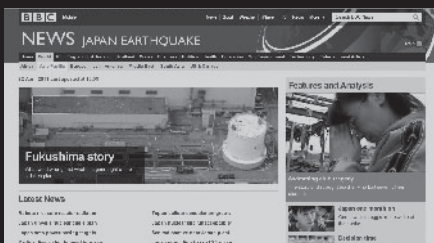


BBC



Performance against public commitments 2010/11

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I – BBC Purposes

The BBC's public service mission is to inform, educate and entertain audiences with programmes and services of high quality, originality and value. *Putting Quality First* is our 21st century strategy for delivering our mission in the digital age through:

- The best journalism in the world
- Inspiring knowledge, culture and music
- Ambitious UK drama and comedy
- Outstanding children's content
- Bringing the nation together

By offering the best content across our portfolio of services we give audiences what they tell us they want to listen to, watch and surf. The following pages give a flavour of our last year and highlight how we have met our promises to audiences to inform, educate and entertain them with a distinct range of programmes that they will not find anywhere else.



Citizenship

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

As well as covering May's General Election (pictured) and local elections, and the lead up to and outcome of the new Government's Comprehensive Public Spending Review (and the subsequent reaction), other major domestic stories that we reported and analysed included the Report of the Bloody Sunday Inquiry, the Papal visit, and the Labour Party leadership contest.



Learning

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

Our targeted children's services – CBeebies and CBBC – engage and entertain their demanding audiences, supporting them as they learn new skills to cope with the world around them. The picture shows *Tikkabilla's* Paul Ewing reading a story for our youngest viewers with the help (and occasional hindrance) of Tamba the puppet.



Creativity

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

A season of programmes across BBC One, BBC Two and BBC Four marked the 70th anniversary of The Battle of Britain. Pictured here, *First Light* told the extraordinary story of 18 year old Spitfire pilot Geoffrey Wellum through a mixture of drama and his own personal recollection.



Community

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

And while tastes may change, and senses of humour may vary from region to region, quality content will be valued by audiences wherever in the UK they are. Stephen Nolan (shown in his studio) meets the different expectations of the listeners to the shows he presents locally on BBC Radio Ulster and UK-wide on BBC Radio 5 Live.



Global

We offer the best of UK content to the world, as well as bringing the best of the world to the UK.

Our global news services provide independent and internationally respected news and analysis, covering the key stories of the day. We continue to cover the ongoing conflicts in Iraq and Afghanistan, as well as new and emerging stories like the recent Pakistan floods, the election and floods in Haiti, the oil leak in the Gulf of Mexico, the Chilean miners, democracy protests across the Middle East (picture shows women protesters in Cairo's Tahrir Square), and the Japanese earthquake and tsunami.



Digital

The BBC is the most used online content provider in the UK and over 15 million adults now listen to our radio services via digital platforms each week.

We have been at the forefront of helping the UK upgrade to digital television, and will continue to develop partnerships with industry leaders that can benefit audiences everywhere, from digital radio to broadband. In September we broadcast a set by The Charlatans from London to Tokyo in Super Hi-Vision. We plan to use this technology, developed with Japanese broadcaster NHK, for a series of BBC big screens during the 2012 London Olympics.

2 – Ofcom and BBC Trust’s responsibilities

Under the terms of the BBC’s Royal Charter; the Agreement, and the Communications Act 2003 (‘the Act’), some areas of the BBC’s activity are regulated by Ofcom, some by the BBC Trust, and some by both together.

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

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

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

3 – Ofcom Tier 2 quotas

2010

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

	Quota	2010 Achievement
Independent production quota¹		
Hours of qualifying programmes across all channels	25%	36%
Hours of qualifying programmes on BBC One	25%	33%
Hours of qualifying programmes on BBC Two	25%	41%
Regional programme making²		
Spend on qualifying programmes	30%	38%
Hours of qualifying programmes	25%	39%
News and current affairs programmes³		
Hours of News on BBC One	1,380	1,617
Hours of News on BBC One in peak	275	278
Hours of current affairs on BBC One and BBC Two	365	557
Hours of current affairs on BBC One and BBC Two in peak	105	124
Levels of Original Production⁴		
BBC One	70%	89%
BBC One in peak	90%	100%
BBC Two	70%	82%
BBC Two in peak	80%	97%
BBC Three	70%	83%
BBC Three in peak	70%	74%
BBC Four	70% approx	83%
BBC Four in peak	50%	80%
CBeebies	80% approx	81%
CBBC	70%	83%
BBC News channel	90%	96%
BBC Parliament	90%	98%
Regional Programming⁵		
Hours of regional programming	6,270	7,077
Hours of programmes made in the relevant area	95%	99.9%
Hours of BBC One news	3,920	4,999
Hours of BBC One news in peak	2,010	2,273
Hours of non-news programming in peak	655	746
All non-news programmes adjacent to peak	280	377

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

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

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

⁴ Original productions include all BBC commissioned programmes including repeats.

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

4 – Performance against Statements of Programme Policy 2010/11

Statements of Programme Policy (SoPPS) are annual promises to licence fee payers from the BBC which showcase some of the ways that each of our services meets its service licence commitments and delivers high quality and distinctive content to them as viewers, listeners and users. SoPPS are a Tier 3 Ofcom commitment, approved by the BBC Trust.

The following pages summarise the BBC's performance against SoPPs by service for 2010/11. Unless otherwise stated, all commitments are minimum hours or percentage and include originations, repeats and acquisitions.

The challenges for CBeebies and BBC Red Button are given on the following pages, but neither service has any quantitative commitments to report on for the period.

SoPPs for the year ahead (2011/12) can be found at www.bbc.co.uk/aboutthebbc/reports/.

BBC Network Television services

BBC network television services also have statutory regulatory requirements to meet Tier 2 quotas, agreed annually with Ofcom, for independent production, regional programme making, news and current affairs programmes, levels of original production, and regional programming. For 2010/11 performance against Tier 2 quotas see page S4.

BBC One

Challenges

Distinctive mix of programmes. This year our distinctive mix of programmes ranged from critically acclaimed dramas including *Sherlock*, *Five Daughters* and *Upstairs Downstairs* to hit comedies like *Come Fly with Me* and *Mrs Brown's Boys*. Our factual offer included *Human Planet*, *Wallace and Gromit's World of Invention*, *Polar Bear: Spy on the Ice* and *The Boat that Guy Built*.

Serious factual content. *Panorama* continues to tackle serious subjects from *Kids in Care* to *Fighting Gaddafi*. We showcased the best in documentaries with films like *Between Life and Death* while *Famous, Rich and In the Slums* brought the reality of Third World poverty to a broad audience. *Turn Back Time* took a new approach to history while *Modern Masters* examined the enduring influence on contemporary art, design and architecture of four artists: Picasso, Matisse, Dali and Warhol.

Bringing the nation together. We brought the Nation together with exceptional coverage of the *General Election* and the *FIFA World Cup*. *Children in Need* activities involved people across the UK, while later in the year *Comic Relief* broke all records for funds raised. Using the theme of 'Everyone's Home for Christmas' we had an exceptional Christmas Day achieving a 32% share of all viewing, up to 41% in peak.

BBC One

	Commitment	Actual
Hours of arts and music	45	49
Hours of new factual programming	700	1,080

BBC One and BBC Two shared

	Commitment	Actual
Hours of children's programmes	1,500	2,195
Hours of religious programmes	110	136

BBC One peaktime repeats %

08/09	8.2
09/10	8.0
10/11	8.4

The combination of implementing the Putting Quality First strategy and the licence fee freeze will have an impact on budgets and we are looking at various ways to keep our schedules fresh and appealing to viewers. We may, for example, consider more sharing across the UK-networks of, for example, some of the best programmes from the nations produced for their national audiences. In the digital world, consumption patterns are evolving as audiences become increasingly accustomed to choosing for themselves when, where and how to watch our output. And this is changing attitudes towards repeating programmes in the linear schedule too – a programme is only a repeat if you have seen it before.

BBC Two

Challenges

Wide appeal comedy. Series two of *Miranda* reinforced the success of multi-award winning series one and saw the show move to BBC One. Series as diverse as *Rev*, *The Trip*, *Roger and Val Have Just Got In*, *Grandma's House*, *Vexed* and *Episodes* premiered strongly and have been recommissioned.

Range of drama and film. Gearing up for 2011's drama series initiative, 2010 was a strong year for singles like *The Song of Lunch* and *Eric 'n' Ernie* and two-parters from *The Sinking of Laconia* to *Dive*. BBC Films' *The Damned United*, *Notes on a Scandal* and *The Special Relationship* all got their first TV outing.

Distinctive and impactful factual programming. A very strong year across the board in factual genres included science with *Wonders of the Solar System* and *How Earth Made Us*, history with *The Normans* and *First Light*, arts with *Gareth Goes to Glyndebourne*, documentary with *Welcome to Lagos* and *Great Ormond Street*, and current affairs with *Secret Iraq* and *Toughest Place*.

BBC Two

	Commitment	Actual
Hours of arts and music	200	353
Hours of new factual programming	520	817

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

BBC Two peaktime repeats %

08/09	32.6
09/10	29.0
10/11	28.3

BBC Three

Challenges

Challenging current affairs content for young audiences.

Output included *Blood, Sweat and Luxuries* and Stacey Dooley's documentaries on child soldiers and child trafficking. *The World's Worst Place to be Gay* from Uganda and *A Dangerous Place to Meet My Family* from Yemen were thought-provoking films. We engaged our viewers in the general election with *First Time Voters' Question Time* and the *Leaders Interviews*.

New British comedy and drama. We invested in new drama *Lip Service* as well as a series of pilots, one of which – *The Fades* – has been commissioned. New comedy included the distinctive *Him and Her* and puppet show *Mongrels*, both hits with our viewers as was *White Van Man* starring Will Mellor.

Develop the BBC Three online offer. *Becoming Human* was a highly successful online drama that played alongside *Being Human*. *Special 1 TV*, a short-form puppet show, was launched for the football World Cup. Our factual content is often featured on News online. *Love Me Love My Face* about Jono with Treacher-Collins Syndrome got over a million hits. We have just launched *Funny in Fifteen* a user generated multiplatform initiative. Over 160,000 have now joined our Facebook community.

Introduce new UK talent. New talent Cherry Healy has made *Cherry goes Dating*, *Cherry gets Married* and *Cherry has a Baby*; Nel Hedayat who fronted the award-winning *Women, Weddings, War and Me* returned with *Music, Money and Hip Hop Honeys*; and Stacey Dooley made a series of investigative documentaries. New directing talent gave us *My Boyfriend the War Hero* and *My Brother the Islamist*.

	Commitment	Actual
Hours of arts and music	35	49
Hours of new factual programming	125	156
Hours of new current affairs	15	31

BBC Four

Challenges

Arts and culture, including partnerships. Seasons on *Sculpture* with the Royal Academy, on *Maps* with The British Library, on *Rude Britannia* with Tate Britain, on *Reggae* with the Barbican, on *Opera* with Royal Opera House, on *Writers in their Own Words* with BBC Archive Collections and a *Year of Justice* with The Open University and Royal Institution.

A platform for world experts. *Beautiful Minds* gave access to three British Nobel Prize winners: astronomer Dame Jocelyn Bell Burnell, biologist Sir Tim Hunt and chemist James Lovelock. Desmond Tutu gathered African experts to debate the state of the continent. Antonio Pappano, Rolando Villazon and Daniele De Niese presented our *Opera* month.

Develop BBC Four's multi-platform identity. Our website led other BBC services in enhancing programme pages with supporting material, text and video. The growing relationship with the Archive Collections saw collaboration on the *Sculpture* and *Writers* seasons. The *Only Connect* Wall Game proved a great success.

	Commitment	Actual
Hours of arts and music	100	246
Hours of new factual programming	110	145
Premiere at least 20 new international films	20	21

CBBC

Challenges

Remain relevant to all UK children. CBBC is the most watched children's channel for its age group (6-12s), with reach up 4.7 percentage points year-on-year to a record high of 37%. Reach also increased in satellite and cable homes – up 7 percentage points to 28%, also a record. Unique users to our website site remained stable year-on-year, peaking at just under 1.1 million.

Clearer navigation. Superbrands like *Horrible Histories* and *Tracy Beaker Returns* were more clearly signposted as part of our 'Ultimate Summer', helping CBBC share to its highest level since the channel launched (peaking at 14% in August).

Increase audience engagement. We use both outreach and events as well as programming to drive our engagement with viewers. This year, for example, *Live 'n' Deadly's* 'Deadly Days Out' attracted just under 90,000 visitors.

Citizenship. We are the only children's channel to broadcast serious citizenship and factual programmes like *My Life* or the *Newsround Specials*, which last year covered topics as diverse as alcoholism and bullying. The *Kids and Conflict* season explored how children's lives are affected by war, with two *Newsround* films from Kabul, the documentary *Toy Soldiers*, and three-part drama *Combat Kids*.

	Commitment ²	Actual
Hours of drama programming	665	1,378
Hours of News	85	88
Hours of factual programming	550	864

² The CBBC Channel's hours commitments include originations, repeats, acquisitions and transfers from BBC One and BBC Two.

CBeebies

Challenges

Fresh and new ideas. Distinctive, new programmes launched last year included hit music show *Zingzillas* and *Mr Bloom's Nursery*, as well as the successful animations *Rastamouse* and *Octonauts*. CBeebies won best Children's Channel at the BAFTA Awards and the Christmas campaign (including specials on TV and Online) recorded a 55% reach across the holiday period (a channel high, which helped us to remain the most watched children's channel overall).

Distinctive and innovative online content. The CBeebies website achieved an AI appreciation score of 86% in Q3 – one of the highest AI scores of any BBC website, and higher than for any grown-up TV site. *The ZingZillas* website also won Best Interactive at the Children's BAFTA Awards. CBeebies iPlayer continues to grow in popularity with over 78 million requests in 2010 – up from around 32 million in the previous year.

Explaining the world around us. Factual programmes like *Nina and the Neurons* helped explain the world to young children, while shows like *Same Smile, Something Special*, *I Can Cook*, *Show Me Show Me* and *The Lingo Show* offered a diverse range of references and role models.

	Commitment	Actual
No specific commitments apply	–	–

BBC HD

Challenges

Increase number and range of HD programmes. The BBC broadcast more than 2,700 hours of new HD programming in 2010/11, an increase of c.40% on the previous year. This included the first HD General Election, and moves to HD for *EastEnders*, *The One Show*, *Songs of Praise*, *Autumnwatch*, *Miranda*, *Formula 1*, *QI*, *Graham Norton*, and the Boat Race.

Improve signposting. Audience relationships strengthened, with reach to audiences with access to HD growing to 81% (2010: 75%), in a period during which HD competition strengthened. Consistent continuity is now in place across all HD simulcast broadcasts and HD messaging included in trails across BBC One, BBC Two, BBC Three and BBC Four.

Maintain highest quality standards in the UK. Responding to complaints about quality, the BBC Trust fully endorsed the BBC's HD quality. Over the last year, the HD training offer has strengthened, and the BBC has provided advice, support and training for production teams inside and outside the BBC to move to HD delivery. A number of HD review sessions have taken place with production teams, and work has also been done at an industry-wide level around large format cameras.

	Commitment	Actual
Originated Film & Sport	<20%	13%

BBC Network Radio

BBC Network Radio has made a voluntary pledge that at least 10% of eligible hours on its national analogue and digital radio networks would be made by independent producers. In 2010/11, all services met or exceeded this target. Together, BBC UK-wide network radio services broadcast 13% of eligible output from independent producers.

We are introducing a Window of Creative Competition (WoCC) to promote competition between BBC in-house production and the external radio supply market for a further 10% of broadcast hours on top of the existing voluntary commitment. This will be in place in time for the 2012/13 financial year.

BBC Radio 1

Challenges

Programming for teenagers. BBC Radio 1 hosted its first ever *Teen Awards* in November, including a celebration of the work of a number of unsung heroes. Sunday's teen focused line up has helped significantly boost teenage listening and we have continued to invest in new, young talent, including Matt Edmondson and film reviewer Rhianna Dhillon.

Distinctive and high-quality speech output. *BBC Radio 1's Surgery* programme took a more journalistic approach, responding to topical events, while campaigns included weeks dedicated to volunteering and relationships. During the General Election, our panel of first time voters quizzed the key party leaders, while the *BBC Radio 1 Stories* strand featured a wide range of documentary programming.

Interactive and visual content. Increasing we enhance programmes visually – live streaming of special guests or bands performing in session for example; while our *Access All Areas* week allowed the audience a unique insight into the inner workings 'backstage' at BBC Radio 1. Where appropriate we look to syndicate relevant content, aiming to reach new audiences.

Serve audiences equally across the UK. *BBC Radio 1's Big Weekend* visited Bangor, Wales; with local councillors hailing the huge boost it brought the area. We covered a wide range of other events, big and small, across the UK, while dedicated *BBC Introducing* shows in Scotland, Wales and Northern Ireland connected us to grass roots music makers.

	Commitment	Actual
Hours of specialist music per week	60	68
% of music from UK acts in daytime	40%	50%
% of new music ³ in daytime	45%	58%
Number of live events and festivals broadcast	c.25	33
Number of new sessions (excluding repeats)	250	280
% of eligible hours commissioned from independent producers	>10%	11%
Hours of news in daytime each weekday, including two extended bulletins	1	1hr 7mins
Regular bulletins during daytime at weekends	✓	✓
Minimum number of new documentaries	40	49
Number of major social action campaigns	>2	3
Hours of original opt-outs from Scotland, Wales and Northern Ireland	200	284

³ Unless otherwise stated, hours commitments throughout this document include originations, acquisitions and repeats. The use of the word 'new' means that the commitment includes originations only.

BBC Radio 2

Challenges

Maintain reach of weekday schedule. BBC Radio 2's *Breakfast Show*, *Drivetime*, and early breakfast all changed in 2010. However, the network delivered record reach for every quarter in 2010. Weekly reach is up year-on-year to 13.9 million and average listening is 12 hours 11mins. Chris Evans recorded record reach of 8.7 million over the year.

Provide more distinctive daytime content. Introduction of the monthly book club to *Drivetime*. Chris Evans presented a show from the Archbishops of York's Palace. Live *Drivetime* shows from the Electric Proms and the Folk Awards. Chris Evans writing competition launched.

Refresh and refocus comedy. BBC Radio 2 New Comedy Awards launched (March 2011). Comedy series *Rhod Gilbert's Bulging Barrel of Laughs* and *Live At The Hackney Empire* created for stronger impact across the schedule.

Arts and popular culture. The Kiri Prize new Opera Talent search and the refreshed *New Arts Show with Claudia Winkleman*.

	Commitment	Actual
% of music in daytime from UK acts	40%	48%
% of new music in daytime	20%	24%
Hours of live music	260	340
Hours of specialist music programmes	>1,100	1,126
Hours of arts programming	>100	102
% of eligible hours commissioned from independent producers	>10%	18%
Weekly hours of news and current affairs, including regular news bulletins	16	18
Hours of documentaries	130	158
Hours of religious output covering a broad range of faiths	170	197

BBC Radio 3

Challenges

Encourage new listeners. In addition to our ongoing initiatives to develop an increasingly accessible tone and style, two events stand out; the *Opera Focus* in collaboration with television, and *The Genius of Mozart*, presenting his complete works.

Challenge traditional perceptions of classical music. We provided the focus for audience members to share their enthusiasms, for instance through votes around opera and Mozart. In addition, we began regularly to reflect the Specialist Classical Chart, and participated prominently in *Comic Relief*.

	Commitment	Actual
% of live or specially recorded music	50%	57%
Number of live or specially recorded performances	500	566
Number of new musical works commissioned (excluding repeats and acquisitions)	30	42
Number of new drama productions broadcast (excluding repeats and acquisitions)	35	41
% of eligible hours commissioned from independent producers	>10%	16%
Number of new documentaries on arts and cultural topics (excluding repeats and acquisitions)	30	49
% of relevant spend incurred outside the M25	40%	43%

BBC Radio 4

Challenges

React flexibly to the news agenda. We changed large elements of our schedule to better respond to the demands of the General Election campaign, with extended news, *Election Calls* with party leaders, Tim Harford (of *More or Less*) embedded in *Today*, and daily topical satire. As revolt spread across north Africa we scheduled extra news, analysis, debate and drama, reflecting on the ‘Arab Wave’.

Science. Our *Year of Science* included a series on the Royal Society with Melvyn Bragg, the Reith Lectures with Martin Rees, Astronomer Royal, and a global natural history series *Saving Species*. An eight month interactive project *So You Want to be a Scientist?* invited non-scientifically trained listeners to engage with experimentation.

Grow reach for our interactive services. We redesigned parts of our website to improve navigation and subsequently saw a steady increase in traffic, adding over 100,000 weekly UK users, with peaks of over one million. We focused resources on ambitious projects such as a new *Archers* site for the 60th anniversary of the programme and *A History of the World in 100 Objects* (19 million downloads worldwide).

Develop creative relationships. *A History of the World in 100 Objects* was a model partnership for us, marrying the intellectual capital of the British Museum to the creative power and audience reach of the BBC. The project also engaged CBBC, BBC Nations and English Regions, BBC Schools, World Service and over 500 museums around the UK.

	Commitment	Actual
Hours of news and current affairs programmes	2,500	3,399
Hours of original drama and readings (excluding repeats)	600	619
Hours of original comedy (excluding repeats)	180	268
% of eligible hours commissioned from independent producers	>10%	13%
Hours of original documentaries (excluding repeats)	200	316
Hours of original religious programming (excluding repeats)	200	227

BBC Radio 5 Live

Challenges

Attract new listeners. Listener levels broke through the 7 million barrier for the first time since the service launched, increasing the number of 35-44 year olds tuning in as well as the number of women listening to the *Breakfast Show*. Year-on-year, reach increased by one million in Q4.

General Election coverage. We provided breadth and depth in our Election coverage, including: guides to policy, live audience debates, and the campaign as seen through the eyes of ordinary families. All audio was offered throughout via a groundbreaking online app, *The Election Story*.

Distinctive and comprehensive coverage of the football World Cup. Alongside coverage of all the games, our News teams took the opportunity to reflect on South Africa as an emerging nation through its politics and people by reporting from across the country.

New ways of sharing views and stories. The *5 Live Connect* service launched online, aggregating all comments to the station by text, twitter, Facebook and email, and running alongside the traditional phone-in. We built on our connections with BBC News channel by streaming more audience debates live and on the red button.

	Commitment	Actual
% of output that is news coverage	c.75%	75%
% of eligible hours commissioned from independent producers	>10%	17%*

* Combined total shared with BBC Radio 5 Live Sports Extra.

BBC Radio 5 Live Sports Extra

Challenges

Attract new listeners. We reached a further 100,000 listeners in Q4, compared with the same quarter in 2009.

Promote our service offer. More listeners than ever before chose to download podcast highlights from the Ashes with the podcast regularly topping the iTunes chart. Our coverage was promoted widely across other BBC radio and television services.

Broaden the menu of sports offered. We broadcast coverage of a record 21 different sports including women's football, rugby and rugby league, coverage of the Winter Olympics, and Paralympic swimming.

	Commitment	Actual
% of eligible hours commissioned from independent producers	>10%	17%*

* Combined total shared with BBC Radio 5 Live.

BBC iXtra

Challenges

Grow reach and awareness. With a simplified schedule and rebranded as BBC Radio iXtra, the station recorded record audiences in 2010. The showcasing of key programmes via a Saturday night simulcast with BBC Radio 1, together with September's *iXtra Live* event from Wembley Arena in London, also combined to help significantly boost awareness amongst 15-24s.

Increase the impact of news and social action content. BBC iXtra worked closely with BBC Radio 1 to produce a series of high profile campaigns. Westwood fronted a volunteering initiative, while a joint *Summer Surgery* tackled sex, drugs and alcohol. During the General Election a BBC Radio 1 and BBC iXtra panel of first time voters quizzed the key party leaders.

	Commitment	Actual
% of new music in daytime	60%	61%
% of music in daytime from UK acts	35%	41%
Number of live music events	50	58
% of eligible hours commissioned from independent producers	>10%	10.2%
% of speech-based output each week	c.20%	28%
Hours of news in daytime each weekday, including two extended bulletins	1	1
Regular weekday evening and weekend daytime news bulletins	✓	✓

BBC Asian Network

Challenges

Maximise reach. Weekly reach increased 25% across year – from 370,000 in December 2009 to 477,000 12 months later. A refresh of the schedule underpinned our ‘friend of the family’ strategy, supported by high profile outreach events (our Melas attracted 0.5 million visitors) and BBC Red Button success (with 1.9 million listeners).

Build our reputation. Despite the March 2010 announcement of our closure as national station, listener numbers grew 25% year-on-year, driven by targeted journalism, debate, music (including new talent), language programmes, original drama, interviews and live events with global musicians and Bollywood stars. We also successfully established the UK’s first official *Asian Music Download Chart*.

	Commitment	Actual
Proportion of speech to music	50:50	44:56
% of music in daytime from UK artists	40%	40%
% of eligible hours commissioned from independent producers	>10%	13%
Average hours of language programming each day	3-5	4.5

BBC 6Music

Challenges

Quality and distinctive output. The BBC’s popular music networks – including BBC Radio 6Music – collaborate to ensure that each delivers a distinctive playlist with minimal overlap. Key documentaries are co commissioned for BBC Radio 2 & 6Music, with first play on BBC 6Music where appropriate. ‘Personality Jocks’ have been replaced by knowledgeable presenters. A new schedule, supported by a marketing campaign, will launch in spring 2011.

	Commitment	Actual
% of new music	≤30%	30%
Hours of archive concert performances	400	541
% of music that is concert tracks and sessions from the BBC’s archive	15%	15%
Number of new sessions (excluding repeats and acquisitions)	300	300
% of eligible hours commissioned from independent producers	>10%	8%*
Weekly hours of speech-based features, documentaries and essays	10	11
Weekly hours of news	6	6

* As a portfolio, BBC Network Radio still exceeded its voluntary independent quota once more (target 10%, actual 13%).

BBC Radio 7

Challenges

Innovative ways with archive material. We ran a series of tribute programming to mark the 110th anniversary of the death of Oscar Wilde. To celebrate 60 years of *The Archers* we scheduled an entire *Archers Day*, broadcasting classic omnibus episodes from 1955 to 2002, interspersed with interviews with the cast and the editor of the series.

Raise service profile and awareness. We scheduled two weekends of *The Complete Chronicles of Narnia* over the Christmas/New Year season. These were well-received and profiled by the press. Leicester Comedy Festival is the oldest comedy festival in the UK – we commissioned a Festival preview show and our *Comedy Club* presenter Alex Riley interviewed stand-ups performing there, including Miles Jupp, Andi Osho and Tom Binns

Children's programmes on an adult network. We scheduled dramatisations and readings for older children and with family listening appeal. These included classics such as *Mrs Pepperpot*, *The Railway Children* and *The Snow Queen*.

	Commitment	Actual
Hours of comedy	50	60
Weekly hours of drama	50	73
% of eligible hours commissioned from independent producers	>10%	14%
Hours of children's programming	1,400	1,460

BBC News

BBC News channel and BBC Parliament each has a statutory obligation for at least 90% of broadcast hours to be originations. Last year, BBC News channel achieved 99% and BBC Parliament achieved 98%.

BBC News channel

Challenges

Innovative presentation. We keep our on-screen visuals constantly refreshed and updated, using the rolling ticker tape to herald breaking news. We are improving how we work with News Online, aiming to deliver background and analysis quickly, and in digestible chunks for different levels of news users. It is important to note that the channel is now at the heart of News Online's Live page, which plays a key role in covering breaking stories such as the death of Osama Bin Laden or the capture of Ratko Mladic.

Delivering value with recorded programmes. Over the last few years we have been looking at ways to deliver the same high quality content, but cheaper. As a result of the flat licence fee settlement from the Government's Spending Review, we shall continue to seek news ways to reduce spend – volume commissioning to lower average programme costs, better use of digital kit, sharing resource with other members of the BBC News family.

	Commitment	Actual
More international news than other main continuous news channel(s) in the UK	✓	✓
More local/regional news and perspectives than other main continuous news channel(s) in the UK	✓	✓
Sports news throughout the day, including evening round-up	✓	✓
Hours of sports news	100	135

BBC Parliament

Challenges

Explain parliamentary democracy. Parliamentary processes have been explained through on screen text and divisions made watchable through the use of text and highlights packages. In-depth interviews were given to *The Record*, *Record Europe* and in one-off films such as *In House*.

Balanced mix of live parliamentary coverage and other events. The period of coalition formation was used to show a wide range of briefings and seminars on the electoral and constitutional processes. We showed UK and national Leaders' debates as well as high profile events such as the inaugural David Butler lecture and the 60th anniversary awards of the Political Studies Association.

Work with Democracy Live website. Viewers are routinely reminded of the range of live choices available in Westminster, Holyrood, Stormont and Cardiff Bay.

	Commitment	Actual
Hours of coverage of the Westminster Parliament during a normal sitting week including...	70	78
...hours from committees	10	13
Hours of proceedings of the Scottish Parliament, Northern Ireland Assembly and Welsh Assembly	260	393
Hours of programming (including repeats) from Brussels and Strasbourg	100	149

BBC Nations and Regions

Services from BBC Nations and Regions have no statutory commitments but work with BBC television and radio networks and interactive services to provide content for audiences throughout the UK.

BBC Local Radio in England

Challenges

Local journalism. Our increased focus on breakfast and mid morning has driven better quality of output and RAJAR is up year-on-year. Output sharing pilots are now underway in two regions and these will be assessed during 2011/12.

Serve local audiences. Once again, adverse weather drove increased audiences to – and won extensive plaudits for – BBC Local Radio during 2010/11. Creative and cultural projects which bring audiences together continue to form a significant part of our activity – particularly as we move towards 2012 and the Cultural Olympiad.

Active citizenship. Programmes focusing on accountability are now live on all stations enabling those in charge of local institutions to be questioned live by listeners and raising the level of local debate and interactivity. Specialist election programming, including a debate on each station, was well received.

Distinctive offer. As commercial radio consolidates and becomes less local, BBC Local radio provides the only network of stations that offers local quality speech content reflecting, featuring and debating issues of local concern.

	Commitment	Actual
% speech content in core hours (6am–6pm)	60%	73%
% speech content at breakfast peaktime	100%	100%
Average minimum weekly hours per station of original, locally made programming ^{1,2}	85	85+

BBC Radio Scotland

Challenges

Distinctive content. The General Election and the debate on public spending featured across the schedule, with regional election debates held in six locations around Scotland. Regular bulletins kept listeners up to date on the severe winter weather conditions. New comedy and music featured across the year and *Sportsound* was named the UK's Best Sports Programme in the Sony Radio Academy Awards

Extending choice. Presenters such as Lorraine Kelly, Barbara Dickson and Ricky Ross, who won a Sony Award for his alternative country and Americana programme, *Another Country*, brought new voices and fresh perspectives to the station.

News programming. The news schedule was refreshed and extended with the introduction of the *Call Kaye* programme, John Beattie's lunchtime news and discussion programme and *Brian Taylor's Big Debate*, which was delivered from more locations across Scotland. All helped to drive up BBC Scotland listener numbers across the year.

	Commitment	Actual
Weekly hours of radio news and current affairs	43	63
Hours of arts coverage (including narrative repeats of daily arts show)	200	291
% of eligible hours commissioned from independent producers	c.10%	12

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

² Only Jersey (at 84.1 hours) fell slightly short. Lincoln's new sharing arrangement piloting with BBC Humberside saw a slight imbalance for Lincoln, but combined both stations exceeded 170 hours.

BBC Radio nan Gàidheal

Challenges

Weekday lunchtime and weekend schedule. The weekday lunchtime gap was filled and the Sunday schedule extended from 1.5 hours to eight hours, providing a catch-up facility to listeners, together with some new and specialist archive programming. The weekend schedule currently features a live sports magazine (*Spòrs na Seachdain*), an hour long children's entertainment show (*Aileag*) and religious programming.

Using the BBC archive. The *Bliadhna na Oran* website www.bbc.co.uk/alba/oran was launched, offering access to over 800 songs, 300 radio programme excerpts and over 500 videos from the BBC's extensive Gaelic song archive. *Òran an Là* is also available on the site with the audio of each day's programme and accompanying verbatim transcripts.

Younger audiences. *Siubhal gu Seachd*, the new drive-time show aimed at a younger audience, attracts very positive audience participation. *Aileag* worked in collaboration with the Gaelic festival organisation Feisean nan Gàidheal and school groups from Edinburgh, Lewis, Skye and the Uists to deliver a series of radio dramas.

	Commitment	Actual
% of eligible hours commissioned from independent producers	c.10%	10.4%

BBC One Scotland

Challenges

Shared experiences. The visit of Pope Benedict XVI to Scotland, from his arrival in Edinburgh to the celebration of Mass at Bellahouston Park in Glasgow, was watched by audiences across the country and constituted the largest one day outside broadcast ever undertaken by BBC Scotland.

UK General Election coverage and analysis. There was extensive coverage of the 2010 General Election across all services and broadcast platforms. Broadcast output included major debates and our televised election night coverage reached 1.4 million people. The impact of the Government's public spending review was a focus for special news coverage and debate in the autumn.

	Commitment	Actual
Hours of television news and current affairs	265	366
Hours of non-news programming	140	191

BBC Two Scotland

Challenges

New ideas. The five hour ascent of Sron Uladail in Harris, by two of the world's most respected climbers – Dave MacLeod and Tim Emmett – was broadcast live on BBC Two Scotland and, in part, across the UK on BBC HD.

The 75th anniversary of the BBC Scottish Symphony Orchestra was celebrated with a special concert, broadcast live from Glasgow City Halls.

Relevant and entertaining output for diverse audiences. Factual programmes such as *The Lighthouse Stevensons*, *The Guga Hunters of Ness*, *Men of Rock* and *Fishing for Poetry* (which featured Billy Connolly) all reflected various aspects of Scotland's rich cultural heritage.

Distinctive and innovative comedy. *Limmy's Show* proved particularly popular with the younger demographic, giving rise to extensive comment across social media. Matt Lucas wrote in Radio Times: "He'll be the next big thing in comedy."

	Commitment	Actual
Hours of non-news programming	190	423

BBC ALBA

Challenges

Broader audiences. Sports coverage included live broadcasts of the rugby Magners League, games from football's Scottish Premier League and three live shinty cup finals. The Scottish documentary series *Trusadh* focused on various aspects of contemporary Scottish culture. *Eòrpa* continued to provide authoritative and insightful coverage of stories from across Europe.

UK General Election coverage and analysis Together with daily coverage via *An Là* and, on radio, *Aithris na Maidne*, a special election debate focused on issues of particular interest to the Scottish audience. Continuous overnight coverage of the results was simulcast on radio and TV, followed by a three hour live television special. It was the first ever programme of its kind for the Gaelic television audience.

Gaelic language learning. A 26 x 30' TV series, *Backyard Science*, aimed at 8-12 year olds, was broadcast. The partnership with Bòrd na Gàidhlig and the Board of Celtic Studies Scotland resulted in a commission of a new language learning website. Standard Grade *Gaelic Bitesize* was launched and *Bitesize History* added to the portfolio. An early stage maths resource is also now available

	Commitment	Actual
Weekly hours of originated programming (excluding news), including current affairs and transfers from other BBC services...	c.5	8.5
...and hours per week aimed at Gaelic language learners	2	13
Live news programmes each weekday evening (including at peaktime) and news review at weekends	✓	✓
% of eligible hours commissioned from independent producers	>50%	70%

BBC Radio Wales

Challenges

Distinctive offer. We provided extensive coverage of the Referendum on further law making powers for the National Assembly throughout February, giving listeners the information they needed to make their own informed decision. The day after polling, we replaced our normal schedule with a live results programme which told the unfolding story.

Coverage of the whole of Wales. Our *Six Nations* OBs came from Llanelli and Neath and we marked the opening of new premises in Wrexham with a *Roy Noble* OB. Our referendum results programme came live from the Senedd in Cardiff and Prestatyn in north Wales where we gauged views from ordinary voters.

Innovative cultural coverage. March saw the second annual *Radio Wales Music Day* – a celebration of the best new Welsh music supported by the biggest names. In total, 14 acts performed live across three locations from 9am through to 10pm. The day also included special performances from Cerys Matthews and Manic Street Preachers.

	Commitment	Actual
Weekly hours of news and current affairs	24	44
% of eligible hours commissioned from independent producers	>10%	15%

BBC Radio Cymru

Challenges

Younger listeners. Re-launch of C2 evening strand with a mix of established and new voices – now includes the *Dodd Com* project which seeks to engage teenage listeners on the platform of their choice and through increased use of social media interaction, richer web content and increased contact via schools workshops.

UK General Election coverage and analysis. Our dedicated results programme for the UK election provided comprehensive analysis while also explaining devolved areas of government policy. Similarly we offered in-depth coverage of the referendum on further powers for the Assembly. Further investment was made in morning news strand which increased hours and number of original stories each week.

New talent. New talent introduced to the C2 line-up and young presenters regularly given presenting opportunities during *Dodd Com*. *Cyfle Cothi* was the station's first ever talent series while *Trac* was a showcase for brand new music performances. C2's *Brwydr y Bandiau* (Battle of the Bands) continued as a stage for emerging bands.

	Commitment	Actual
Weekly hours of news and current affairs	16	25
% of eligible hours commissioned from independent producers	>10%	13%

BBC One Wales

Challenges

Distinctive programming with broad appeal. 2010/11 saw a substantial increase in reach due to landmark programmes like *Snowdonia 1890* (a living history project) and *Rolf on Welsh Art*, a highly rating peaktime art series. Another major success was the drama series *Baker Boys* about a valleys community struggling for survival.

Diverse audience. We attracted a younger skewing audience with programmes like *Manics Return to Blackwood* and *Rhod Gilbert's Work Experience*. *Hospital 24/7* stripped through one week, took us into Wales' largest teaching hospital, the University Hospital of Wales in Cardiff. Our current affairs and consumer series covered a broad range of diverse subjects throughout the year.

	Commitment	Actual
Hours of television news and current affairs	250	372
Hours of non-news programming	60	106

BBC Two Wales

Challenges

Attract a broader audience. Both live rugby and highlights programmes remains consistently popular because of the strength of the *Scrum V* brand. Our arts programming was diverse and popular ranging from *Only Boys Aloud* to a profile of a National Theatre of Wales production in Bridgend.

Provoke national debate. National debate was provided and reflected by our weekly flagship political programme *Dragon's Eye* which covered the General Election and all the stories and issues from the National Assembly of Wales. Our sports magazine series *Sport Wales* regularly provokes debate on all sporting topics.

	Commitment	Actual
Hours of non-news programming	190	241

BBC Radio Ulster/Foyle

Challenges

New formats, talent and ideas. We enhanced our specialist music programming with a new strand featuring choral and gospel music; explored the links between Ulster and Scotland in an extended weekday series; developed our coverage of arts with a weekly *Arts Extra* programme from BBC Radio Foyle; and delivered a series of innovative documentary series and features.

New schedule. We introduced a series of changes to the BBC Radio Foyle schedule, focussing editorial effort and resources at times of maximum listener availability. We have additionally been working to bring stories/voices from the North-West to a region-wide audience through closer working between programme teams in Belfast and Foyle.

Showcase local talent. We showcased local musical talent across the schedule, with live performances and interviews; encouraged new writing and production talent; and nurtured new presenter talent in our after midnight programming.

News, current affairs and politics. We enhanced our newsgathering with the appointment of new area-based correspondents; provided extensive coverage of the Westminster and Dáil elections, and the Assembly; assisted audiences with detailed information during winter weather and related difficulties; provided comprehensive coverage and analysis of the Saville Inquiry report; and described the impact of economic difficulties.

	Commitment	Actual
Weekly hours of news and current affairs on Radio Ulster	27	34
Weekly hours of news and current affairs on Radio Foyle	8	12
Hours of new comedy	20	21
% of eligible hours commissioned from independent producers	>10%	11%
Hours of indigenous minority language programming, including Ulster Scots and Irish	220	318

BBC One Northern Ireland

Challenges

Enhance the range of local television output. We enhanced our local television coverage of the arts, with programming linked to the *Belfast Festival and Art Space*; delivered several landmark programmes and series in peak slots, including *The Story of Ireland*, *Betrayal of Trust* and *The Shankill Butchers*; and used the BBC archive to good effect in programmes about contemporary history.

Comedy and entertainment. We brought new comedy to local television audiences with *Diarmuid Corr* and *William Caulfield*; showcased *David Meade's* skills as a mentalist; provided musical spectacle with a *Children in Need* concert from the Odyssey Arena; profiled local homes in *House of the Year*; and celebrated Christmas with *Christmas Carols with The Priests* from Stormont.

	Commitment	Actual
Hours of news and current affairs	280	364
Hours of non-news programming	80	103

BBC Two Northern Ireland

Challenges

Local programming for younger audiences. We explored the lives of students in a popular fictional drama, *Seacht*; provided music and conversation in *Imeall Geal*; and will shortly transmit *Wannabees* and *Happening Here* – looking at different aspects of young people's engagement with the arts.

Sports programming. We provided extensive coverage of the GAA's *Ulster Championship* and Ulster rugby fixtures as part of the *Magners League*; broadcast *Irish League* soccer finals and away fixtures involving the Northern Ireland soccer team; and provided live coverage of the *MacRory* and *Schools' Cup Finals*.

	Commitment	Actual
Hours of non-news programming	55	120

BBC Future Media

The Future Media division was restructured in early 2011, but this has had no impact on the SoPPs challenges and commitments for this year, and the division will continue to focus on developing and delivering digital products and services for our audiences.

BBC Online

Challenges

Closure and consolidation of parts of service. The creation of ten online products as part of PQF strategy resulted in closures of existing parts of the service. Legacy site content moved or repurposed. Top level directory (TLD) deleted or redirected, as we cut the total number of editorial TLDs (c400 in March) by 50% by December 2011.

Reach underserved audiences. BBC Online reach to 'offline' audiences – often older, less affluent groups improved. Campaigns included Media Literacy with *First Click* – a cross-platform campaign supported with the re-launch of the *Connect* website; and *Webwise*, a beginner's guide to using the internet. Overall we reached 42% of the UK population (20.1m unique users per month), up from 38% year-on-year.

Increased openness and collaboration. We launched two UK industry partnerships, iPlayer interlinking enhances audience discovery from BBC iPlayer to other UK TV providers; Radioplayer; increased external clickthroughs and introduced social features over the year to improve openness and strengthen industry collaboration. Comments and ratings functionality added to www.bbc.co.uk/news; Sport Live incorporated Twitter and SMS messages; iPlayer let users comment on and recommend BBC content to Facebook friends and Twitter followers.

BBC archive. We are working towards hosting and enabling the BBC's archive proposition, including consistent metadata standards and a 'one site, one search' approach to enable sophisticated content search outcomes. The dataset from the digitisation of all historical BBC programme and schedule information will offer users the comprehensive record of the past and present BBC.

	Commitment	Actual
% of eligible content and services commissioned from external suppliers (by value)	25%	27%
Increase the volume of click-throughs to external sites	✓	✓ (Monthly average for year 12.8 million, up 17%)

BBC Red Button

Challenges

Maintain reach on Freeview. Reach increased despite the removal of two video streams, averaging 7.3 million/32% each month (2010: 7.1 million/30%). This came as a result of growth in the available audience as Digital Switchover is implemented, but also because the proposition itself improved with better utilisation of remaining video stream and multi-live events like Glastonbury. A targeted marketing campaign raised awareness of content on offer.

A wide range of content for underserved audiences. Sports like darts and snooker attract a less affluent demographic. And a significant number (4.5 million) of people use these services, but do not use www.bbc.co.uk – they tend to utilise News Multi-screen services. Younger audiences are drawn to live music and festival coverage, like *T in the Park*.

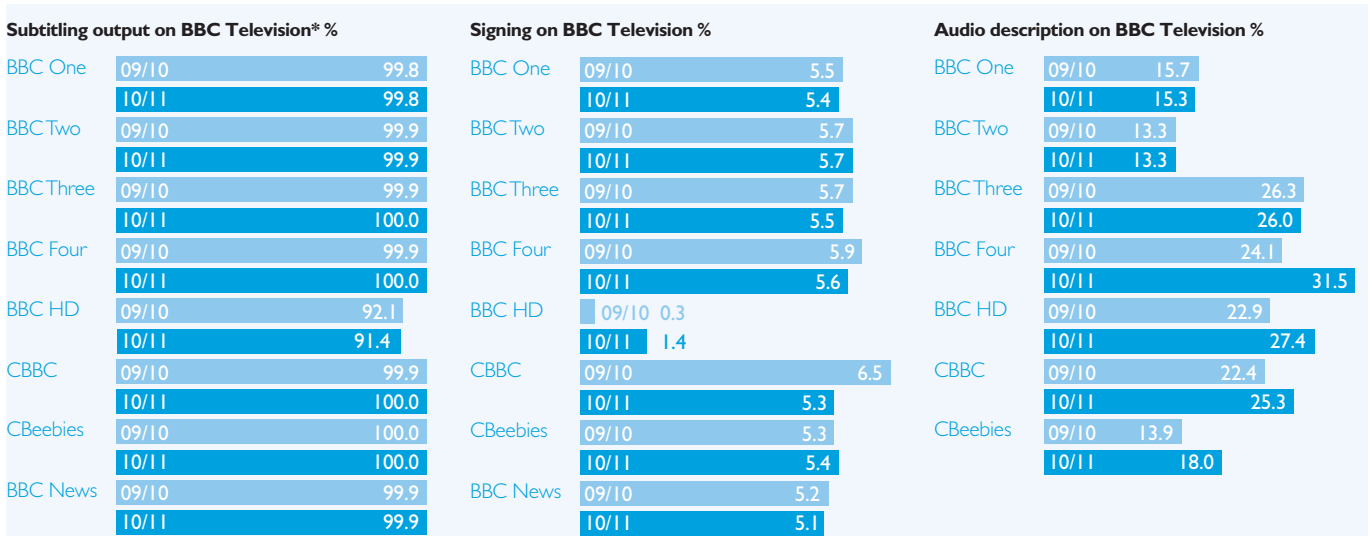
Create audience value. Our audiences appreciate the distinctiveness of our offer – and we achieved higher AI scores year-on-year (7.7, versus 7.5 in 2009/10), with BBC Sport and Weather services receiving the highest ratings. Our highest-scoring video services in 2010 were Formula 1 (8.3); Wimbledon, snooker, Glastonbury and the Winter Olympics (all 8.2); with *EastEnders* also scoring well on its two appearances (8.1).

	Commitment	Actual
No specific commitments apply	–	–

5 – Access services

The BBC is committed to ensuring that its programmes and services are as accessible as is reasonably possible to all people, whatever their impairments or disabilities. Under Part Three of the Disability Discrimination Act we have a legal obligation to make reasonable adjustments to ensure that this is the case, although what is 'reasonable' will evolve as technology develops. The BBC Editorial Guidelines (www.bbc.co.uk/guidelines/editorialguidelines) advises our programme makers and suppliers how we can improve access to our television programmes and services for people with hearing loss and people with visual impairment.

We are committed to providing subtitling services for all programmes. In addition, we are actively involved in developing audio description services and online support which will enhance further the access by visually impaired viewers to our programmes. We consult with a range of disability organisations regularly, and update our Guidance as required.



Target = 100% of programming except for BBC HD which had a target of 10% for April-November 2010, increased to 35% in December.

* Based on 52 weeks, not full year.

Target = 5% of programming except for BBC HD which had a target of 1% for April-November 2010, increased to 2% in December.

Target = 10% of programming for April-December 2010, increased to 12% in January. BBC HD's target was 4% for April-November 2010, increased to 6% in December.

BBC ALBA and BBC Parliament are not subject to Ofcom subtitling, signing and audio description targets on the basis of audience size. The BBC News channel is not subject to the audio description target due to the narrative nature of the output.

6 – Window of Creative Competition (WoCC)

The television WoCC was introduced four years ago to drive creative competition between external producers and the BBC's own in-house production departments. As well as the Ofcom 25% independent production quota, the WoCC guarantees an additional 25% of eligible output (worth around £250million over the year) is available for direct competition between the two supply bases. This year the overall outcomes are roughly the same as previous years, with indies winning c.70% of the business and in-house production securing the balance. However, there are movements in individual genres with year-on-year changes in favour of both indies and in-house.

Proportion of 'WoCC' hours produced by independent producers for BBC television

Entertainment	Comedy	Children's	Drama	Knowledge	Total share of WoCC
2009/10	2009/10	2009/10	2009/10	2009/10	2009/10
64%	77%	50%	79%	70%	70%
2010/11	2010/11	2010/11	2010/11	2010/11	2010/11
80%	79%	57%	86%	66%	72%
% Change	% Change	% Change	% Change	% Change	% Change
+16%	+2%	+7%	+7%	-4%	+2%

Proportion of 'WoCC' hours produced in-house for BBC television

Entertainment	Comedy	Children's	Drama	Knowledge	Total share of WoCC
2009/10	2009/10	2009/10	2009/10	2009/10	2009/10
36%	23%	50%	21%	30%	30%
2010/11	2010/11	2010/11	2010/11	2010/11	2010/11
20%	21%	43%	14%	34%	28%
% Change	% Change	% Change	% Change	% Change	% Change
-16%	-2%	-7%	-7%	+4%	-2%

Top indies based on spend 2010/11

TV	Radio
Kudos	Somethin' Else
Talkback Thames	Unique
Shine Limited	Smooth Operations
Endemol	USP Content
Shed Productions	Pier Productions

In August, following a BBC Trust review of the independent supply of radio programming, the BBC agreed to introduce a Window of Creative Competition (WoCC) to promote competition between BBC in-house production and the external radio supply market for a further 10% of broadcast hours on top of the existing voluntary commitment.

This move effectively doubles the amount of radio programming commissions guaranteed to be open to the independent sector, which relies almost entirely on the BBC for commissions. The new WoCC will be in place in time for the 2012/13 financial year.