*	*	*	*	*	*	*
Grand Total	3,537	1,915	332	686	44	137	423	54.1	9.4	19.4	1.2	3.9	12.0

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

All staff socio-economic background (household occupation) distribution by grade band: 31 March 2021

Grade band	Household Occupation (numbers)						Household Occupation (%)						
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
A	349	123	34	84	*	40	63	35.2	9.7	24.1	*	11.5	18.1
B	2,343	1,062	242	530	41	187	281	45.3	10.3	22.6	1.7	8.0	12.0
C	6,642	3,131	563	1,357	93	450	1,048	47.1	8.5	20.4	1.4	6.8	15.8
D	6,785	3,301	580	1,367	103	348	1,086	48.7	8.5	20.1	1.5	5.1	16.0
E	2,231	1,177	203	425	31	86	309	52.8	9.1	19.0	1.4	3.9	13.9
F	982	545	91	199	12	40	95	55.5	9.3	20.3	1.2	4.1	9.7
SL	306	177	37	61	*	12	18	57.8	12.1	19.9	*	3.9	5.9
Not Allocated	641	275	30	77	*	31	223	42.9	4.7	12.0	*	4.8	34.8
Grand Total	20,279	9,791	1,780	4,100	291	1,194	3,123	48.3	8.8	20.2	1.4	5.9	15.4

All staff leaver and joiner distribution by socio-economic background (household occupation): 31 March 2021

Category	Household Occupation (numbers)						Household Occupation (%)						
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Leavers	2,718	518	144	473	*	350	1,230	19.1	5.3	17.4	*	12.9	45.3
Joiners	1,236	650	102	214	16	143	111	52.6	8.3	17.3	1.3	11.6	9.0

All staff leaver distribution by socio-economic background (household occupation) and reason for leaving: 31 March 2021

Reason for leaving	Household Occupation (numbers)						Household Occupation (%)						
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Voluntary	749	131	36	110	*	104	367	17.5	4.8	14.7	*	13.9	49.0
Redundancy	1,108	168	44	196	*	76	624	15.2	4.0	17.7	*	6.9	56.3
End FTC	761	205	58	152	*	163	181	26.9	7.6	20.0	*	21.4	23.8
Other Involuntary	31	*	*	*	*	*	15	*	*	*	*	*	48.4
Other	69	*	*	11	*	*	43	*	*	15.9	*	*	62.3
Grand Total	2,718	518	144	473	*	350	1,230	19.1	5.3	17.4	*	12.9	45.3

All staff internal mover distribution by socio-economic background (household occupation): 31 March 2021

Internal move type	Household Occupation (numbers)						Household Occupation (%)						
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Attachment	599	312	62	108	11	29	77	52.1	10.4	18.0	1.8	4.8	12.9
Promotion	331	171	35	80	*	22	18	51.7	10.6	24.2	*	6.6	5.4
Transfer	1,000	538	83	184	*	75	111	53.8	8.3	18.4	*	7.5	11.1
Grand Total	1,930	1,021	180	372	25	126	206	52.9	9.3	19.3	1.3	6.5	10.7

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

All staff socio-economic background (household occupation) distribution by contract type: 31 March 2021

Contract type	Household Occupation (numbers)							Household Occupation (%)					
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Continuing	19,162	9,172	1,677	3,897	278	1,052	3,086	47.9	8.8	20.3	1.5	5.5	16.1
Fixed Term less than 1 yr	933	529	86	177	11	123	*	56.7	9.2	19.0	1.2	13.2	*
Fixed Term 1 yr +	166	88	16	24	*	19	17	53.0	9.6	14.5	*	11.4	10.2
Flexicon	18	*	*	*	*	*	13	*	*	*	*	*	72.2
Grand Total	20,279	9,791	1,780	4,100	291	1,194	3,123	48.3	8.8	20.2	1.4	5.9	15.4

All staff socio-economic background (household occupation) distribution by length of service: 31 March 2021

Length of service (yrs)	Household Occupation (numbers)							Household Occupation (%)					
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
<1	978	573	86	197	14	105	*	58.6	8.8	20.1	1.4	10.7	*
1-<3	3,442	1,914	314	704	48	440	22	55.6	9.1	20.5	1.4	12.8	0.6
3-<5	2,641	1,349	243	507	42	112	388	51.1	9.2	19.2	1.6	4.2	14.7
5-<10	4,079	1,918	381	796	55	158	771	47.0	9.3	19.5	1.3	3.9	18.9
10+	9,139	4,037	756	1,896	132	379	1,939	44.2	8.3	20.7	1.4	4.1	21.2
Grand Total	20,279	9,791	1,780	4,100	291	1,194	3,123	48.3	8.8	20.2	1.4	5.9	15.4

All staff data reflects UK-based employee contracts only. Leadership is defined as Band E and above.

* Data has been replaced with an asterisk where figures are below sample size.

Equality Information Report

Freelance (reporting is shown separately for our staff and freelancers)

Freelance age distribution by division: 31 March 2021

Division	Total	Age band (numbers)						Age band (%)					
		<20	20-29	30-39	40-49	50-59	60+	<20	20-29	30-39	40-49	50-59	60+
Chief Customer Officer Group	315	*	49	125	87	40	14	*	15.6	39.7	27.6	12.7	4.4
Chief Operating Group	76	*	*	17	25	15	11	*	*	22.4	32.9	19.7	14.5
Content	2,224	*	530	615	507	388	182	*	23.8	27.7	22.8	17.4	8.2
Group Corporate Affairs	25	*	*	*	*	*	*	*	*	*	*	*	*
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	102	*	*	*	35	30	26	*	*	*	34.3	29.4	25.5
Nations	2,245	*	544	445	468	432	349	*	24.2	19.8	20.8	19.2	15.7
News and Current Affairs	850	*	208	241	188	153	58	*	24.5	28.4	22.1	18.0	6.8
UK Public Service	5,838	11	1,345	1,453	1,318	1,066	645	0.2	23.0	24.9	22.6	18.3	11.0
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*	*	*	*	*	*	*	*	*
BBC Studios (TV & Radio Production)	5,397	17	1,260	1,463	1,303	983	371	0.3	23.3	27.1	24.1	18.2	7.0
BBC Studios	5,397	17	1,260	1,463	1,303	983	371	0.3	23.3	27.1	24.1	18.2	7.0
World Service Group	424	*	56	129	117	75	47	*	13.2	30.4	27.6	17.7	11.1
Other	221	*	37	38	60	51	34	*	16.7	17.2	27.1	23.1	15.4
Other	645	*	93	167	177	126	81	*	14.4	25.9	27.4	19.5	12.6
Grand Total	11,880	29	2,698	3,083	2,798	2,175	1,097	0.2	22.7	26.0	23.6	18.3	9.2

Freelance disability distribution by division: 31 March 2021

Division	Total	Disability (numbers)				Disability (%)			
		Disabled	Not Disabled	Prefer not to say	No Data	Disabled	Not Disabled	Prefer not to say	No Data
Chief Customer Officer Group	315	15	224	*	68	4.8	71.1	*	21.6
Chief Operating Group	76	*	55	*	14	*	72.4	*	18.4
Content	2,224	146	1,542	92	444	6.6	69.3	4.1	20.0
Group Corporate Affairs	25	*	17	*	*	*	68.0	*	*
Group Strategy and Performance	*	*	*	*	*	*	*	*	*
Managing Director Group	102	*	74	*	19	*	72.5	*	18.7
Nations	2,245	128	1,689	76	352	5.7	75.2	3.4	15.7
News and Current Affairs	850	48	616	48	138	5.6	72.5	5.6	16.3
UK Public Service	5,838	346	4,218	231	1,043	5.9	72.3	4.0	17.8
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*	*	*	*	*
BBC Studios (TV & Radio Production)	5,397	305	3,424	204	1,464	5.7	63.4	3.8	27.1
BBC Studios	5,397	305	3,424	204	1,464	5.7	63.4	3.8	27.1
World Service Group	424	20	333	14	57	4.7	78.5	3.3	13.5
Other	221	14	142	*	64	6.3	64.3	*	28.9
Other	645	34	475	15	121	5.3	73.6	2.3	18.8
Grand Total	11,880	685	8,117	450	2,628	5.8	68.3	3.8	22.1

* Data has been replaced with an asterisk where figures are below sample size.

Freelance ethnicity distribution by division: 31 March 2021

Division	Ethnicity band (numbers)										Ethnicity band (%)									
	Total	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	BAME	Asian	Black	Mixed Ethnicity	Other BAME	White British	Other White Back-ground	Prefer not to say	No Data	
Chief Customer Officer Group	315	39	*	18	*	*	200	19	*	48	12.4	*	5.7	*	*	63.5	6.0	*	15.2	
Chief Operating Group	76	*	*	*	*	*	50	*	*	11	*	*	*	*	*	65.8	*	*	14.5	
Content	2,224	275	82	94	86	13	1,461	91	97	300	12.4	3.7	4.2	3.9	0.6	65.7	4.1	4.4	13.4	
Group Corporate Affairs	25	*	*	*	*	*	18	*	*	*	*	*	*	*	*	72.0	*	*	*	
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
Managing Director Group	102	10	*	*	*	*	55	*	*	27	9.8	*	*	*	*	53.9	*	*	26.5	
Nations	2,245	176	66	58	45	*	1,513	163	79	314	7.8	2.9	2.6	2.0	*	67.4	7.3	3.5	14.0	
News and Current Affairs	850	133	47	32	40	14	454	88	37	138	15.6	5.5	3.8	4.7	1.6	53.4	10.4	4.4	16.2	
UK Public Service	5,838	643	212	208	181	42	3,752	369	232	842	11.0	3.6	3.6	3.1	0.7	64.3	6.3	4.0	14.4	
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
BBC Studios (TV & Radio Production)	5,397	489	110	163	190	26	3,762	300	246	600	9.1	2.0	3.0	3.5	0.5	69.7	5.6	4.6	11.0	
BBC Studios	5,397	489	110	163	190	26	3,762	300	246	600	9.1	2.0	3.0	3.5	0.5	69.7	5.6	4.6	11.0	
World Service Group	424	182	33	45	26	78	124	31	30	57	42.9	7.8	10.6	6.1	18.4	29.2	7.3	7.1	13.5	
Other	221	17	*	*	*	*	156	15	13	20	7.7	*	*	*	*	70.6	6.8	5.9	9.0	
Other	645	199	36	49	32	82	280	46	43	77	30.9	5.6	7.6	5.0	12.7	43.4	7.1	6.7	11.9	
Grand Total	11,880	1,331	358	420	403	150	7,794	715	521	1,519	11.2	3.0	3.5	3.4	1.3	65.6	6.0	4.4	12.8	

Freelance gender distribution by division: 31 March 2021

Division	Gender (numbers)			Gender (%)	
	Total	Female	Male	Female	Male
Chief Customer Officer Group	315	132	183	41.9	58.1
Chief Operating Group	76	30	46	39.5	60.5
Content	2,224	1,024	1,200	46.0	54.0
Group Corporate Affairs	25	18	*	72.0	*
Group Strategy and Performance	*	*	*	*	*
Managing Director Group	102	61	41	59.8	40.2
Nations	2,245	866	1,379	38.6	61.4
News and Current Affairs	850	410	440	48.2	51.8
UK Public Service	5,838	2,542	3,296	43.5	56.5
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*
BBC Studios (TV & Radio Production)	5,397	2,374	3,023	44.0	56.0
BBC Studios	5,397	2,374	3,023	44.0	56.0
World Service Group	424	202	222	47.6	52.4
Other	221	39	182	17.6	82.4
Other	645	241	404	37.4	62.6
Grand Total	11,880	5,157	6,723	43.4	56.6

* Data has been replaced with an asterisk where figures are below sample size.

Freelance sexual orientation, transgender identity and gender identity distribution by division: 31 March 2021

Division	Sexual Orientation, Transgender Identity and Gender Identity (numbers)											
	Total	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+
Chief Customer Officer Group	315	*	10	*	218	*	32	43	*	*	*	23
Chief Operating Group	76	*	*	*	50	*	*	12	*	*	*	*
Content	2,224	67	74	30	1,462	14	285	292	49	*	*	221
Group Corporate Affairs	25	*	*	*	17	*	*	*	*	*	*	*
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	102	*	*	*	56	*	11	28	*	*	*	*
Nations	2,245	65	66	23	1,512	22	235	322	39	*	*	210
News and Current Affairs	850	26	39	12	511	7	119	136	16	*	*	100
UK Public Service	5,838	166	196	71	3,826	49	693	837	110	*	*	573
BBC Studios (Sales & Distribution, Branded Services & Management)	*				-				*	*	*	
BBC Studios (TV & Radio Production)	5,397	148	200	69	3,551	32	788	609	103	10	*	535
BBC Studios	5,397	148	200	69	3,551	32	788	609	103	10	*	535
World Service Group	424	14	*	*	278	*	65	55	11	*	*	35
Other	221	*	*	*	155	*	36	21	*	*	*	12
Other	645	17	*	*	433	*	101	76	14	*	*	47
Grand Total	11,880	331	405	143	7,810	87	1,582	1,522	227	17	13	1,155

Freelance sexual orientation, transgender identity and gender identity distribution by division: 31 March 2021

Division	Sexual Orientation, Transgender Identity and Gender Identity (%)											
	Bi/bisexual	Gay man	Gay woman/lesbian	Heterosexual/straight	Other	Prefer not to say	No Data (Sexual Orientation)	Trans-gender	Non-binary	Other Gender Identity	LGBTQ+	
Chief Customer Officer Group	*	3.2	*	69.2	*	10.2	13.7	*	*	*	7.3	
Chief Operating Group	*	*	*	65.8	*	*	15.8	*	*	*	*	
Content	3.0	3.3	1.3	65.7	0.6	12.8	13.1	2.2	*	*	9.9	
Group Corporate Affairs	*	*	*	68.0	*	*	*	*	*	*	*	
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	
Managing Director Group	*	*	*	54.9	*	10.8	27.5	*	*	*	*	
Nations	2.9	2.9	1.0	67.3	1.0	10.5	14.3	1.7	*	*	9.4	
News and Current Affairs	3.1	4.6	1.4	60.1	0.8	14.0	16.0	1.9	*	*	11.8	
UK Public Service	2.8	3.4	1.2	65.5	0.8	11.9	14.3	1.9	*	*	9.8	
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*	*	*	*	*	*	*	
BBC Studios (TV & Radio Production)	2.7	3.7	1.3	65.8	0.6	14.6	11.3	1.9	0.2	*	9.9	
BBC Studios	2.7	3.7	1.3	65.8	0.6	14.6	11.3	1.9	0.2	*	9.9	
World Service Group	3.3	*	*	65.6	*	15.3	13.0	2.6	*	*	8.3	
Other	*	*	*	70.1	*	16.3	9.5	*	*	*	5.4	
Other	2.6	*	*	67.1	*	15.7	11.8	2.2	*	*	7.3	
Grand Total	2.8	3.4	1.2	65.7	0.7	13.3	12.8	1.9	0.1	0.1	9.7	

* Data has been replaced with an asterisk where figures are below sample size.

Freelance religion and belief distribution: 31 March 2021

Division	Religion and Belief (numbers)											
	Total	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data
Chief Customer Officer Group	315	49	*	59	*	*	*	*	14	108	31	45
Chief Operating Group	76	16	*	14	*	*	*	*	*	17	12	12
Content	2,224	351	13	507	15	30	23	17	88	576	305	299
Group Corporate Affairs	25	*	*	*	*	*	*	*	*	*	*	*
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	102	10	*	23	*	*	*	*	*	21	12	28
Nations	2,245	306	13	635	*	12	33	*	93	554	260	323
News and Current Affairs	850	156	*	146	*	14	21	*	27	199	124	139
UK Public Service	5,838	890	36	1,391	35	62	83	34	229	1,480	748	850
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*	*	*	*	*	*	*	*
BBC Studios (TV & Radio Production)	5,397	793	41	1,090	25	56	33	19	176	1,772	780	612
BBC Studios	5,397	793	41	1,090	25	56	33	19	176	1,772	780	612
World Service Group	424	40	*	70	*	*	67	*	10	96	70	57
Other	221	24	*	62	*	*	*	*	*	75	30	21
Other	645	64	*	132	*	*	68	*	17	171	100	78
Grand Total	11,880	1,747	84	2,613	62	124	184	53	422	3,423	1,628	1,540

Freelance staff religion and belief distribution: 31 March 2021

Division	Religion and Belief (%)											
	Atheist	Buddhist	Christian	Hindu	Jewish	Muslim	Sikh	Other	None	Prefer not to say	No Data	
Chief Customer Officer Group	15.6	*	18.7	*	*	*	*	4.4	34.3	9.8	14.3	
Chief Operating Group	21.1	*	18.4	*	*	*	*	*	22.4	15.8	15.8	
Content	15.8	0.6	22.8	0.7	1.3	1.0	0.8	4.0	25.9	13.7	13.4	
Group Corporate Affairs	*	*	*	*	*	*	*	*	*	*	*	
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	
Managing Director Group	9.8	*	22.5	*	*	*	*	*	20.6	11.8	27.5	
Nations	13.6	0.6	28.3	*	0.5	1.5	*	4.1	24.7	11.6	14.4	
News and Current Affairs	18.4	*	17.2	*	1.6	2.5	*	3.2	23.4	14.6	16.4	
UK Public Service	15.2	0.6	23.8	0.6	1.1	1.4	0.6	3.9	25.4	12.8	14.6	
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*	*	*	*	*	*	*	
BBC Studios (TV & Radio Production)	14.7	0.8	20.2	0.5	1.0	0.6	0.4	3.3	32.8	14.5	11.3	
BBC Studios	14.7	0.8	20.2	0.5	1.0	0.6	0.4	3.3	32.8	14.5	11.3	
World Service Group	9.4	*	16.5	*	*	15.8	*	2.4	22.6	16.5	13.4	
Other	10.9	*	28.1	*	*	*	*	*	33.9	13.6	9.5	
Other	9.9	*	20.5	*	*	10.5	*	2.6	26.5	15.5	12.1	
Grand Total	14.7	0.7	22.0	0.5	1.0	1.5	0.4	3.6	28.8	13.7	13.0	

* Data has been replaced with an asterisk where figures are below sample size.

Freelance socio-economic background (school type) distribution: 31 March 2021

Division	School Type (numbers)						School Type (%)						No Data
	Total	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say	A state-run or state-funded school – non-selective	A state-run or state-funded school – selective on academic, faith or other ground	Independent or fee-paying school	Other	Prefer not to say		
Chief Customer Officer Group	315	126	20	25	26	13	105	40.0	6.3	7.9	8.3	4.1	33.4
Chief Operating Group	76	32	*	*	*	*	24	42.1	*	*	*	*	31.6
Content Group	2,224	965	128	189	68	138	736	43.4	5.8	8.5	3.1	6.2	33.0
Group Corporate Affairs	25	10	*	*	*	*	10	40.0	*	*	*	*	40.0
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	102	32	*	*	*	*	42	31.4	*	*	*	*	41.2
Nations	2,245	1,059	193	159	81	131	622	47.2	8.6	7.1	3.6	5.8	27.7
News and Current Affairs	850	295	51	110	74	62	258	34.7	6.0	12.9	8.7	7.3	30.4
UK Public Service	5,838	2,519	407	501	256	358	1,797	43.1	7.0	8.6	4.4	6.1	30.8
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*	*	*	*	*	*	*	*	*
BBC Studios (TV & Radio Production)	5,397	1,969	251	463	239	353	2,122	36.5	4.7	8.6	4.4	6.5	39.3
BBC Studios	5,397	1,969	251	463	239	353	2,122	36.5	4.7	8.6	4.4	6.5	39.3
World Service Group	424	105	13	43	117	36	110	24.8	3.1	10.1	27.6	8.5	25.9
Other	221	81	10	12	*	*	105	36.7	4.5	5.4	*	*	47.5
Other	645	186	23	55	125	41	215	28.8	3.6	8.5	19.4	6.4	33.3
Grand Total	11,880	4,674	681	1,019	620	752	4,134	39.3	5.7	8.6	5.2	6.3	34.9

* Data has been replaced with an asterisk where figures are below sample size.

Freelance socio-economic background (free school meals) distribution: 31 March 2021

Division	Free School Meals (numbers)							Free School Meals (%)					
	Total	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data	Yes	No	I don't know	Does not apply to me	Prefer not to say	No Data
Chief Customer Officer Group	315	*	*	*	*	*	314	*	*	*	*	*	99.7
Chief Operating Group	76	*	*	*	*	*	73	*	*	*	*	*	96.1
Content Group	2,224	*	19	*	*	*	2,204	*	0.9	*	*	*	99.1
Corporate Affairs Group	25	*	*	*	*	*	25	*	*	*	*	*	100.0
Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	102	*	*	*	*	*	100	*	*	*	*	*	98.0
Nations	2,245	*	15	*	*	*	2,227	*	0.7	*	*	*	99.2
News and Current Affairs	850	*	13	*	*	*	832	*	1.5	*	*	*	98.0
UK Public Service	5,838	*	49	*	*	*	5,776	*	0.8	*	*	*	99.0
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	—	*	*	*	*	*	*	*	*	*	*
BBC Studios (TV & Radio Production)	5,397	*	50	*	*	*	5,328	*	0.9	*	*	*	98.8
BBC Studios	5,397	*	50	*	*	*	5,328	*	0.9	*	*	*	98.8
World Service Group	424	*	*	*	*	*	416	*	*	*	*	*	98.1
Other	221	*	*	*	*	*	218	*	*	*	*	*	98.6
Other	645	*	*	*	*	*	634	*	*	*	*	*	98.3
Grand Total	11,880	18	105	*	10	*	11,738	0.2	0.9	*	0.1	*	98.7

* Data has been replaced with an asterisk where figures are below sample size.

Freelance socio-economic background (household occupation) distribution: 31 March 2021

Division	Household Occupation (numbers)						Household Occupation (%)						
	Total	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data	Professional	Inter-mediate	Working Class / Low Socio-economic	Other	Prefer not to say	No Data
Chief Customer Officer Group	315	120	14	49	*	27	105	38.1	4.4	15.6	*	8.6	33.3
Chief Operating Group	76	27	*	13	*	11	24	35.5	*	17.1	*	14.5	31.6
Content	2,224	801	113	337	*	228	736	36.0	5.1	15.2	*	10.3	33.1
Group Corporate Affairs	25	*	*	*	*	*	10	*	*	*	*	*	40.0
Group Strategy and Performance	*	*	*	*	*	*	*	*	*	*	*	*	*
Managing Director Group	102	39	*	*	*	*	42	38.2	*	*	*	*	41.2
Nations	2,245	854	112	439	18	200	622	38.0	5.0	19.6	0.8	8.9	27.7
News and Current Affairs	850	352	36	102	*	101	258	41.4	4.2	12.0	*	11.9	30.4
UK Public Service	5,838	2,200	282	953	29	577	1,797	37.7	4.8	16.3	0.5	9.9	30.8
BBC Studios (Sales & Distribution, Branded Services & Management)	*	*	*	*	*	*	*	*	*	*	*	*	*
BBC Studios (TV & Radio Production)	5,397	1,772	220	702	13	567	2,123	32.8	4.1	13.0	0.2	10.5	39.3
BBC Studios	5,397	1,772	220	702	13	567	2,123	32.8	4.1	13.0	0.2	10.5	39.3
World Service Group	424	185	13	58	*	55	110	43.6	3.1	13.7	*	13.0	25.9
Other	221	55	*	39	*	13	105	24.9	*	17.6	*	5.9	47.5
Other	645	240	20	97	*	68	215	37.2	3.1	15.0	*	10.5	33.3
Grand Total	11,880	4,212	522	1,752	47	1,212	4,135	35.5	4.4	14.7	0.4	10.2	34.8

* Data has been replaced with an asterisk where figures are below sample size.

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