
















A BBC for **All**

BBC Group Annual Report and Accounts **2025/26**

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

Front Cover
(from top left to right)

1. Katherine Parkinson stars as Rachel in *Here We Go,* which returned to screens this year for a third series.
2. Jaspreet Shergill reads the news.
3. Part of the 'This is Our BBC' campaign.
4. Kellie Bright plays Linda Carter in BAFTA-winning *EastEnders*.
5. Steve Coogan in his iconic role as Alan Partridge in the award-winning *How Are You? It's Alan (Partridge).*
6. *Strictly Come Dancing 2025* Winners Karen Carney & Carlos Gu dancing the Waltz.
7. Joanna Lumley and Jennifer Saunders reunite on screen to play Felicity and Aunt Joan in *Amandaland's Christmas Special 2025.*
8. Part of the 'This is Our BBC' campaign.
9. Contestants Nick Mohammed and Celia Imrie during this year's record-breaking *Celebrity Traitors*.
10. Harry O'Hay, voiced by Domhnall Gleeson and Betty O'Barley, voiced by Jessie Buckley in the heartwarming animation, *The Scarecrows' Wedding*.
11. Lord Sugar in the boardroom for *The Apprentice*'s 20th series.
12. Sophie Ellis-Bextor performs at BBC Radio 2 in the Park 2025 in Chelmsford, Essex
13. Part of the 'This is Our BBC' campaign.
14. Part of the 'This is Our BBC' campaign.
15. Ty (Aasiya Shah) and Freya (Kyla Harris) in Season 2 of *We Might Regret This*.
16. Part of the 'This is Our BBC' campaign.
17. BBC International Correspondent, John Simpson, reports in the *Unspun World with John Simpson*.
18. BBC Radio 2 announces Sara Cox's Great Northern Marathon Challenge for BBC Children in Need.

You can download this publication from bbc.co.uk/annualreport

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The *Amandaland* family reunited together for Christmas day in the *Amandaland Christmas Special 2025*.

Sir David Attenborough turned his attention closer to home to explore the wildlife of England's capital in *Wild London*.

80
Governance

The second series of comedy *Dreaming Whilst Black* saw Kwabena (Adjani Salmon) secure a directing job for a period drama.

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A BBC for **All**

94%

of UK adults use our services on average per month (81% per week)

Source: Compass by Ipsos UK

73%

of UK adults say that the BBC is 'for all', more than any other media provider

Source: Yonder, 1,050 UK adults 18+. Disagree: 15%

No.1

The BBC remains the most used brand for media in the UK

Source: Compass by Ipsos UK

Read more about our impact on **pages 18 – 27**

Pursue truth with no agenda. Independent, fearless and fair.

Read more about our impact on **pages 28 – 37**

Back homegrown storytelling. UK talent and creativity worldwide.

Read more about our impact on **pages 38 – 47**

Bring people together. Connections not division.

Jeremy Buxton working in the BBC News Production Delivery team.

Call the Midwife returned for its 15th season this year, starring Helen George and Jenny Agutter.

BAFTA-winning series *Race Across the World* returned for its sixth series, featuring cousins Puja and Roshni.

502m

The BBC is carrying the UK's voice, values, and influence to a weekly audience of 502 million people worldwide

Source: BBC Global Audience Measure

72%

72% of UK adults use BBC News on average per week – well ahead of the next nearest provider

Source: Compass by Ipsos UK 16+

No.1

The BBC continues to be the UK's top provider for fact-checked, accurate reporting and content that people can trust

Source: Yonder, 2,085 UK adults 18+

£1= £3.49

For every £1 of the BBC's direct economic activity, £3.49 is generated in the UK economy

No.1

The BBC took home 12 awards, more than any other broadcaster or streamer, at the 2026 BAFTA Television Awards

£6.7bn

The BBC contributed almost £6.7 billion to the UK economy last financial year, of which 67% goes directly to the creative industries

6hrs 3m

Adults (16+) spent 6hrs 3m watching BBC TV/iPlayer on average per week – more than all the big SVOD streamers combined

Source: BARB As Viewed

15m

The first series of *The Celebrity Traitors* concluded its run with more than 15 million faithful viewers tuning into the finale

No.1

The BBC is viewed as the media provider doing the most to bring people together with coverage of big events, live moments and content

Source: Yonder, 2,085 UK adults 18+

A **vital national asset** in today's world.

“

There is no other country in the world that has a media organisation like the BBC. We are an instrument of social cohesion in a world where division, disruption, and distrust are becoming a way of life.

This has been a challenging year for the BBC, but also one that has demonstrated very clearly why this organisation continues to be much more than a broadcaster – it plays a profound role in the cultural life of this country.

As set out in these pages, BBC teams have delivered outstanding content and services for our audiences. We have kept the public informed in uncertain, fast-changing times. We have reflected the whole of the UK and its diverse communities in the content we produce and the stories we tell. We have brought people together in their millions for shared national events and unmissable moments of escapism and joy.

Much of this is thanks to the extraordinary contribution made by Tim Davie during his tenure as Director-General. Tim was an exceptional leader – committed, principled, and tireless in his support for this organisation.

On a personal level, Tim was a great support to me as Chair and an outstanding Board member and colleague. On behalf of the entire Board, I would like to express our deep gratitude for everything he achieved. There has been no greater advocate for the BBC and his thoughts and vision for the future of the BBC contributed hugely to our response to the government's Green Paper and public consultation on the BBC.

That response – published in March (see page 14) – is an important milestone in the process of agreeing a new Royal Charter beyond 2027. It sets out a range of proposals for how the BBC could do more for UK audiences in the years ahead. The BBC faces pressures from cash-rich global streaming platforms and intensifying international competition. To stay relevant, the BBC must embrace this competition for audiences and find new ways of delivering content that speaks to all communities, geographies, opinions and attitudes.

But our Green Paper response was also clear that delivering on these plans will require radical reform – not only of the BBC but also the framework within which it operates. The new Charter, including future funding model, must ensure we continue to be a universal public service media organisation of scale. We look forward to working with the government very closely in the months ahead to secure our future for the next generation and beyond.

Good governance remains central to that future. The challenges faced by the BBC over the past year have been significant – from the *Panorama* edit of President Trump's speech on 6 January 2021 and the breach of our Editorial Guidelines by *Gaza: How to Survive a Warzone,* to the serious broadcasting errors at Glastonbury and the BAFTA Film Awards. We know that people care deeply about these mistakes. They affect confidence in our journalism, trust in the BBC as a public institution, and perceptions about how effectively we are held to account.

The Board is acutely aware of the standards the BBC must set. I believe the decision by Deborah Turness to resign from her position as BBC News CEO was an admirable act. I want to thank Deborah for her work leading the ongoing transformation of the news operation during her time at the BBC. Deborah's commitment to digital innovation and cultural change was outstanding: she leaves behind a strong legacy.

It was right that the Board also reviewed the operation of what is now the Editorial Standards Committee (ESC) in the wake of these failings. I am confident that the changes we have now introduced (see page 118) will ensure that swift, appropriate and transparent action is taken to address editorial issues as effectively as possible, whenever they occur.

The Board continues to maintain a strong focus on editorial issues of this kind. I was pleased this year to welcome the latest in a series of independent thematic reviews that the Board regularly commissions to help monitor and inform impartiality in our output.

The exam question for this review was this: how well does the BBC accurately reflect the people of this country in all their infinite variety? The report is clear that the BBC does a lot of good things to reflect the country at large. You might have seen our Made of Here films, which capture extremely well how so much of what the BBC does is made across the nations and regions and reflects the lives of local communities. But the report also challenged the organisation to improve in a number of areas and I am pleased to report the BBC has responded to that challenge energetically and enthusiastically.

I want to thank the report's authors – Anne Morrison and Chris Banatvala – for an important and thorough piece of work.

Another area of special focus for the Board has been the question of workplace culture. I am proud that the BBC has taken a leading role for the industry this year by publishing a report into workplace practices. Culture change is not a quick fix – it requires ongoing effort and commitment. We have seen, for example, the departure of some high profile figures from the BBC over the past 12 months and I strongly welcome what the executive has achieved in this area, working closely with the Creative Industries Independent Standards Authority (CIISA).

There have been some significant changes to the make-up of the BBC Board this year. Shumeet Banerji stepped down from the Board in November and was replaced as a non-executive in January by Jody Ford. Bérangère Michel joined us in January as Group CFO and it was announced that Damon Buffini and Leigh Tavaziva would be standing down from their Board roles in 2026. I would like to thank them both for their time, commitment and deep support for the BBC.

I would also like to take this opportunity to thank Rhodri Talfan Davies for his work as Interim Director-General. His has been a steadying presence in a period of transition, and his leadership and guidance have been invaluable. The Board is delighted to have appointed Matt Brittin as the new Director-General. We are confident that Matt has the passion, experience and vision that are needed to reshape the BBC for the future.

I am immensely proud of how the BBC and our people have served the public over the course of this year. We face considerable challenges and financial pressures, but we continue to respond – whether it is through our record of creative excellence, or the performance of BBC Commercial, or the strength and impact of our Across the UK programme.

England's historic back-to-back Women's Euro final was the most watched television moment of 2025 across all TV broadcasters.

Indira Varma in *The Capture* - a conspiracy thriller exploring the terrifying world of deepfake technology.

"To stay relevant, the BBC must embrace competition for audiences and find new ways of delivering content that speaks to all communities, geographies, opinions and attitudes.

This report illustrates the critical role the organisation continues to play at the heart of our national life, from hits like *The Traitors*, *The Night Manager* and *Small Prophets* to stories from every corner of the country like *Blue Lights*, *Granite Harbour*, *Death Valley*, and *Beyond Paradise*; from our trusted Children's programming to BBC Bitesize; from coverage of the Women's Euros and Winter Olympics; to our local news services to our expert reporting of consequential global events.

There is no other country in the world that has a media organisation like the BBC. We are an instrument of social cohesion in a world where division, disruption and distrust are becoming a way of life.

As the process of reviewing our Charter continues, I believe the organisation is well placed to keep reinventing itself to secure success in the next decade and beyond, always with the interests of our audiences at heart.

Samir Shah
Chairman
29 June 2026

A thriving BBC for today and **tomorrow**

BAFTA-winning *The Celebrity Traitors*, featured Nick Mohammed and Celia Imrie.

It is an honour to have been appointed Director-General and to lead this incredible organisation.

As a lifelong fan of the BBC, it has been a privilege to get to know our teams in my first weeks in the role and to have the chance to witness the world-class expertise and teamwork behind the output first-hand.

It has all underlined what an extraordinary, priceless asset the BBC is for all of us. It has shaped who we are as a country and how the world sees us. It has shaped me too. In an accelerating world of limitless choice, its trust, reach and creative strength are unrivalled.

This Annual Report covers a period that was under Tim Davie's leadership, and I would like to pay tribute to what he achieved in his time as Director-General. I listened carefully to his final speech in March and firmly support the case he made for a BBC that can fulfil its vital public service role by being bold enough to own the future instead of being trapped by the past.

> **"Reinventing the BBC to fulfil its mission for audiences in a complex, fast-moving world is our duty and our challenge.**

Today, the BBC has never been more needed – on the side of the audience as their most trusted news provider, the cornerstone of our creative economy, and a force that brings people together. At a time of great flux and uncertainty, people here and around the world need us to meet the moment with courage and vision.

This report includes countless examples of how the BBC's brilliant creative, editorial and technical people come together to meet the moment every day.

From local, national and international reporting that audiences have relied on, to outstanding creative content they have enjoyed in their millions, to coverage of events and moments that have brought them together, these pages show all the ways in which the BBC has delivered on its mission and public purposes over the past year.

I am particularly struck by the strength of the story we have to tell on shifting the BBC away from London and supporting the creative economy across the UK's Nations and regions. This report highlights the extent to which the BBC's Across the UK programme has continued to support the growth of UK creative clusters.

The wider impact of this should never be underestimated. So many people trained or inspired by the BBC go on to contribute brilliantly elsewhere, and I've seen for myself how critical that creative investment is for the UK at home and also worldwide. If you travel internationally, you know how often people share, unprompted, their love for and trust in the BBC.

It all underlines what an extraordinary, priceless asset the BBC is for all of us. It has shaped who we are as a country. It has shaped me too.

Matt Brittin
Director-General

Carine Torbey reports for *Global Eye* from Lebanon on the conflict between Hezbollah and Israel.

> **I've seen for myself how critical the BBC's creative investment is for the UK at home and also worldwide.**

I know we face real challenges. This report reflects them clearly. In an increasingly fragmented and contested world, trust in institutions and news organisations is under strain. The BBC is no exception – not helped by significant, high-profile editorial failings in the past year. It is vital that the BBC puts its hand up and apologises when it makes mistakes and is always fully accountable, transparent in its response and open to rigorous scrutiny.

In this context, the BBC remains by some distance the UK's most trusted provider of fact-checked, accurate reporting and content, as well as the world's most trusted provider of international news. And the extent to which our world-class journalism is relied upon both here and around the world is laid out in these pages.

Director-General's review *continued*

Anna Foster presents Radio 4's flagship news and current affairs programme, *Today*

There is also the challenge of a global media landscape that has never been more intensely competitive. The BBC's reach and relationship with audiences has held up remarkably well in recent years, thanks largely to the strength of our creative output. But it is under growing pressure as audience habits shift at pace and we need to be equally rapid in our response.

Finally, there is the financial challenge – the need to make significant savings in the short term and to secure a sustainable, long-term future. We know we face a decline in licence fee sales, combined with cost inflation and a challenging commercial market. This is why, at the end of the financial year, the BBC began to announce necessary changes.

Making the savings we require will not be easy and will inevitably have an impact on what we make and how we deliver it. We have to ask ourselves, honestly: if we were inventing the BBC today, what would we do? Then respond with clarity, pace and purpose.

The BBC has proved throughout its history how quickly it can reinvent itself to serve the needs of audiences – from restructuring for World War II to repurposing during Covid to spinning up services in conflict zones. We need, collectively, to call on that sense of urgency now.

That means moving with velocity and clarity. Excellence at the BBC has always been founded on great, creative storytelling and brilliant, independent journalism. Today it also means making sure we get the right stories in the right formats on the right platforms.

We must be where audiences are, and experiment more bravely: test ideas, learn quickly and back what works. Audiences will value the fact we are listening, innovating and working hard to serve them better.

In my first weeks, my focus has been on three priorities.

First, making the strongest possible case for the BBC as part of the Charter process. The response to the Government's Green Paper that we published in March was clear on the need for the Charter to make the bold choices that will secure the BBC's future and deliver a long-term funding solution. I will continue to work closely with the government on this shared ambition in the weeks and months ahead.

Second, focusing on editorial excellence. We need to empower the bold journalism and storytelling that define the BBC at its best.

That means ensuring, in an ever more complex world, that the right leadership, support and setup are in place for this work to flourish. Editorial excellence is the very foundation on which the BBC's reputation has been built. We must never allow our duty to take risks and deliver quality to be undermined by unnecessary process or misplaced caution.

Third, moving with increased velocity. This means being clear on our priorities, making the savings we must and the choices we should, and simplifying the BBC for staff and audiences alike.

Our goal is a thriving BBC, equipped to serve for today and tomorrow. Reinventing the BBC to fulfil its mission for audiences in a complex, fast-moving world is our duty and our challenge.

We need to rise to meet the moment by bringing together enduring public service values with creative and editorial excellence, innovation and courage. We need a BBC that is simpler, faster and more connected with audiences than ever. This will be my focus in the year ahead.

Matt Brittin
Director-General
29 June 2026

> **We need to rise to meet the moment by bringing together enduring public service values with creative and editorial excellence, innovation and courage.**

The Traitors brought suspense and drama from the hit TV series to a one-of-a-kind BBC Proms, hosted by Claudia Winkleman and featuring cast members, Minah Shannon and Linda Rands.

Our audiences

Our audiences own the BBC. These pages examine our performance over the past year by looking at how we're used and perceived by the people of the UK and how this has changed.

At the heart of our performance in 2025/26 is our commitment is to be a BBC for all – reaching and representing all audiences across the UK. Continuing to bring people together through trusted, high-quality content that reflects the full range of experiences across the UK, whilst adapting to changing audience needs.

This commitment is reflected in how audiences value and use the BBC. Almost three-quarters of UK adults (73%) say that the BBC is "for all" – more than any other media provider. The BBC is also seen as the most important media provider in the UK, considered as such by 74% of UK adults and rated highest across all age groups.

In the fast-changing media landscape, the BBC also continues to be a universal service for the UK. On average per day, 34 million UK adults use BBC services, rising to 45 million per week and then 52 million – 94% – per month, underlining our continued relevance in UK life. With 81% of UK adults coming to us on average per week in 2025/26, we remained the UK's most used brand for media overall. And, at almost 15 hours per head per week on average, UK adults also spent more time with us than with any other media brand.

As well as being the UK's number one brand for media overall, the BBC leads in the UK video, audio and news markets – but we need to continue to adapt to ensure we are accessible to all, to remain for all.

In the video market, audiences overall continue to spend more hours with BBC TV than any other provider in 2025/26, including more than Netflix, Disney+ and Amazon Prime combined. In 2025/26, *The Celebrity Traitors* was the most watched programme in the UK, and we also showed the number one drama, comedy, documentary and sports titles of the year.

In the audio market, BBC Radio continued to be the market leader with almost 31 million adults listening on average per week – more than any other broadcast radio company or online player.

And in the news market, BBC News was the most used source in the UK, reaching 72% of adults on average per week in 2025/26, well ahead of the next nearest provider.

However, whilst market leading, usage of BBC TV, Radio and News fell year-on-year in 2025/26 amongst adults overall, especially the young, amidst intense competition.

Amongst young audiences, the BBC is their biggest broadcaster and by an increasing margin with the BBC down less than the rest of the broadcaster market since 2022/23 (when consistent measurement began). However, they now spend three-quarters of their video time with global video sharing platforms (44% of all video time) and video-on-demand services (at a record 31% of video time), ahead of all broadcasters (25%). And in 2025/26, young adults spent two hours a week more listening to music streaming and podcasts than they spent listening to any radio.

These trends are also ingrained in the media behaviour of audiences aged 35+, with this age group now driving most growth in video sharing and streaming.

Our overall digital performance, however, continues to climb. Online, the BBC is the only UK audience brand consistently in the top ten – the sole UK entry amongst global providers. In the average week in 2025/26, a record 35 million of the 45 million adults that came to the BBC used our online services – continuing our journey to stay universal in an online-only world. In February with the Winter Olympics, a record 68% of UK adults used BBC Online on average per week – pushing close to our ambition of reaching seven in ten UK adults online on average per week by the end of the Charter in 2028.

To remain a BBC for all, we need to continue to adapt how and where we serve audiences. As part of our Value for All strategy, we have committed to reach audiences beyond the BBC, to reinvent the audience experience and to engage future generations. A new partnership with YouTube announced this year will help ensure more BBC content is accessible to audiences wherever they are.

All but one of the audience performance goals that were set for 2025/26 have been achieved.

We met our universality ambition for the breadth of relationship we have with the UK public, with more than nine in ten UK adults using BBC services on average per month in 2025/26 and over eight in ten on average per week.

In measuring the depth of relationship we have with audiences, we hit our targets for both the regularity and length of interaction but were just below target on the proportion of people engaging with our content across two or more modes of delivery.

For BBC Online overall, 2025/26 was another record year. We met our target for the proportion of adults using BBC Online, up on 2024/25. With performance at best-ever levels, we exceeded our goals for the overall number of accounts accessing BBC Online and BBC iPlayer and especially so for BBC News online content. And we met our BBC Sounds ambition.

Balvinder Sopal and Julian Caillon dance the Waltz to "At This Moment" during the *Strictly Come Dancing 2025* Semi Final.

Our audiences *continued*

Amongst under 16s, 69% used BBC services on average per week in 2025/26, and half of under 16s used our Children's/Education services in the average week – both at the top end of their target ranges. Over the past three years, our performance on these metrics amongst under 16s overall has been broadly steady – though beneath this, improvements amongst 7-12 year olds have offset falls amongst the under 7s with YouTube as their biggest provider.

Amongst 16-34s, 63% used BBC services on average per week in 2025/26. Whilst within its target range, this has been declining each year since 2021/22. In particular, we want to achieve more growth in BBC Online amongst this audience – the proportion of 16-34 users has been falling, and in 2025/26 accounts belonging to under 35s that access BBC Online and BBC iPlayer on average per week were down versus 2024/25 with its calendar of big events. In terms of perceptions, 16-34s' rating of the personal relevance of the BBC was on target for the year – though we would also like to improve this score.

Despite the challenges in young performance, the BBC remains the only UK provider in their top five brands for media, amidst the competition from global providers. As young people already spend one third of their total video time with YouTube alone, our new off-platform focus will help us to serve these audiences better in the year ahead. We will be considering the recently proposed social media ban in more detail in the coming year.

The UK public continues to support the BBC's mission and public purposes, but we know there is more we need to do.

Looking at perceptions of the BBC, we saw the impact of reputational challenges and fewer big events in 2025/26 with drops in opinion versus 2024/25. However, the public's perspective on the role of the BBC remains positive, with 83% of the 872,701 account holders who responded to the Our BBC, Our Future questionnaire (detailed in full in the following section) saying it is important for the BBC's mission to continue in the future.

In terms of our value to audiences, adults' average rating of value for money stayed at five out of ten. The user cost of each hour of BBC consumption was 8 pence on average in 2025/26, lower than at the start of the Charter in 2017/18 at 9 pence in today's prices (adjusted for inflation).

In 2025/26, 65% of UK adults overall rated the BBC as effective in delivering its mission this year (14% said ineffective), rising to 68% in licence fee paying households (14% ineffective).* Across all audience groups regardless of age, gender, socio-economic group, ethnic origin and geography, the largest number of people continue to feel that we have delivered our mission.

There is more we need to do to lessen differences in how well we reflect different people, world views and parts of the UK.

The results for this year's survey on delivery of the mission and public purposes show we need to make more improvement in narrowing the gap in satisfaction levels amongst audiences from less well-off backgrounds, and also amongst Black, Asian and minority ethnic audiences and people who are disabled.

In terms of our performance around the UK, consumption of our nations, regions and portrayal content is high – in the average week in 2025/26, this content was consumed by 33 million of the 45 million people who used BBC services. We are concentrated on reducing differences that exist in different parts of the UK in perceptions of portrayal, and have seen improvement, especially in Scotland this year.

The recent independent thematic review on portrayal and representation made a number of recommendations that we have committed to act upon to improve how we represent and portray audiences.

Turning to perceptions of impartiality, we continue to be rated by the UK public as the number one provider doing most to offer fact-checked, accurate reporting and content that people can trust. However, following a better year for perceptions in 2024/25, figures were down in 2025/26 with impartiality challenges during the year, to levels similar to 2023/24, a year also impacted by reputational issues.

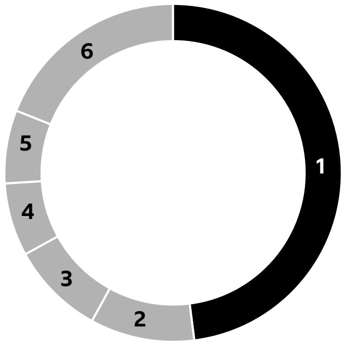
We are working to improve impartiality perceptions – an area also raised in the Our BBC, Our Future questionnaire. At a time when over 80% of UK adults are concerned about fake news and images online, it is ever more important that we strive to offer a place where all people feel they can come for accurate reporting and where they feel different views are reflected objectively.

As we consider how the BBC serves all in the future, we are developing plans to respond to audience concerns, address priorities raised in the Our BBC, Our Future questionnaire and adapt to the changing media landscape.

Reflecting on what the UK public has told us, we are focused on serving all through a broad range of content and greater representation of different parts of the UK in our output. We want to continue to help people spot misinformation and AI-generated content online. And we are working to respond to needs at both ends of the media experience – to help children and teens use AI safely in their learning and to help ensure no-one is left behind in a digital world. We want to be more transparent and accountable to audiences in how we listen, respond and make decisions.

As we look ahead, audience voices are at the core of our plans to shape the future of a BBC for all.

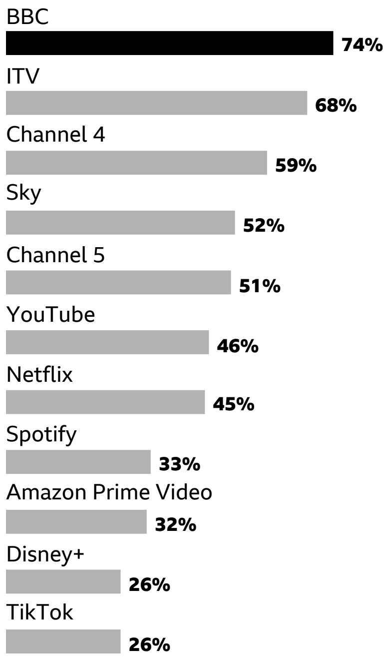
Of all the media providers in the UK, which ONE provider is for all?



1	BBC	**48%**
2	YouTube	**10%**
3	Sky	**9%**
4	Netflix	**7%**
5	ITV	**7%**
6	Other	**19%**

Source: Yonder, 1,050 UK adults 18+

How important or unimportant would you say each of the following media providers is to the people of the UK?



Source: Yonder, 1,050 UK adults 18+

* Ipsos UK, 4,205 UK adults 16+, October 2025-February 2026. Average score across informing, educating and entertaining people in the UK and them.

Performance against 2025/26 audience targets

Ensure universality and the delivery of value to audiences overall

The universality of the BBC % of UK adults 16+ who use BBC TV/iPlayer, Radio or Online on average per month Source: Compass by Ipsos UK	**94%** Target **90%+**
% of UK adults 16+ who use BBC TV/iPlayer, Radio or Online on average per week Source: Compass by Ipsos UK	**81%** Target **80%+**
A valued habit with the BBC % of UK adults 16+ who use the BBC for 5+ days on average per week Source: Compass by Ipsos UK	**61%** Target **60-65%**
% of UK adults 16+ who use the BBC for 5+ hours on average per week Source: Compass by Ipsos UK	**50%** Target **circa 50%**
% of UK adults 16+ who use two or more BBC modes on average per week Source: Compass by Ipsos UK	**59%** Target **circa 60%**

Maintain focus on key audience challenges

Young adults **The reach of the BBC** % of UK 16-34s who use BBC TV/iPlayer, Radio or Online on average per week Source: Compass by Ipsos UK	**63%** Target **60-70%**
Personal relevance UK 16-34s who feel 'the BBC is for me' (mean score out of 10) Source: Fifty5Blue (formerly Kantar Media)	**6 out of 10** Target **6+ out of 10**
Under 16s **The reach of the BBC** % of UK under 16s who use BBC TV/iPlayer, Radio or Online on average per week	**69%** Target **65-70%**
The reach of BBC Children's/Education services % of UK under 16s who use BBC Children's/Education services on average per week Source: Kids Cross-Media Insight by Ipsos UK	**50%** Target **45-50%**

Prioritise online reach and engagement central to the BBC's future universality

BBC Online overall % of UK adults who use BBC Online on average per week Source: Compass by Ipsos UK	**63%** Target **60-65%**
Average weekly active accounts* using BBC Online Source: Piano Analytics	**24.1m** Target **23.5-24m+**
BBC iPlayer Average weekly active accounts using BBC iPlayer – Accounts overall Source: Piano Analytics	**15.4m** Target **15.0m+**
Average weekly active accounts using BBC iPlayer – Under 35 accounts Source: Piano Analytics	**4.1m** Target **4.0-4.5m**
BBC iPlayer average weekly time spent per head per week Source: BARB As Viewed. All devices	**89 mins** Target **80 mins+**
BBC Sounds Average weekly active accounts using BBC Sounds – Accounts overall Source: Piano Analytics	**4.85m** Target **4.8m+**
BBC News Average weekly active accounts using BBC News cross-product – Accounts overall Source: Piano Analytics	**11.3m** Target **10.5m+**

* People can set up accounts to access BBC digital products, either individually or shared with other members of their household. Average weekly active accounts is the number of UK accounts or profiles that visited a BBC digital product in a sign-in state on average per week.

Our BBC, **Our Future**

In 2025 we undertook our biggest ever listening exercise through the Our BBC, Our Future questionnaire. This was designed to ensure that the voice of the audience is at the heart of the debate about the BBC's future as we look ahead to the review of our Royal Charter beyond 2027.

In total, 872,701 account holders shared their views, giving us a powerful picture of what people across the UK want and need from the BBC as we reinvent what we do for the future.

What the BBC should stand for

The findings demonstrated strong backing for a BBC that plays a critical role for the UK, with 83% of respondents saying it is important that the BBC's core mission to inform, educate and entertain continues in the future.

There were also high levels of support for a BBC that seeks to pursue truth with no agenda, that backs the best homegrown storytelling and content from across the UK, and that brings people together.

93%

Of respondents said it is important the BBC seeks to **pursue truth with no agenda**

(Unimportant: 3%)

85%

Of respondents said it is important the BBC **backs the best homegrown storytelling**

(Unimportant: 6%)

75%

Of respondents said it is important the BBC **brings people together**

(Unimportant: 10%)

872,701

took part in Our BBC, Our Future

83%

of respondents said it's important the BBC continues to inform, educate and entertain in the future

(Unimportant: 9%)

The third series of award-winning show, *Here We Go*, follows the chaotic Jessop family as they navigate new jobs, love, loss and family gatherings.

Radio 2 in the Park, the station's flagship live music festival, took place in Hylands Park, Chelmsford, Essex and featured renowned artists like Jessie J.

What kind of organisation the BBC should be

The results also sent a clear message about the kind of organisation respondents want the BBC to be.

More than three-quarters of respondents said that in future it is important that the BBC: is **independent** from the government of the day; provides a valuable **public service**; offers something **for everyone**; has high-quality **digital** services; reflects areas **around the UK**; and is an asset for the UK **across the world**.

How is the BBC doing now?

A significant majority of respondents said the BBC is already doing well in some of these areas that are considered important, especially offering high-quality digital services and providing a valuable public service.

However, in other areas there are clear gaps between how well respondents think we are doing now and how important they think it is for the future.

For example, 51% of respondents said the BBC is effective in reflecting different parts of the UK and the lives of those who live there – which 76% of respondents think is important. And 43% of respondents think the BBC is effective in being independent from the government of the day – which 91% said is important.

What the BBC should do in the future

When it comes to programmes and content, the questionnaire findings showed that respondents value the range in the BBC's offer. Most said that in the future they wanted the BBC to provide either more or the same amount as it does now.

In particular, over 40% said they want more drama and documentaries, and over 30% want more sport, comedy and entertainment.

For news, 67% said they want the same amount as now in the future.

We also asked respondents to give us their thoughts on anything else important to them or their family that the BBC could offer or improve in the future. There were over half a million comments, covering the full range of views on all aspects of what the BBC does. The three most common themes mentioned related to our programmes, content and online services (raised by 28% of respondents); impartiality and bias (from 25% of respondents); and the TV licence fee and funding (from 17% of respondents).

What we are doing with the feedback

A summary of the findings was sent to all account holders who replied, and a website was also created showing the results in more detail: bbc.co.uk/ourbbcourfuture. We also undertook a further listening exercise – UNBOXD – with young people aged 16 to 24 to find out what matters to this age group and to ensure we meet their media needs.

What we heard from audiences is now helping us to shape our plans for the future so that the BBC can serve all in the years ahead.

> **"What we heard from audiences is now helping us to shape our plans for the future so that the BBC can serve all in the years ahead.**

What is important for the BBC?

Percentage of all 872,701 respondents who said each area is important for the future.

Independent from the government of the day	91%
Provides a valuable public service	82%
Offers high-quality digital services	80%
Offers something for everyone	78%
Reflects people across the UK and different parts of the UK	76%
An asset for the UK around the world	76%

How are we doing now?

Percentage of all 872,701 respondents who said the BBC is effective in each area.

Independent from the government of the day	43%
Provides a valuable public service	64%
Offers high-quality digital services	73%
Offers something for everyone	59%
Reflects people across the UK and different parts of the UK	51%
An asset for the UK around the world	57%

See detailed results at **bbc.co.uk/ourbbcourfuture**

Gladiators returned for a brand-new Celebrity Special.

Royal Charter review

In March, the BBC published a response to the Government's Green Paper on the review of our Royal Charter beyond 2027. It set out both the scale of the challenges we face and the exciting opportunities ahead.

Mini apprentices with Lord Alan Sugar and Pudsey for *The Apprentice for Children In Need 2025*.

Our response made the case for the BBC as a vital national asset – one that belongs to everyone in the UK and represents a shared investment in our culture, our communities, our economy and our democracy at a time when this has never been more needed. Yet it was also clear-eyed about the growing jeopardy – both for the BBC and the UK as a whole.

The risks for the BBC and the future of public service broadcasting are clear. Huge changes in the media market, audience behaviours, and an outdated funding model mean that, without real reform in this Charter Review, the BBC will no longer be able to deliver its core mission with the services the public has relied on in the past, let alone do more in the future.

Over the course of this Charter period, our financial pressures have intensified significantly. Our licence fee income last year was around a quarter lower – equivalent to £1.2 billion in real terms – than at the start of the Charter. The BBC takes its responsibility to deliver maximum value for public money very seriously. We have already made over £1.5 billion of savings during this Charter and have around half a billion more to deliver. There are extremely tough choices to make in the next two years, even before the new Charter period.

Clare Balding, Hazel Irvine and Jeanette Kwakye led BBC Sport's record-breaking coverage of the Winter Olympic Games 2026.

But what is at stake for the UK is far more profound. Across the world, disinformation is thriving and trust in institutions is weakening. Many people feel increasingly divided, isolated, or unsure about the reliability of what they see online.

In this context, the UK's ability to access trusted, independent information is more important than ever – and the implications reach into national security itself. Countries with media vulnerable to polarisation and capture are also more vulnerable to democratic disruption. The role of the BBC World Service, with its unrivalled global trust and reach, is therefore not just cultural or diplomatic: it is a critical piece of national security infrastructure.

At the same time, the UK urgently needs to support sectors with the greatest potential for growth. Our creative industries – anchored by the BBC – remain one of the UK's greatest economic success stories. Yet they have been fundamentally disrupted by global tech giants and streaming platforms whose algorithms increasingly shape what audiences discover.

Without intervention, we risk a future in which UK stories are marginalised, domestic commissioning declines, and our creative economy suffers.

This is a decisive moment. As new technologies, particularly AI, reshape daily life, the UK must make choices that ensure everyone can continue to access trustworthy news and information, content that reflects our society, and opportunities that support talent and growth across every region. Our founding mission – to inform, educate and entertain everyone – was conceived more than a century ago as a deliberate, universal intervention in the public interest. We now face a similar moment of choice and opportunity.

Today the BBC remains the UK's most-used brand for media – reaching on average 94% of adults monthly. We are the world's most trusted provider of international news, with a weekly audience of 467 million. Meanwhile we continue to sit at the heart of the UK's creative and cultural life, creating content that provides millions with inspiration, escapism and joy every single day.

This is the foundation on which we have produced our response to the Green Paper. Our plans focus on three roles that are essential in today's world: to **pursue truth with no agenda**; to **back homegrown storytelling** and to **bring people together**.

Based on these roles, we have set out ambitious proposals to provide audiences with outstanding value in the years ahead whilst strengthening the UK's democracy, creative economy, and society. These include maintaining an unrivalled mix of content and services across TV, radio and online, but also seizing new opportunities to meet emerging public needs.

We propose doing more to help tackle the risks of disinformation in our society, giving audiences the tools they need to critically assess what they see whilst supporting local news provision and grassroots democracy. We aim to increase the BBC's reach and impact in trusted news worldwide, as part of a new era for UK security, trade and influence.

We want to continue to champion UK talent and safeguard the authentic homegrown content that UK audiences love, supporting our cultural wealth as part of a unifying national story.

We want to evolve BBC Bitesize to make personalised, interactive learning opportunities available to every child, regardless of background. And we aim to ensure that the BBC can go further in supporting the creative economy, unlocking growth in the nations and regions and enhancing the global competitiveness of the UK.

But delivering on these plans requires radical reform – of both the BBC and the framework in which we operate. Our response makes clear that we are ready to keep driving organisational change.

We want to accelerate our shift to reach more audiences where they are, including on third-party services such as YouTube. We want to open up key BBC services – such as iPlayer and Sounds – to other UK content providers, so the country can retain a scaled, competitive, public service media ecosystem. And we want to keep moving money and power across the UK to fuel economic growth, supporting jobs and skills and strengthening the creative economy in all four UK nations.

We recognise very clearly the need for deeper efficiency and commercial growth. We are committed to delivering maximum value for money and to expanding commercial returns that can supplement public funding and be reinvested into public service content.

However, success now also requires the Government to make bold choices. The Charter Review is an opportunity to secure a universal public service that is fit for the future. The BBC is seeking a new Charter that will support its transformation, delivering an organisation that is more **independent**, more **sustainable** and more **responsive**.

Independence – editorial, financial, and operational – is fundamental to public trust. We are calling for the next Charter to remove a fixed end date to avoid unnecessary political pressure, improve the governance of Board appointments, and set out a reformed approach to how our funding is agreed.

A modernised funding model is essential. The current system – where 94% of adults use our services on average per month but fewer than 80% of households contribute – is no longer sustainable. Whilst we remain open-minded about specific mechanisms, we are clear on the principle: a universal public service requires a universal funding model.

We also believe the regulatory framework around us must evolve. The BBC needs proper checks and balances, but the new Charter must reflect global competition and rapid technological change with a lighter, more growth-focused framework.

This Charter Review is an urgent opportunity to secure a world-leading public service media organisation for the digital age. A Charter that simply maintains the status quo will not be enough to deliver any recognisable version of the BBC in the years ahead.

It would abandon the BBC to managed decline and deny UK audiences the benefits of public service media at scale.

Instead, we urge a forward-looking Charter that supports a universal, sustainable BBC – strengthening the UK's democracy, creative economy, and society for generations to come. We look forward to working with the Government and others to achieve this shared ambition in the months ahead.

“

Without real reform in this Charter Review, the BBC will no longer be able to deliver its core mission with the services the public has relied on.

BAFTA-winning youth comedy drama series, *Crongton*.

Read more about our response to the Government's Green Paper

Read more at **bbc.co.uk/mediacentre/2026/bbc-charter-review-green-paper-response/**

A BBC for All

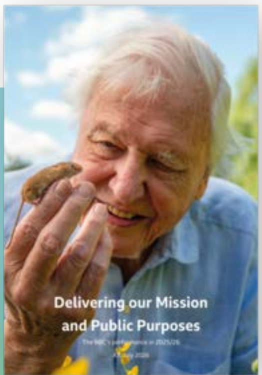
The BBC has long upheld a distinctive mission: to **inform**, **educate**, and **entertain** everyone.

This mission, enshrined in the Royal Charter alongside the BBC's five **public purposes**, remains the foundation of everything we do at the BBC.

The following pages set out how we have fulfilled our mission and purposes by **delivering on our creative remit** over the past year.

Read more about how we're delivering our Mission and Public Purposes.

Download the report at **bbc.co.uk/aboutthebbc/documents/domapp-2025-26.pdf**



Our 5 Public Purposes

1	To provide impartial news and information to help people understand and engage with the world around them
2	To support learning for people of all ages
3	To show the most creative, highest quality and distinctive output and services
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
5	To reflect the United Kingdom, its culture and values to the world

As the world changes, the role the BBC plays for the UK is changing too. We want to offer outstanding value to all audiences in the years ahead whilst supporting the UK's democracy, creative economy and society. That's why, aligned with our five public purposes, the BBC is focused on three roles that are essential in today's world.

Pursue truth with no agenda. Independent, fearless and fair.

Read more about our impact on **pages 18 – 27**

Katya Adler reports in *The Balkans: Europe's Forgotten Frontier.*

Back homegrown storytelling. UK talent and creativity worldwide.

Read more about our impact on **pages 28 – 37**

Hit sitcom, *Can You Keep a Secret?*, starring Dawn French, Mark Heap and Craig Roberts.

Bring people together. Connections not division.

Read more about our impact on **pages 38 – 47**

Margherita Taylor and Matt Baker on the Bisterne Estate during *Countryfile.*

Panorama followed a year in the life of the BBC's Russia editor, Steve Rosenberg, in *Our Man in Moscow*.

Pursue truth with no agenda. Independent, fearless and fair.

In an uncertain and fast-changing world, with truth and facts under growing assault, the BBC's commitment to **impartial, accurate and trusted news and information** is needed now more than ever. It is our promise to the UK and audiences worldwide. **Brave, public service journalism** – local, national and international – which **strengthens our democracy, our national security, and our society**, available digitally, on audio and on video for all.

467m

BBC News' international weekly reach, an increase of 12% year on year

141%

The increase in monthly views on BBC News' TikTok – rising from 367 million in 2024/25 to 883 million this year

8m

The number of views on BBC News live online pages in the week of the Kent meningitis outbreak

Nawal Al-Maghafi reports from Sudan for *Global Eye*.

In a year marked by global instability, the BBC has been a beacon for audiences seeking free, fair and accurate reporting together with our fearless investigative journalism.

There is no doubt we have faced challenges. In an increasingly contested news landscape, with truth and media freedom under growing assault, it is getting harder for journalistic organisations to maintain the trust of audiences. Alongside other providers, the BBC saw a decline in trust this year, as well as in perceptions for impartiality and accuracy. This was exacerbated by the *Panorama* edit of President Trump's speech on January 2021 and the breach of our Editorial Guidelines by *Gaza: How to Survive a Warzone*. It is vital that the BBC should always be fully accountable when mistakes are made.

Despite these issues, the BBC remains by some distance the first media organisation UK audiences turn to for fact-checked, accurate reporting and content that people can trust.

From our headquarters in London, through to our local, regional and national offices across the UK, to our 64 news bureaux around the globe, this year BBC News' scale and expertise have helped audiences make sense of an ever more complex world by putting them at the very heart of our coverage.

We've done this in many ways, from BBC News TikTok answering 'your questions' on the meningitis outbreak in Kent (see case study), to our climate editor, Justin Rowlatt, putting the concerns of our younger audiences to a UK cabinet minister at COP30 on *Newsround*. It also includes our expanding *Your Voice* initiative informing BBC News stories on key issues and giving voters an opportunity to question candidates, such as the *Your Voice Live Debate* from Wrexham ahead of the 2026 Senedd elections.

A BBC for **All**

Rozita Lotfi
Head of BBC Persian

BBC News Persian reaches a total weekly audience of over 24 million and is the largest Persian-language media outlet outside Iran. The BBC reaches one in four people in Iran despite being banned. Our team's journalism serves as a key source of insight and reporting on Iran for the BBC World Service and BBC News.

"Covering the protests and the US-Israel war against Iran has tested us at the Persian service in every possible way. Working under intense pressure and with severely restricted access, our journalists have had to navigate a constant stream of information and misinformation to deliver the most accurate picture possible. In a highly polarised Persian language media landscape, BBC Persian plays a vital role for audiences as an independent and impartial broadcaster – refusing to sacrifice truth for any political agenda. This commitment brings pressure from all sides: from Iranian authorities, from elements of the opposition, and from those who want our reporting to align with their narratives. Yet the strongest response comes from our audience in Iran. In the first week of January, before the internet shutdown, BBC News Persian reached 33 million people on digital platforms alone, whilst our TV channel remains the largest international broadcaster inside Iran. The pursuit of truth has never been simple, but it has never been more essential."

Find out more about the BBC's global influence & impact

Read the research report at **bbc.co.uk/aboutthebbc/documents/bbc-global-impact-and-influence-research-2025.pdf**

And as misinformation and disinformation flows ever more freely across social platforms, fuelled by AI, we have also stepped up our efforts to counter these new threats, such as the fact-checking and forensic analysis carried out by BBC Verify.

The increased risk of AI misinformation was demonstrated in research published by the European Broadcasting Union (EBU) and the BBC in October, revealing that AI assistants misrepresented news content in 45% of responses tested, regardless of language or territory.

Meanwhile, BBC Bitesize – the UK's most trusted educational brand – launched *Solve the Story*, a media literacy series to equip students and educators with practical tools to help separate fact from fiction. The launch responds directly to teachers' needs, with BBC research showing that half say they require more support to help pupils identify online distortions.

The challenge around misinformation is not unique to the UK, particularly during a year of accelerated global change. Millions turn to the BBC during these times as the world's most trusted provider of international news reaching 467 million people globally on average per week.

Much of that reach comes from the BBC World Service – on audio, video, social platforms, and in 43 languages – whose journalists continue to pursue truth on behalf of UK and global audiences, from countries and regions where media freedom is under growing threat. The remarkable growth we have seen in World Service weekly reach this year is testament to how critically our services are relied upon by those in growing need around the world.

For example, the BBC's Persian service has been at the heart of our coverage of the US-Israel war with Iran as well as protests from inside of the country, despite working under extreme pressure (see BBC for All). The BBC World Service has engaged with the UN over the protection of its Iranian journalists and their families since 2017 and filed two appeals to the UN this year: the first highlighting escalating harassment and threats against BBC News Persian journalists in the UK and their families in Iran, and the second raising serious concern about the extreme language in Iran's subsequent response.

In February, the World Service also launched a new temporary emergency lifeline radio programme for Iran, airing daily for 30 minutes across medium and shortwave frequencies to counter some of the impact of the internet blackout.

Despite the challenges, BBC News Persian coverage has reached tens of millions every week, adding to the huge numbers who have relied on BBC News across our platforms for the latest reports and analysis from the Middle East. In the week the US-Israel war with Iran began, BBC News marked its biggest ever week for international digital audiences, whilst on the opening day of the conflict the BBC News channel in the UK saw its biggest audience since 2022.

The BBC has also continued to cover the Israel/Gaza conflict, despite international journalists not being allowed into Gaza. In the autumn the BBC, AFP, AP and Reuters jointly launched a film highlighting the importance of independent journalism and collectively called for access to report from the Strip.

Anita Rani reports from South Tyneside Council for *Panorama: Housing*.

Case study:
Essential coverage in times of emergency

The BBC demonstrated its vital public value as the fatal meningitis outbreak took hold in Kent this March. With local communities and a national audience seeking trusted information, the BBC's news teams in Kent and the South East provided clear, authoritative coverage whilst answering questions across multiple platforms for audiences of all ages – particularly younger people, who accounted for the majority of cases.

In the week of the outbreak, the BBC News live online pages were viewed more than 8 million times, BBC Kent content was viewed over 10 million times on Facebook, 2.5 million views on Instagram, and millions more on BBC News TikTok. Each day we provided in-depth reporting – on the ground and in the studio – on programmes such as BBC Radio Kent Breakfast, South East Today, Politics South East and our national news output, highlighting the BBC's unique ability to respond to public health crises and other issues of pressing concern to our local audiences.

10m

BBC Kent content was viewed over 10 million times on Facebook in the week of the Kent meningitis outbreak

Sarah Booker-Lewis
Local Democracy Reporter

There are 165 reporters employed by regional news organisations funded by the BBC through the Local Democracy Reporting Service (LDRS), each informing the public about local government decision-making whilst holding councils to account. In August, the LDRS reached the milestone of publishing 500,000 stories since its launch in 2018.

"Winning the Local Democracy Reporter of the Year award for 2025 came as a great surprise. My reporting on bedbug infestations in council tower blocks, the council's contractors spraying weedkiller on streets that had opted out and a council employee being threatened with eviction clinched the prize. These stories came from trust built up with communities who know me from housing meetings no-one attended before the LDRS came along. Since May 2018, I have covered Brighton and Hove City Council for my employer Brighton and Hove News, had front page stories in the Newsquest-owned city daily The Argus, and appeared on the BBC website, even featuring on the *Newsround* website. During the last eight years I have become a fixture on the press desk at Hove Town Hall. At first councillors were surprised I turned up to licensing. Now they know I go to everything. This is the best job I have ever had."

Even after the ceasefire came into effect in October, reporting has continued to be an extremely difficult and dangerous job for reporters, and as a subject it is as polarising and divisive as ever.

BBC News marked the four-year anniversary of Russia's full-scale invasion of Ukraine with a day of special coverage, including BBC News Ukraine's Zhanna Bezpiatchuk reporting from Kyiv on how she, her colleagues, and ordinary Ukrainians are surviving the war. Zhanna's report featured in a new weekly current affairs programme on BBC Two and iPlayer, *Global Eye*, which brings the World Service's international journalism to UK audiences.

We also launched *The Global Story*, a new daily podcast with former NPR White House correspondent Asma Khalid and former international reporter at Al Jazeera, Tristan Redman, as hosts. With Asma in Washington DC and Tristan in London, the podcast tells the intertwined story of America and the world – how each shapes the other daily.

We know that during these periods of uncertainty, many of us unite around our local community. That makes the stories that unfold on our doorstep more essential than ever and it's why our Local and Nations news teams work tirelessly to connect audiences with the issues that matter to them, telling stories from every corner of the UK.

In covering emergencies such as the Huntingdon rail incident, Manchester Synagogue attack, severe weather disruption in January, Ballymena riots, and Glasgow city centre substation fire, the BBC has provided calm, clear and trusted information at critical moments this year, from across the UK.

Victoria Derbyshire interviewed Amy and John Hunt for *BBC Newsnight*.

It is our locally-based reporters that are often at the heart of national coverage, shaping the story from the scene, particularly when tragedy hits a community. In January we reported on a grandfather who drowned at sea near Withernsea, East Yorkshire, alongside a mother and daughter from Nottinghamshire he was trying to save – coverage of the heart-breaking story received more than 9 million UK page views across several articles on BBC News Online.

Importantly, we have reported on everyday services and issues impacting the daily lives of our audiences, including the ongoing Birmingham City Council bin strike. Our wider 'Bin Day' coverage, a day of news and content built around our original data journalism on waste collection targets received more than 2.4 million online page views. 'Farmwatch' included data journalism on rural crime with coverage running across all our 6.30pm news bulletins and achieving more than 500,000 page views online.

We continue to safeguard and strengthen outstanding local journalism through our Local News Partnership with the industry. This year, the Local Democracy Reporting Scheme (LDRS) (read about LDRS reporter Sarah's experience, left) reached the milestone of delivering half a million stories since it launched, ensuring consistent, transparent reporting on council decisions, planning applications and the local issues that support our democracy and society.

In a landscape dominated by social media and misinformation, *Newsround* and BBC News have continued to provide essential, child appropriate journalism for the younger generation. *Newsround* reaches 3.5 million children on average per week in term time, is the most trusted news source for 7-12s, and strengthens children's understanding of the world – supporting civic engagement and social cohesion.

The BBC's investigative journalism has also thrived this year with hard-hitting exposés. This includes award-winning investigation into a criminal network behind UK mini-marts enabling migrants to work illegally (read Patrick's description of the investigation, right), to *Panorama: Undercover in the Police*, a landmark investigation revealing evidence of racism, misogyny and officers revelling in the use of force at one of London's busiest police stations. Several officers were dismissed as a result of our work.

In international investigations, BBC Eye – the World Service's critically acclaimed investigative unit – won twice at the prestigious Royal Television Society (RTS) Television Journalism Awards. *Death in Dubai* exposed how viral rumours around a Ugandan woman's death masked a dark wider reality in the UAE, and *Blood Parliament* forensically examined a protest at Kenya's legislature which ended in gunfire and bloodshed.

It was BBC journalism that made a real difference to people's lives, with illegal shops closed and safer high streets in some of the most deprived communities.

A BBC for **All**

Patrick Clahane
Senior Journalist – BBC News Investigations

Patrick is an Investigative Producer who worked in the team that revealed a crime network enabling migrants to work illegally in mini-marts the length of Britain.

"It took us a year of relentless reporting to expose the crime gangs taking over UK high streets and re-shaping the places we call home.

"We found secret underground tunnels hiding sacks of illegal cigarettes, we were attacked for filming brazen criminality, and we went undercover to reveal criminal kingpins erasing £60k illegal working fines.

"It was a privilege working in such a talented team, including fearless Kurdish undercover journalists who risked their lives to infiltrate crime gangs.

"Our reporting led to the Home Office launching a nationwide investigation and the work has been recognised by the Royal Television Society (RTS), with judges describing the investigation as the 'BBC at its best'. But most importantly it was BBC journalism that made a real difference to people's lives, with illegal shops closed and safer high streets in some of the most deprived communities."

It was also a year of standout interviews – such as *Newsnight*'s Victoria Derbyshire speaking to John Hunt and his daughter, Amy, about the murder of his wife and two daughters in *Standing Strong: The John and Amy Hunt Interview*, which won RTS 'Network Interview of the Year'.

Our Man in Moscow gave a glimpse into BBC Russia Editor Steve Rosenberg's working life and that of his team in Russia today. Steve was also the recipient of the RTS Special Award 2026, with the citation calling out his "devotion to his patch and a depth of expertise that is unrivalled… he is, in fact, one of the finest journalists of his generation".

In the words of the RTS, the BBC "led the way" at the awards ceremony, picking up seven accolades in total as well as best current affairs documentary at the Grierson Awards for *Life and Death in Gaza* from BBC Eye and Storyville. Recognition from peers for an outstanding year of journalism and filmmaking from the BBC.

The BBC also continues to break the biggest stories, bringing audiences the latest UK and international news – such as in February when we broke the news that Andrew Mountbatten-Windsor had been arrested at his home on the Sandringham Estate.

More broadly, our focus on putting audiences first means responding to changing news consumption habits (see case study). On YouTube, subscribers to our BBC News channel have increased by 1.9m in the last year, with 21% of views coming from the UK, and millions kept up with the latest breaking stories via our online live pages, such as the death of Charlie Kirk, the Election of Pope Leo XIV, or the choices made by the Chancellor in the Autumn Budget. We've also seen an increase in News content viewed on iPlayer after investing in better curation and formats tailored to the platform, such as streaming single-story videos.

We've always been committed to using technology to support our public mission, which is why we're piloting new Generative AI tools to explore how we can add audience value whilst also making sure we're acting in the best interest of the public.

One such pilot is the launch of Style Assist, designed to support our news journalists to adapt and reformat stories, like those from the Local Democracy Reporting Service, so that they match our BBC 'house-style' for online news.

+1.9m

On YouTube, subscribers to our BBC News channel increased by around 1.9m in the last year

No.1

The BBC took home more awards than any other media provider at the RTS Television Journalism Awards 2026, winning seven awards out of 20 categories

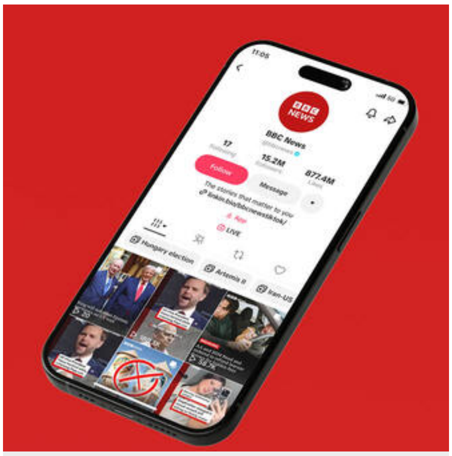
BBC NEWS POLSKA

Case study:
Pilot Polish-language news website harnessing AI translation technology

In June, the World Service launched BBC News Polska, our first new language offer to embed AI translation technology into its journalism. Funded from existing budgets amidst a difficult financial situation, the pilot service works in a new way to help to counter a wave of disinformation in the region. The small, efficient team is utilising AI technology by delivering AI-assisted translation of curated BBC reporting alongside original journalism. The journalism always has human oversight.

The BBC News Polska website and social channels form part of the World Service's ambitious plans to bring independent and impartial news to more people around the world and in more languages. Following the success of BBC News Polska, the World Service has plans to launch similar pilots in more languages.

Chief International Correspondent Lyse Doucet during an interview in Syria for BBC's *Global Women*.



Case study: Growing our trusted news brand on social and video platforms

As more people turn to social media and AI-driven platforms for news – Ofcom research shows that three-quarters of 16–24-year olds now use social media to access news – it is crucial that the BBC is meeting audiences where they are.

That's why we're building BBC News' presence across social and video platforms, enabling us to extend our reach, counter disinformation, and deepen engagement, particularly with under-35s. One area of significant global growth has been on BBC News' TikTok, where our strategy of fit-for-platform storytelling has driven a 141% increase in monthly views – from 367 million in 2024/25 to 883 million this year.

Engagement has also strengthened, with monthly video view time more than doubling from 1.3 million hours to 3.2 million hours over the same period. During a busy news month in March alone, we recorded just over 2 billion views, underlining the continued appeal of the BBC's trusted brand wherever audiences choose to get their news.

3.2m

On TikTok, monthly video view time has more than doubled from 1.3 million hours to 3.2 million hours this year

> **We've always been committed to using technology to support our public mission, which is why we're piloting new Generative AI tools to explore how we can add audience value whilst also making sure we're acting in the best interest of the public.**

Elsewhere, the BBC announced a groundbreaking new partnership with the Met Office. This marked two of the nation's most iconic institutions reuniting to provide a better public weather service and to help more people stay safe, thrive and understand the wonder of weather.

And finally, *Politics Live* – BBC Two's lunchtime discussion of UK politics – unveiled a revamped and refreshed format that takes the political discussion beyond Westminster. Across our UK politics output, BBC News has been reporting on the emergence of a new era of multi-party politics in the run-up to the set of elections in May 2026. It is the BBC performing a vital function: giving audiences the information they need before they make their choice in the polling booth, holding aspiring political leaders to account, fact-checking claims, and in doing so, supporting our democracy.

Providing independent, accurate and duly impartial news remains the BBC's north star - a commitment we continued to strive to uphold throughout 2025/26 with our award-winning, industry-leading journalism.

In a period of rapid change and reduced press freedom globally, the need for strong, courageous public service news is needed more – not less. That will continue to guide us as we act as a 'light on the hill' for audiences up and down the UK and around the world.

Presenter Vicki Young in the new look *Politics Live* studio.

Sustainability

Bringing environmental facts to life

The BBC remains the UK's first choice, on any platform, for media content about the environment. In a media ecosystem rife with misinformation, 43% of UK adults claim that the BBC has improved their understanding of environmental topics or issues. From BBC Verify's mythbusting and *File on 4's* in-depth investigations; to *Newsround's* weekly Your Planet feature and BBC Weather helping audiences make sense of an extraordinary 12 months of heat and floods; the BBC is a vital source of impartial information.

Interrogating solutions, as well as challenges, BBC Bitesize launched Planet Planners on Roblox, with gamers on a mission to balance the environment, economy and public health; whilst the podcast *Radical with Amol Rajan* brought fresh thinking to grownups.

43%

improved understanding of environmental topics

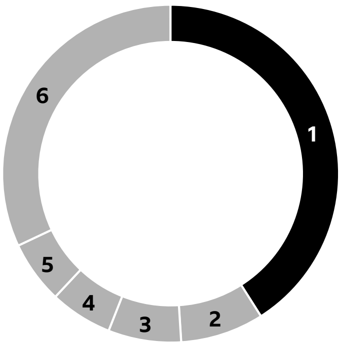
Source: BBC Sustainability Tracker, Ipsos

Contents

Key stats

Most trusted media provider

Of all the media providers in the UK, which ONE provider does most to offer **fact-checked, accurate reporting and content that people can trust?**

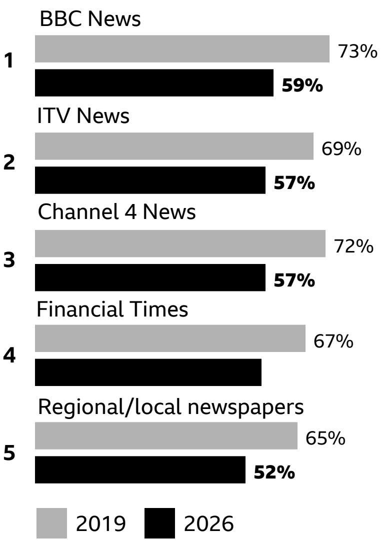


1	BBC	**41%**
2	Sky	**8%**
3	ITV	**7%**
4	GB News	**6%**
5	Channel 4	**6%**
6	Other	**32%**

Source: Yonder, 2,085 UK adults 18+. BBC 2024/25: 45%.

Longer-term market trend on trust in news providers: 2019 vs. 2026

How trustworthy would you say news from the following brands is?

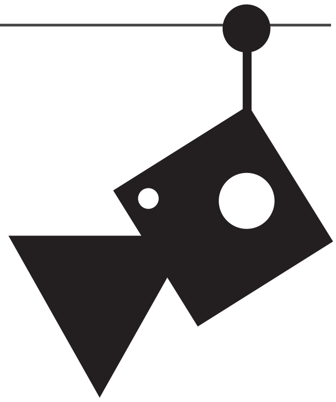


Source: Reuters Institute Digital News Report. Base: those aware of brand. Base size varies by provider. The chart shows the percentage of people who are aware of the brand scoring it 6 or more out of 10 (scale: 0 = not at all trustworthy; 10 = completely trustworthy). The top five most trusted news providers in 2026 are shown versus their score for 2019, the earliest year in which all five were measured.

93% of *Our BBC, Our Future* respondents think it is important that the BBC seeks to **pursue truth with no agenda**

(Unimportant: 3%)

93%

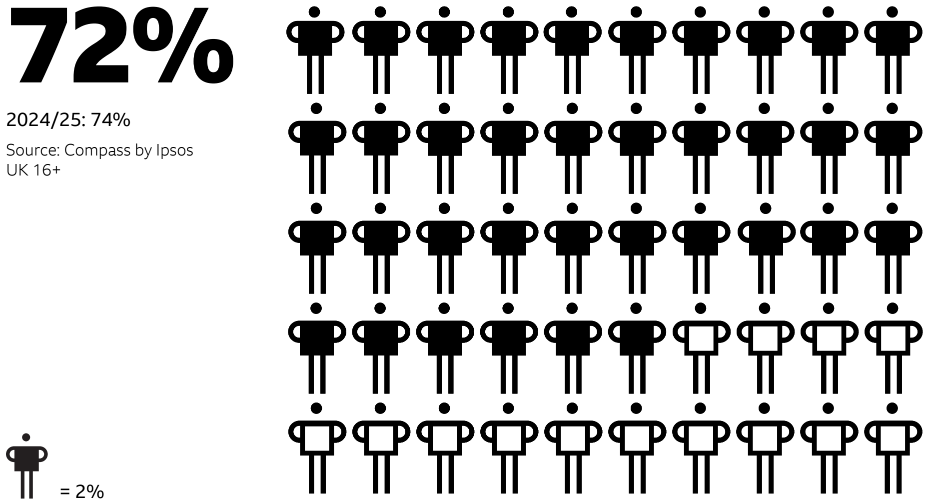


72% of UK adults use BBC News services on average per week

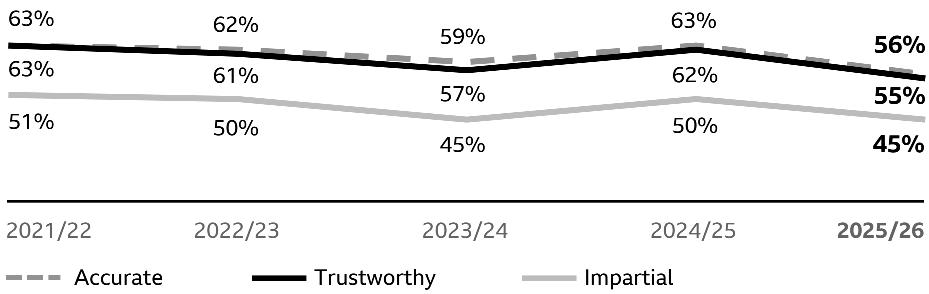
72%

2024/25: 74%

Source: Compass by Ipsos UK 16+



The percentage of UK adults who think that BBC News is effective at providing news and current affairs that is accurate, impartial and trustworthy



Source: Ipsos UK 16+. 2025/26 ineffective: Accurate 21%; trustworthy 23%; impartial 29%

Contents

56%

BBC World Service weekly reach across all platforms, by service

	2025/26 millions	Year-on-year change
World Service	355.0	+13.5%
World Service English	83.1	+2.9%
Afaan Oromoo	1.7	+0.7%
African English	18.8	+1.4%
Afrique	15.2	-1.6%
Amharic	1.9	-0.3%
Arabic	37.4	-5.1%
Azeri	1.3	+15.3%
Bengali	10.8	+5.8%
Brasil	11.7	+58.7%
Burmese	3.4	+6.7%
Chinese	2.8	+35.3%
Dari	2.7	+88.1%
Great Lakes	0.8	+2.3%
Gujarati	5.5	+65.9%
Hausa	16.0	-19.6%
Hindi	27.3	+8.9%
Igbo	1.8	New distribution
Indonesian	6.3	+172.9%
Korean	1.1	-0.0%
Kyrgyz	0.8	-75.1%
Learning English	2.7	+10.6%
Marathi	8.2	+57.0%
Mundo	12.4	+40.0%
Nepali	2.1	-57.9%
Pashto	3.7	-7.1%
Persian	24.7	+4.5%
Pidgin	5.9	New distribution
Polish	0.4	New language
Punjabi	2.2	+75.6%
Russian	6.5	+45.3%
Serbian	0.9	+53.9%
Sinhala	0.8	+163.2%
Somali	3.6	+4.7%
Swahili	28.5	+2.1%
Tamil	13.7	+13.7%
Telugu	7.5	+16.5%
Thai	1.6	+26.7%
Tigrinya	0.3	+4.2%
Turkish	3.2	+25.8%
Ukrainian	10.1	+237.1%
Urdu	7.0	+132.9%
Uzbek	1.7	+39.9%
Vietnamese	2.4	-0.1%
Yoruba	8.8	New distribution

502m

2024/25: **453m**

Global weekly reach

Including BBC News and BBC Studios

Source: BBC Global Audience Measure

467m

2024/25: **418m**

BBC News international weekly reach

Source: BBC Global Audience Measure

355m

2024/25: **313m**

BBC World Service weekly reach

Source: BBC Global Audience Measure

No.1

Ranked No.1 for trust, reliability and independence

Amongst international news providers

Source: BBC Brand Tracker (ex UK)

No.1

The BBC is the most-followed English language news publisher on YouTube

With 19.7 million subscribers

Source: Press Gazette

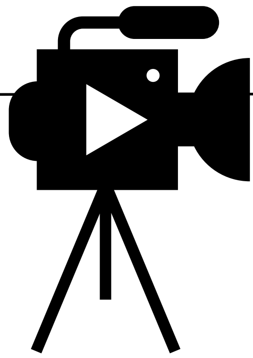
The Global Audience Measure is a measure of how many people are consuming the BBC weekly for all services in all countries across all platforms (television, radio, website and social media). Key to this is de-duplication i.e. ensuring that a person who consumes multiple BBC services or platforms or on multiple devices is not counted many times in the top level totals. For example, BBC World Service television, radio and online audience is less than the sum of its parts to ensure we do not count people more than once when looking at the total World Service audience.

Richard E. Grant and Ruth Jones star as Mr. and Mrs. Bennet in *The Other Bennet Sister*.

Back homegrown storytelling. UK talent and creativity worldwide.

The BBC's commitment to **backing homegrown storytelling** is unique in its ambition, scale, and impact. As our media landscape continues to fragment, homegrown creativity is increasingly at risk of being squeezed out by global content. In response, we must **offer value to all licence fee payers** by reflecting, representing and sharing stories from every part of the country, ensuring our economic impact is felt across the nations and regions, and **showcasing the very best of the UK's cultural identity** to the world.

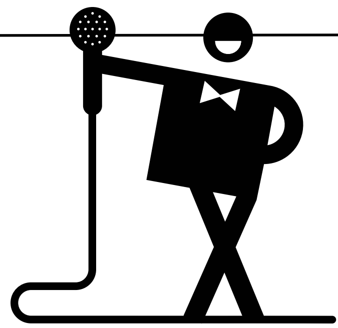
£6.7bn



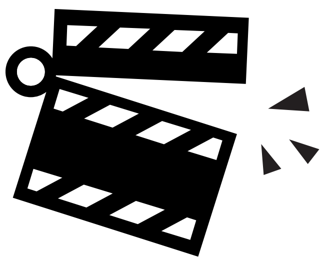
Amount contributed by the BBC to the UK economy last financial year, of which 67% goes directly into the creative industries

8/10

8/10 of the most-watched scripted comedies in 2025/26 were on the BBC



8.7m



The average audience for episode one of the second series of *The Night Manager*, making it the most watched BBC drama debut in three years

Back homegrown storytelling *continued*

For every licence fee payer to feel like the BBC is 'for them', we must tell the stories that reflect and represent their lives. We know these are the stories our audiences value most, and yet they are also in danger of being sidelined in today's hugely competitive global media market.

That's why the BBC has been committed to backing homegrown storytelling in 2025/26, proudly remaining the largest producer of UK-made content. We provided hit shows such as *Small Prophets*, *Can You Keep a Secret?*, *The War Between the Land and the Sea*, *The Other Bennet Sister*, *Riot Women*, *This City Is Ours*, *Kingdom*, *Prisoner 951*, *Industry*, *Uncanny*, *Central Intelligence*, *Civilisations: Rise and Fall*, and the return of the hugely acclaimed *The Night Manager* – where the first episode drew a huge average audience of 8.7 million in 28 days making it the most watched BBC drama debut in three years.

This commitment to distinctive, high quality, UK-made programming forms the basis of the BBC's Made Of Here campaign (see case study), shining a light on our unique role in bringing the stories that are 'made of' the UK's people, places and communities. From Manchester to Cardiff, Shetland to West Yorkshire and the Home Counties to Belfast, audiences have seen their hometowns reflected on the BBC in a content schedule packed with homegrown drama, comedy and factual programming.

Shows like romantic comedy-drama *Film Club*, filmed in Greater Manchester; thriller *The Guest*, filmed in South Wales and set in Cardiff; drama *Wild Cherry*, filmed and set in the Home Counties; docudrama *Titanic Sinks Tonight* from Belfast; *Riot Women* set and filmed in Hebden Bridge; *Lost and Found in the Lakes*; and the story of a Birmingham icon *Sharon & Ozzy Osbourne: Coming Home*.

This year has also seen hit returning series such as *Shetland*; Northern Ireland's *Blue Lights*; *Freddie Flintoff's Field of Dreams* featuring Liverpool, Blackpool and Manchester; *Mammoth* set in Cardiff; *Highland Cops* covering the UK's biggest beat; *Ambulance,* filmed in Yorkshire; and *Stacey & Joe* from Pickle Cottage in Essex.

It's all part of a continued commitment from the BBC to produce more programming across the UK. In a year-on-year increase, in 2025/26 the BBC broadcast 621 hours of programming set in and portraying specific areas of the UK on our network TV channels and BBC iPlayer – this is higher than in 2024/25 and over 10% higher than our commitment for the year.

The Made Of Here campaign highlighted Glasgow's role in some of the BBC's much loved programmes.

Case study:
The spotlight turned on Glasgow for Made of Here

Glasgow took centre stage in the February burst of Made Of Here. The platform celebrates homegrown storytelling across the BBC, with a compelling film reaching approximately 43 million people across the UK – 81% of all adults – since September. Made Of Here spotlights the stories and storytellers at the core of what the BBC does.

In Glasgow, this included an extensive multimedia campaign running on billboards, press and cinema across the city, with exciting experiential stunts. Hundreds of members of the public met *Still Game* stars on a giant "welcome" mat or enjoyed a free coffee from *Dinosaur*'s iconic coffee cart. The spotlight wasn't just on Glasgow either, with creative storytelling Made Of Scotland celebrated in a new film.

81%

The BBC's Made of Here film has reached 8 in 10 UK adults since its launch in September 2025

Source: IPA TouchPoints

1,000+

Episodes of BBC Radio 4's *In Our Time* presented by Melvyn Bragg have aired since it launched in 1998. Melvyn stepped down this year as the presenter of the programme.

9/10

Parents whose children use the BBC think our content for children supports their child's learning

Source: DJS Research

23

The BBC won an impressive 23 awards – 12 of them Gold – at the British Podcast Awards

It's also the force that drives a continued shift in content production, editorial leadership, and decision-making away from London to our regional hubs, generating economic activity and delivering value for audiences across the UK. In September we confirmed our biggest expansion in the West Midlands in over ten years, almost doubling BBC network television production spend to £40 million a year by the end of 2027. We also announced new commitments to the creative growth of the North East by extending our successful collaboration with the region, and we strengthened TV commissioning across the devolved Nations with plans to double our spend on new shows that reflect stories in Northern Ireland, Scotland and Wales.

The BBC is a major investor in skills which nurtures the best creative talent from all corners of the country. Our offer includes a huge range of development opportunities such as BBC Upload, BBC Young Musician, BBC Creator Lab, BBC Audio Lab, and BBC Introducing, our emerging musical talent platform which plays around 1,400 tracks a week from new UK artists across 20 local BBC radio shows and the BBC's national stations.

This year, BBC Writers launched *Long Story Short*, our new short-form production offer for emerging writers, directors and producers, providing an opportunity to create bold, ambitious new films destined for BBC Three and BBC iPlayer, drawing on talent from each nation and region. In the North-East we launched a first-of-its-kind Digital Accelerator scheme for content producers in the region (see case study), and we also re-opened our three production development funds for UK indies across TV, radio and digital, each prioritising company support and investing in grassroots production across the UK.

In January, we published an independent thematic review which assessed how accurately and authentically the BBC portrays and represents different groups and communities in our content. We welcomed the recognition that significant progress has been made and agreed a set of actions to further strengthen our approach, such as improving the way representation is measured in our output – including through geography and social background – as well as boosting the BBC's local decision-making across the UK to ensure it is happening closer to audiences.

Vincent Franklin plays Prime Minister Harry Shaw on set of *The War Between the Land and the Sea*

A BBC for **All**

Sarah Quintrell
Screenwriter and Executive Producer

Based on Janice Hadlow's acclaimed novel, Sarah wrote the hit BBC drama *The Other Bennet Sister*. The series, produced by the Cardiff-based production company Bad Wolf, saw episode one draw an average audience of 7.3 million, making it the biggest launch of a new drama in the UK across all platforms and streamers since May 2025.

"It has been an absolute joy and a privilege to make *The Other Bennet Sister* with the BBC. This marks my first drama series commission and Lindsay Salt and Rebecca Ferguson not only gave me the much needed break, but have supported me throughout. They trusted in our vision for this beautiful story, without ever trying to make it anything it wasn't. And I think it's this authenticity and love that the audience have responded to in such an extraordinary way. From emails to the BBC, to animations on Instagram, forearm edits on TikTok and tattoos of three legged-birds – the incredible audience response has made this experience truly wonderful for us."

Our portrayal of UK life and focus on homegrown culture also sits at the heart of our audio offer. Great content this year included *Sherlock Holmes Short Stories*; Danny Robins' *Uncanny*; true crime podcast *Gangster: The Story of the Black Widow*; and learning and laughing about the past with *You're Dead to Me*.

The History Podcast also went from strength to strength, with David Dimbleby tracing the hidden force of free market capitalism in *Invisible Hands*, and Kavita Puri marking the 80th anniversary of VJ Day with *The Second Map*. Elsewhere, Stewart Lee asked *What Happened to Counter-Culture?*, Rory Stewart explored *The Long History of Heroism*, and Kim Cattrall starred in *Central Intelligence* from our hugely popular *Limelight* drama strand.

Back homegrown storytelling *continued*

Over in Ambridge, we kickstarted a year of celebrations for the 75th anniversary of *The Archers* with special programming across New Year's Day on Radio 4 – including a recreation with the current cast of the drama's first ever opening scene. As a cornerstone of UK broadcasting, *The Archers* typifies the BBC's public service values, portraying the lives of our listeners with high-quality storytelling whilst reflecting huge social change over the last three-quarters of a century. It remains the nation's most popular audio drama, as well as regularly topping the chart for under-35 listeners on Sounds.

The show also picked up a special award at the BBC's Radio Drama Awards, now in its 15th year, celebrating the very best writing, acting, and production talent whilst highlighting the extraordinary creativity and craft that define audio drama across BBC radio and beyond. Today, we are proudly the largest commissioner of audio drama globally.

A year of outstanding creative success was recognised at the BAFTA TV Awards where the BBC took home more awards than any other broadcaster or streamer, with 12 wins in total across a range of categories. This included three awards for individual performances, including Narges Rashidi for *Prisoner 951*, two for *The Celebrity Traitors*, and wins for *Crongton*, *Amandaland*, *EastEnders*, *Scam Interceptors*, *Simon Schama: The Road to Auschwitz*, *VE Day 80* and the *UEFA Women's Euros 2025*.

BBC Film, the feature filmmaking arm of the BBC, celebrated a successful year with BAFTA Film wins for *Sentimental Value* and *My Father's Shadow*, whilst the latter also picked up a win at the Cannes Grand Prix and an Academy Award. There was success too at British Independent Film Awards with six titles from BBC Film picking up gongs.

75

2026 marked 75 years of BBC Radio 4's *The Archers*

No.1

The BBC took home 12 awards, more than any other broadcaster or streamer, at the 2026 BAFTA Television Awards

7.4m

Amandaland Christmas Special was the most-watched comedy episode in the UK in 2025/26, with an average audience of 7.4m after 28 days

A BBC for **All**

Mackenzie Crook
BAFTA-winning writer, actor, director

Mackenzie wrote and directed the hit BBC comedy, *Small Prophets*, a magical and mundane tale that unfolds in a suburban shed as a lonely man stumbles on the supernatural. The series attracted an average audience of 6.3 million after 28 days and, with an average audience of 7.7 million, the first episode is the biggest comedy launch across the market since 2024.

"I couldn't be happier with the response to *Small Prophets*. The feedback from the audience, the reviews and figures have been better than I dared to hope. I gradually crafted this idea over the course of about ten years and I think it has benefited from that slow percolation. The BBC comedy department has long given me the space, support and trust to make my shows and there is nowhere else I would rather go. The BBC feels like home. I ended *Small Prophets* with 'to be continued' and I hope that is a promise I can keep in the not-too-distant future."

> The feedback from the audience, the reviews and figures have been better than I dared to hope.

7.7m

Average audience after 28 days for the launch

We also continued to lead the way in comedy, where for decades we have championed a genre that is woven into our national identity. A BBC report published this year detailed how the BBC makes more than twice the amount of original UK comedy than all other broadcasters and streamers combined, whilst eight of the top ten most-watched scripted comedies in 2025/26 were from the BBC.

New shows this year included *Small Prophets* (see Mackenzie Crook, left); *Can You Keep a Secret?* which captivated an audience of 5.3 million for episode 1; *How Are You? It's Alan (Partridge)*; and *Stuffed.* There were also massive Christmas specials for *Mammoth*, *Two Doors Down*, *Mrs Brown's Boys* and *Amandaland* – the most-watched comedy episode in the UK in 2025/26 with an average audience of 7.4 million after 28 days. We also returned with *Black Ops*, *Dreaming Whilst Black*, *The Power of Parker, Things You Should Have Done, Daddy Issues* and *Dinosaur.*

Meanwhile in audio, the BBC is the sole UK provider of broadcasting radio comedy on linear and digital services, this year launching *The Naked Wee*k on Friday nights on Radio 4 and seeing the return of *Strong Message Here*. Long running series *I'm Sorry I Haven't a Clue* and *Just a Minute* remain firm fixtures for listeners of all ages.

In March we unveiled the winners of 500 Words, the BBC's most successful writing competition for children, in partnership with the Oxford University Press, Beano, Libraries Connected and more. There were more than 46,500 entries this year, leading to the Grand Final at Windsor Castle where Her Majesty The Queen welcomed celebrity readers and our six exceptional young winning authors.

2025 was Bradford's year as UK City of Culture, with 12 months of creativity, culture and arts supported by the BBC as an official broadcast partner. From October 2024 to December 2025, a total of 26.1 million people across the UK watched BBC content celebrating Bradford on TV and iPlayer – the equivalent of 42% of the UK population (read more about the year from Creative Director Shanaz Gulzar on page 35).

Case study:
BBC and North East Screen launch landmark Digital Accelerator initiative

The Digital Accelerator is a bold new partnership designed to unlock the digital potential of the North East region's production sector, fast-tracking the growth of content companies by combining direct investment with tailored mentoring and skills development. As the BBC's first-ever digital-focused accelerator scheme, it also represents the largest investment of its kind in the North East's digital screen sector.

Twelve companies were shortlisted for development stages, and four (Wander Films, Adventure Alliance Films, FilmNova, Northern Child) have been selected to receive backing to produce and commercialise content for 16–24-year olds on platforms including YouTube, TikTok, and Twitch.

Small Prophets was the biggest new scripted launch of the year on the BBC, attracting 7.7 million viewers for episode one, starring Pearce Quigley and Lauren Patel.

Read more about our investment in homegrown storytelling in our Commissioning Report 2025/26

Download the report at: **bbc.co.uk/commissioning/documents/bbc-commissioning-report-202526.pdf**

A BBC for **All**

Daniel Lawrence Taylor
BAFTA-nominated Creator, Writer, Actor and Executive Producer

Daniel created and wrote *Boarders*, a hit-comedy drama that follows five talented black inner-city teens transported to an alien world – an elite British boarding school. The show returned in March for its third and final series.

"*Boarders* was a rare opportunity for a Black creative to have the space and control to translate an authentic Black British experience onscreen. That was made possible by the strength of the creative team behind it – a predominantly Black writing team, alongside Black heads of department across hair and make-up, costume, among others, and three Black women each directing the first block of a series. That level of inclusivity is still rare and was only possible with the support of the production company and the BBC. It feels like a glimpse of what's possible when different voices are given the room to lead their own stories. Hopefully, it can also serve as an example of what the industry can look like when that kind of access is built in, rather than asked for."

Manchester's skyscrapers form a magical setting for a ride in *Rafi the Wishing Wizard.*

Case study: The leader in high-quality and culturally relevant children's content

"

We are the No.1 commissioner of children's content, reaching millions of children every week.

New analysis published in March demonstrated the unique and irreplaceable role the BBC plays for children across the UK and the wider production sector. We are the no.1 commissioner of children's content, delivering four times more commissioned hours of children's TV than all other UK public service broadcasters, commercial broadcasters and global streamers combined.

This ecosystem supports 1,275 jobs in the UK, with 85% of commissioning investment spent outside of London. Every week, we reach millions of children with storytelling that reflects the world around them, such as *Rafi the Wishing Wizard*, a new animated sitcom set in present-day Manchester about a seven-year-old girl who can make one wish a day, and her slightly chaotic, magic family.

A BBC for **All**

Shanaz Gulzar
Creative Director, Bradford 2025 UK City of Culture

Alongside the Executive Director Dan Bates, Shanaz oversaw Bradford 2025, a 12-month programme of creativity, culture and arts, with the BBC as media partner.

"The BBC partnership has been integral to the success of Bradford 2025 UK City of Culture, and its commitment has been truly authentic in reflecting the spirit of this city, the region and its talent.

"Together we've made magical moments happen, from bringing flagship programmes such as *The Antiques Roadshow*, *Countryfile*, *Blue Peter* and *The One Show* to Bradford, to creating meaningful experiences for residents through the Bantam of the Opera choir, the RISE documentary, and talent initiatives like New Voices and BBC Bitesize Schools Tour. We had the first BBC Proms in Bradford, and the exhibition of artworks from *Extraordinary Portraits* with Bill Bailey was such a hit that we're presenting it again this year!

"We're overjoyed that 26.1 million people across the UK have watched BBC content celebrating Bradford on TV and iPlayer through this partnership, and are delighted the BBC is continuing its commitment to our district."

26.1m

The number of people across the UK who have watched BBC content celebrating Bradford on TV and iPlayer

The BBC plays a unique and irreplaceable role in informing, educating and entertaining children across the UK as the most trusted media organisation amongst children, parents and teachers. We provide safe, high-quality, age-appropriate content at a time when the online environment is becoming increasingly fragmented, commercialised and risky for young people.

This year saw *Blue Peter* unveil a new look format and studio home in Manchester city centre and the first production from the BBC Ignite animation programme, *Duck and Frog*, debuted in February. We also launched *Horrible Science*, a show that follows in the successful footsteps of *Horrible Histories* and which epitomises the power of storytelling to inspire learning. BBC Bitesize Primary has hosted 25 curriculum-linked comedy sketches and songs taken directly from the show, each aligned with the Key Stage 2 science curriculum.

Bespoke BBC research published this year surveyed parents and showed that amongst those whose children use the BBC, almost nine in ten think our content for children supports their child's learning, with BBC Bitesize the most trusted educational brand for children, teachers and parents alike. Bitesize reaches over half of all 4-15s weekly.

The BBC's education and learning offer goes well beyond our content for those at school, with a range of high-quality, trusted factual programming - such as *More Or Less* or *Sliced Bread* on audio. This year saw Misha Glenny take up presenting duties on the iconic *In Our Time*, a beloved series enjoyed by all ages and helmed for over 1,000 episodes by Melvyn Bragg who stood down from the show this year after 27 years.

Our factual video content continues to inform, educate and entertain all at the same time with series like *Backlash: The Murder of George Floyd*, *Once Upon a Time in Space*, and *Murder 24/7*, with an average audience of more than 3 million.

In Natural History, where we recently celebrated Sir David Attenborough's 100th birthday, *Hamza's Hidden Wild Isles* peaked at a massive 5.4 million across TV and iPlayer; the hugely popular series *Kingdom* launched at 6.4 million; *Big Cats 24/7* returned for a second series; and we explored the natural wonders of our capital city in *Wild London* (for more on the programme, see page 45).

Meanwhile our science content included programmes such as the story of our species, *Human*, watched by an average audience of 3.5 million, and *Confessions of a Brain Surgeon*, described by the Guardian as 'life-changingly exquisite television'. There was also international recognition for *Mr Nobody Against Putin* from our documentary strand Storyville, which picked up a BAFTA and an Academy Award. Altogether, it amounts to an unrivalled offer of outstanding homegrown documentaries and factual content that tells our national story whilst helping audiences make sense of the wider world.

This year we continued to strengthen our on- and off-air representation and authentic storytelling, refreshing our Diversity Commissioning Code of Practice to embed measurable commitments across the commissioning and production process.

We published the Commissioning Report, bringing together annual Creative Diversity reporting with our Supply Report for the first time. In 2025/26, £196 million of content spend met our Creative Diversity criteria, exceeding our annual £80 million minimum commitment, with 348 programmes contributing to that total. This investment is supporting a strong pipeline of content that embeds authentic portrayal on and off air, including BAFTA-nominated dramas such as *What It Feels Like for a Girl* and *Prisoner 951*, which centre distinct and underrepresented perspectives, alongside returning comedies including *We Might Regret This*, *Dreaming Whilst Black* and *Juice*, showcasing the distinctive voices of Kyla Harris, Adjani Salmon and Mawaan Rizwan.

Throughout 2025/26, the BBC's core commitment to homegrown storytelling has been on full display, emphasising the vital and precious role we play for the creative sector and the country as a whole. We champion bold new ideas, support emerging creative talent, and create jobs and economic growth across the country. And importantly, we reflect and represent the very best of the UK back to ourselves whilst showcasing our unique and wonderful culture to the world.

Sustainability

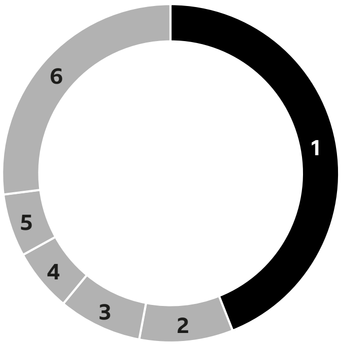
Sustainability in storytelling

It's been an outstanding year for Natural History content focused on the UK's own landscape – with *Winterwatch* attracting an average audience of 2 million, a three year high, and 5 million for *Hamza's Hidden Wild Isles*, a co-production with The Open University and National Trust. Whilst Radio Cornwall's podcast *The Whale, Secrets of a Stranding* used a hyperlocal story to explore global ocean protection, and *Black Waters: The Sea Empress Disaster* tackled pollution. Beyond overt storytelling, brilliant BBC brands like *Gladiators*, *Alan Partridge* and *Horrible Histories* spinoff, *Horrible Science*, brought topics around climate and nature to life for audiences in ways that were absolutely authentic. Across our output we remain committed to our Climate Content Pledge to engage audiences in relevant and relatable ways.

Key stats

Backing homegrown content

Of all the media providers in the UK, which ONE provider does most to offer **high-quality, homegrown content from presenters, writers, actors and musicians from across the UK?**



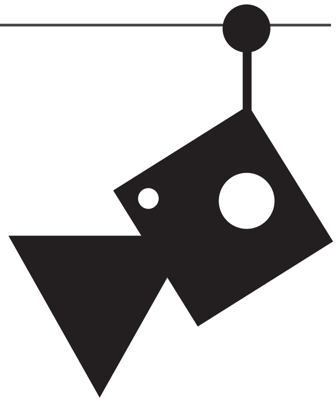
1	BBC	**44%**
2	YouTube	**9%**
3	ITV	**8%**
4	Channel 4	**6%**
5	Sky	**6%**
6	Other	**27%**

Source: Yonder, 2,085 UK adults 18+. BBC 24/25: 44%.

85% of *Our BBC, Our Future* respondents think it is important that the BBC **backs the best homegrown storytelling**

(Unimportant: 6%)

85%



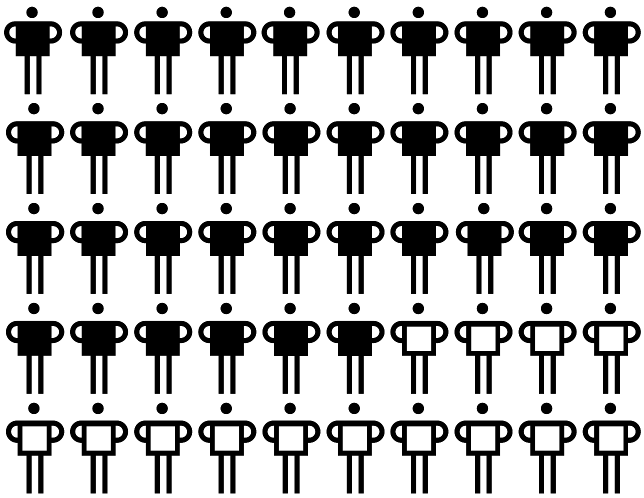
72% of UK adults agree that the BBC showcases **high-quality UK creativity**

72%

Disagree: 11%

(2024/25: 64% agree. 8% disagree)

Source: Yonder, 2,085 UK adults 18+



 = 2%

For every £1 of the BBC's direct economic activity, £3.49 is generated in the UK economy last year (2024/25)

£1 = £3.49

The BBC contributed almost £6.7bn to the UK economy last year (2024/25)

£6.7bn

64%

2024/25: **66%**

64% of UK adults think the BBC is effective at providing content/services that set a high standard for quality

(Ineffective: 13%. 2024/25: 13%)

Source: Ipsos UK 16+

58%

2024/25: **62%**

58% of UK adults think the BBC is effective at providing content/services that are distinctive

(Ineffective: 15%. 2024/25: 14%)

Source: Ipsos UK 16+

62%

2024/25 **64%**

62% of UK adults think the BBC is effective at providing content/services that cater for a wide range of tastes

(Ineffective: 14%. 2024/25: 13%)

Source: Ipsos UK 16+

59%

2024/25: **62%**

% 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: 17%. 2024/25: 14%)

Source: Ipsos UK 16+

49%

2024/25: **53%**

% of UK adults who think the BBC is effective at catering for the part of the UK they live in

(Ineffective: 21%. 2024/25: 20%)

Source: Ipsos UK 16+

59%

2024/25: **60%**

% of the BBC's network TV budget in 2025/26 spent in nations and regions outside London

Network television spend based on Ofcom definitions by calendar year

84%

2024/25: **83%**

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

Source: DJS

Usage of BBC Bitesize

% of primary school pupils who use Bitesize

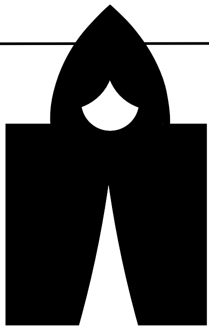
% of secondary school pupils who use Bitesize

George Clarke and Alexis Warr dance the Charleston to 'We No Speak Americano' in *Strictly Come Dancing 2025*.

Bring people together. Connections not division.

The BBC is **a unique and unifying force in our society**, vital in countering the growing crisis of trust which leaves so many of us feeling isolated and divided. Whilst social media echo chambers drive us apart, the BBC provides a space where **the whole of the UK public can come together** for the biggest national moments, to engage in open, civil debate, and to **share experiences and find common ground**.

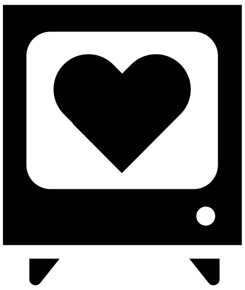
15m



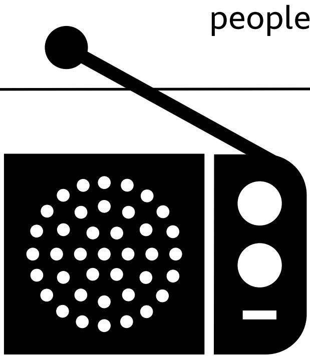
The Celebrity Traitors final attracted an average audience of over 15 million to the BBC

£45m

The 2025 BBC Children in Need appeal raised more than £45m to help children and young people across the UK



No.1



The BBC remains the UK's number one radio brand – listened to by over 30 million people on average per week

Alex Rogers
Social Media Manager, BBC

The Traitors: Uncloaked took home two British Podcast Awards and moved to BBC One for a hugely successful fourth series.

"As the social media manager for *The Traitors* companion podcast, I had the joy of making content for a show that gets the nation talking like no other, with our output largely reaching younger viewers for whom the Celebrity series may have been their first taste of the castle. Our *Traitor Reveals* and behind-the-scenes with players proved hugely popular with fans. We also gave them opportunities to share their own theories; Who's 100% Faithful? Who's The Secret Traitor? And just HOW did no-one spot Alan Carr? We achieved a flabbergasting 37 million organic social media views this January alone, demonstrating the off-platform appeal of a show that has captivated millions, whilst also helping drive 1.1 billion social video views of the BBC's audio content between January and March – an increase of 21% compared with the same period last year."

37m

Views on social media in January alone

For more than a century the BBC has been the place the UK turns to for the moments that matter most. In today's world of unlimited choice and media fragmentation, this role has become harder than ever. But once again this year the BBC connected audiences, like no other, to the defining events and unmissable content that bring us together.

We marked the 80th anniversary of VE Day, delivered a triumphant summer of women's sport which reached over 20 million people, and our coverage of the Winter Olympics achieved our largest ever overall audience consumption for the Games. Millions tuned in for Eurovision from Basel, Wimbledon, Glastonbury, the BBC Proms, and we connected people at a very special time of year with eight out of the top ten shows on Christmas Day.

Reaching younger audiences in particular continues to be a growing challenge. But this year the BBC delivered hit shows loved by people of all ages, from Tess and Claudia's swansong on *Strictly Come Dancing* to the return of *Gladiators*; from *Michael McIntyre's Big Show* continuing to delight Saturday night audiences to *The Apprentice* celebrating its 20th series. We also continued to deliver programming and shows that are part of our national cultural heritage: *Mastermind*, *Dragon's Den*, *QI*, *Desert Island Discs*, *Today*, *The World at One*, *PM*, *Question Time*, *Match of the Day*, *Would I Lie To You?*, *EastEnders*, *The Weakest Link*, *The Graham Norton Show*, *University Challenge*, *Blue Peter*, *I'm Sorry I Haven't A Clue*, *Race Across the World*, *CBeebies Bedtime Stories*, and many, many more.

The Traitors phenomenon continues to grow, with the opening episode of series four becoming the most watched to date with a staggering average audience of 13.3 million in 28 days, making it the second biggest launch across the market since at least 2022. This reach is second only to the first series of *The Celebrity Traitors*, concluding its run with an incredible 15 million faithful viewers and the biggest title of 2025/26 across the market – it's also the biggest on-demand audience of any BVOD series since records began. It all underlines the show's power to produce endless water-cooler moments and captivate audiences nationwide. In March, we proudly announced that the BBC had signed a deal with production company Studio Lambert Scotland to keep *The Traitors* and *The Celebrity Traitors* on the BBC until at least 2030.

Last May the BBC marked the 80th anniversary of VE Day with a slate of special programming across the BBC – on television, radio, and online – and drawing on our unique archive and world-class reporting from BBC News.

Award-winning television presenter Claudia Winkleman hosting her own chat show, *The Claudia Winkleman Show.*

Coverage began with *VE Day 80: The Nation Pays Tribute*, a live broadcast of the military procession and flypast from London. The commemorations continued with a Radio 2 special concert at Alexandra Palace, followed by *The Nation Remembers*, a service of thanksgiving from Westminster Abbey and *A Celebration to Remember* live concert from Horse Guards Parade. It was a raft of programming and events that brought the nation together to pay tribute to the war generation and ensure their legacy is remembered.

Meanwhile, in November, the BBC once again partnered with the British Royal Legion to bring audiences the *Festival of Remembrance* from the Royal Albert Hall, and later the service from the Cenotaph in Whitehall, again highlighting the BBC's unifying role at times of national commemoration. It's also an example of the work we do every year with hundreds of partners – from the Open University to Stop Scams UK – which help us deliver our content and services and enhance the impact of our public service mission.

Across the year we delivered a range of award-winning entertaining and informative audio content for all – including hits like *The Traitors Uncloaked* (read more from Social Media Manager Alex, left), *Elis James and John Robins*, and *The Coming Storm*.

There were two significant wins at the British Podcast Awards from the BBC Sounds Audio Lab, the BBC's accelerator programme for emerging podcasters and audio creatives: *Criminally Queer: The Bolton Seven* and a Rising Star prize for Mia Thornton in recognition of her work on *Instrumental: Black British Trailblazers*. In total, the BBC scooped 23 awards, including 12 Golds – testament to the extraordinary talent, world-class journalism, and consistently compelling storytelling across the BBC's audio offer.

Meanwhile, BBC Sounds capped 2025/26 with its strongest quarter ever, with 718 million plays across radio, podcasts and music mixes between January and March.

Case study:
A trusted destination for all audiences exploring the impact of AI

28%

More than 1 in 4 UK adults recalled seeing content relating to AI on the BBC in the month of *AI Unpacked*

Source: YouGov

65%

Two thirds of people aware of AI-related content from the BBC said it helped them understand 'the risks and implications of AI', whilst half said it enriched their understanding of how AI could be used and what it could mean for people

Source: YouGov

As Artificial Intelligence reshapes the way we live, work and learn, the BBC delivered a week of programming in March, *AI Unpacked*, exploring the stories behind AI and what it means for all of us. Content across drama, news, education and beyond all built on the BBC's ongoing work, as a shared platform, to help UK audiences understand AI and its role in society. At the heart of the coverage was the new documentary *AI Confidential*, with Professor Hannah Fry investigating extraordinary stories from the front lines of the AI revolution. YouGov polling suggested more than one in four people in the UK recalled seeing content relating to AI on the BBC in the month of *AI Unpacked*, ahead of other broadcasters. The BBC was also more trusted than other organisations by adults when it came to informing them about AI.

Hannah Fry takes a deep dive into some of the most extraordinary human stories emerging from the world of AI in *AI Confidential with Hannah Fry*.

Core to the BBC's identity has always been our commitment to bring the very best musical talent, stories, and experiences to audiences across the country, each and every day.

In 2025/26, we showcased a glorious range of live music across Radio 1's Live Lounge Month, Radio 2's Piano Room in collaboration with the BBC Concert Orchestra, and Radio 3 in Concert, airing the best classical concerts from across the UK and Europe.

We also thrilled live audiences in Liverpool for Radio 1's Big Weekend, Bradford for Radio 1 Anthems Live, Chelmsford for Radio 2 in the Park, Birmingham for Asian Network Certified, Manchester for the 6 Music Festival, and venues across the UK's nations and regions for *BBC Introducing LIVE*, including workshops and open mic opportunities for budding music creators.

BBC 6 Music celebrated Independent Venue Week exploring the role indie venues play in nurturing creativity and regional music culture. Alongside our coverage of Glasgow's Celtic Connections, Glastonbury, Reading and Leeds, All Points East, TRNSMT, and more, it emphasises how the BBC curates a wide and wonderful range of musical experiences and enjoyment to suit everyone's taste. Importantly, we're also an essential partner to the UK music sector as the biggest commissioner of new music in the UK, one of the biggest employers of musicians, and a key platform for homegrown artists seeking their crucial first break.

Of course, our coverage of Glastonbury highlighted the ongoing risks, challenges and responsibilities associated with live broadcasting, as did the broadcasting failings during the BAFTA Film Awards coverage. Where serious mistakes are made, it's right that the BBC should apologise to audiences and take steps to ensure that lessons are learned.

Audio continues to be a challenging landscape as the market evolves and audience habits change. But the BBC remains the UK's number one radio brand – our stations are listened to by over 30 million people every week and sit at the heart of UK national life.

Jacob Collier
Seven-time Grammy Award-winning artist, composer and producer

Jacob is the lead ambassador for BBC Get Singing, an initiative to encourage collective singing amongst 11-14 year olds and the BBC's biggest nationwide music education initiative in more than ten years.

"Music holds the power to bring people together and to transform a life. It transformed mine! Experiencing music from within, by singing in a choir as a child, taught me so much more than just music. I learned listening, teamwork, courage, empathy, control, humour, leadership, confidence…and so much more. Looking back to those formative years, I recognise that it was those musical moments in my early life that ultimately shaped so much of the person I was to become, and forged my attitude towards life. I'm deeply excited for all the young people, teachers and vocal leaders across the nation to have these fabulous BBC Get Singing resources to dive into, and indeed to GET SINGING!"

Find out more about BBC Get Singing and get involved

Visit **bbc.co.uk/teach/get-singing**

BBC Radio 2 is the most listened to single station and the most popular with adults over 35. BBC Radio 4 is still the number one speech station by a distance whilst BBC 6 Music is the biggest digital-only service. Vernon Kay's show on BBC Radio 2 claims the title of biggest radio programme in the UK, and for younger audiences, Greg James' show on BBC Radio 1 remains number one at breakfast time. Overall, the top two breakfast shows in the UK are on the BBC – *The BBC Radio 2 Breakfast Show* and *Today* on BBC Radio 4. In March, we announced that presenter Scott Mills was leaving T*he BBC Radio 2 Breakfast Show* and the BBC.

In May, BBC Sounds won the Gold award for Audio Brand of the Year at the annual Audio and Radio Industry Awards (ARIAS) ceremony, whilst BBC Radio Merseyside was recognised with Gold as the Local Radio Station of the Year. The BBC received an incredible 37 awards across various genres, including 15 Gold, 11 Silver and 11 Bronze awards featuring content from all parts of the BBC's audio portfolio.

And in September, we extended our audio offer further by launching three brand-new digital music radio stations on DAB+ for the first time – BBC Radio 1 Dance, BBC Radio 1 Anthems, BBC Radio 3 Unwind – marking a significant milestone in the history of BBC Radio.

This year the BBC brought sport to the widest possible audience and connected the nation, with nearly 49 million adults coming to BBC Sport platforms in 2025 across online, TV and radio – nearly 18.5 million on average per week.

Our women's summer of sport coverage, *Names Will Be Made*, broke new ground (see case study) and our Winter Olympics coverage achieved an unprecedented 83 million streams and over 44 million total streamed hours online via iPlayer, the BBC Sport website and app – on top of the 26.3 million viewers tuning in to our TV coverage.

Cricket fans enjoyed live coverage and expert analysis from *Test Match Special* with over 14 million digital requests to listen across BBC Sounds and BBC Sport for the dramatic England-India Test series. The 2025 World Snooker Championship also captivated audiences with the tournament being streamed a record-breaking 29 million times across iPlayer and the BBC Sport website and app – an increase of 25% on 2024.

And the BBC was the place to watch Scotland, Wales and Northern Ireland's nail-biting men's FIFA World Cup qualifiers, with all matches shown free-to-air on BBC One in each nation and iPlayer, as well as key fixtures being broadcast on network television across the UK.

Memorably, this included Scotland's dramatic final qualifying group match win against Denmark which attracted a UK average audience of 2.6 million.

Between August and April, *Match of The Day*, the BBC's flagship football show, recorded a 31% increase in the average weekly number of digital accounts accessing content compared to the previous season, comfortably offsetting a small decline in traditional TV viewing figures in the same period. By evolving the format and embracing digital platforms, we're engaging more people and increasing the reach of this iconic show.

At the conclusion of the 2024/25 season, longstanding presenter Gary Lineker departed his role on the programme and, following acknowledgement of a mistake in his use of social media, agreed to step back from any further planned BBC football coverage. At the start of the following season in August, we welcomed Kelly Cates, Mark Chapman and Gabby Logan as the new presenter line-up, a highly respected trio sitting at the heart of the BBC's football coverage.

Across our output we continued to deliver programming that provides a platform for open, civil debate to help audiences find common ground and increase shared understanding – shows like *Question Time* and *Any Questions*, Jeremy Vine on Radio 2, Nicky Campbell on 5 Live, *606* for the weekend's football debate, *You and Yours* for consumer affairs, *Money Box* for financial topics, a variety of interactive content on BBC Local Radio, and *Your Voice* shaping stories across BBC News.

Meanwhile, we supported audiences in their day-to-day lives with specialist programming. This included Glasgow-based *Scam Interceptors*, helping scam victims across the UK, as well as the return of *Scam Safe Week*. And earlier in the year, *Wellbeing Week*, a season themed around 'connection, sharing and community' shone a light on the ups and downs of mental health. In June, CBeebies launched its first dedicated parenting offer, *CBeebies Parenting*, expanding our services to families with a universal offer of support for parents during early years.

Case study: Women's sport takes centre stage in 2025

As the home of women's sport, the BBC brought millions together this year for a summer of huge sporting moments, pointing the spotlight firmly on UK sportswomen and their stories of resilience, passion and triumph. A blockbuster line-up of major events included the Euros, which reached 22.8 million people on BBC TV/iPlayer, and the Rugby World Cup, which broke new ground by drawing a record 5.8 million peak audience for the Red Roses' final win over Canada – the most-watched women's rugby match in UK history and the most-watched rugby match of the year.

Gabby Logan, Alex Scott and Jeanette Kwakye led the BBC's coverage of UEFA Women's Euro 2025 in Switzerland on TV and iPlayer.

Built around the stellar schedule, our Names Will Be Made campaign reached young audiences with inspiring stories of elite and grassroot female athletes whilst providing routes for viewers to discover how they too can participate in the sports they'd been enjoying. The campaign reached over 90% of UK adults, an example of the BBC's ability to bring fans together as part of our national story whilst helping to build a more participative society.

An important part of bringing people together and offering value to all licence fee payers is ensuring our unifying content is available to everyone, how and where they want it. That's why in January we announced a new strategic partnership with YouTube, focused on investments in fresh YouTube-first programming, collaborating to showcase more BBC moments that bring the UK together, and upskilling the next generation of future creators and producers from across the country.

We continue to innovate and evolve our services to improve the discoverability of our content and add real audience value, such as the My Club Daily pilot, an AI tool to create bespoke audio bulletins of the latest news for fans of football clubs. We're also finding new ways to help audiences navigate the changes being brought about by AI. Our *AI Unpacked* week of content in March sought to cut through some of the noise and answer the big questions audiences are asking on the topic (see case study).

At the BBC, we believe the arts matter for everyone. It's why we're dedicated to providing audiences with an offer defined by distinctive, world-class cultural content.

This includes the BBC Proms which had an outstanding year, reaching 12 million people on TV and a record number of streams on iPlayer/Sounds – over 7 million. The season included the first televised Proms concert outside of London during our annual residency in the North East of England – one of 14 Proms presented in venues across the UK, widening access to the world's greatest classical music festival. We received our second BAFTA nomination for *Last Night of the Proms: Finale*, which with an average audience of 3.6 million drew the biggest audience for an Arts programme in the UK last year. Plus, we continued to reimagine how audiences can experience classical music, collaborating with the European Broadcasting Union (EBU) on *Eurovision Classical Concerts* and releasing *Debut at the BBC Proms* for Apple Vision Pro.

44m

Coverage of the Winter Olympics was streamed for more than 44 million hours online via iPlayer, the BBC Sport app and website

8/10

The BBC broadcast eight out of the top ten shows on Christmas Day in 2025

2.8bn

BBC Sounds received 2.8 billion plays across radio, podcasts and music mixes across 2025/26

BAFTA-winning *VE Day 80: A Celebration to Remember* was broadcast live from Horse Guards Parade. This spectacular live concert marked the 80th anniversary of Victory in Europe Day and featured artists like Joseph Washbourn of Toploader (pictured).

As the UK's cultural partner, this year we once again connected audiences to the nation's rich, collective cultural heritage. More than 50 years after Kenneth Clark's original landmark series, we launched *Civilisations: Rise and Fall*, drawing an average audience of 1.6 million across four episodes and offering unique access behind the scenes of the British Museum.

BBC Arts' flagship documentary series *Arena* celebrated 50 years, with special programmes exploring the life and works of J.M.W. Turner and L.S. Lowry, and exclusive interviews with Sir Paul McCartney about his long-lost bass guitar.

Elsewhere, *Rob and Rylan's Passage to India* was watched by an average of 3 million people across three episodes after their first adventure won a BAFTA; we worked with Libraries UK to produce *Jane Austen: Rise of a Genius* 250 years after the author's birth; we were welcomed back to Manchester's AO Arena by a live audience of 12,000 people for *Big Night of Musicals by the National Lottery*; and on TikTok, *BBC Bookworm* has grown to become a vibrant corner of BookTok, engaging a loyal audience of young literature lovers.

Sustainability

Celebrating our planet together

Over 80% of the UK say environmental issues are personally important to them. BBC content brought people together around this shared interest, whether it was celebrating those making our planet better, talking through impacts and solutions, or highlighting how everyone can make the most of nature's benefits. The BBC Green Sport Awards and BBC Local's Make a Difference Environment Award spotlighted global and community leaders. Across our radio networks, Jeremy Vine, Nick Campbell and *Call You and Yours* hosted conversations on consumer impacts. And Wild About Nature week, inspired by *Hamza's Hidden Wild Isles*, combined cross-platform content with external partner activity to help audiences reap the benefits of the natural world.

Comic Relief: Funny for Money was broadcast live from Salford on iPlayer and BBC One in March, and for the very first time, live streamed simultaneously on the official BBC YouTube channel. Earlier in the year, BBC Children in Need raised over £45 million to help make a difference to the lives of children and young people in communities across the UK, including Radio 2's Sara Cox taking on her incredible *Great Northern Marathon Challenge* – the distance of five marathons across five days.

The BBC also provides an array of uplifting and thought-provoking religious programming, across different faiths, at key moments of worship across the year and with special content seasons such as Faith & Hope and Prayer and Reflection. In May, we broadcast the Election of Pope Leo XIV, followed by the Installation of the Archbishop of Canterbury in March, after airing *Eid Live* from Bradford last year – a broadcasting landmark. Our offer also includes one-off programmes such as *Amol Rajan Goes to the Ganges* and *Inside the Cult of the Jesus Army*.

Altogether, this represents a commitment that continues to set us apart in today's media landscape: the BBC as a place where people can come together for unforgettable shared moments and experiences, with distinctive content that helps contribute towards the social cohesion and wellbeing of the whole of the UK.

7.1m

There were a record 7.1 million streams on iPlayer and Sounds for the 2025 BBC Proms

A BBC for **All**

Katie Bowyer
Director of Development, London Wildlife Trust

In *Wild London*, Sir David Attenborough explored the wildlife of his London hometown, revealing to the millions watching how nature thrives in the world's greenest major city.

"We at London Wildlife Trust are so proud to have co-produced *Wild London* alongside Passion Planet and the BBC, and what a programme it's been! From foxes weaving through Tottenham streets to tipsy bees bumbling around Buckingham Palace, the programme captured something truly magical: the wild heart beating right at the centre of our city.

"Over 6.5 million people tuned in, and the response has been breathtaking. Hedgehog highways are popping up across London as people open their garden gates to nature – proof that when we show people the wonder on their doorstep, they want to protect it.

"None of this would feel quite the same without the voice that has inspired generations of nature lovers. Sir David Attenborough, thank you for being such a tireless champion for the natural world. From all of us at the Wildlife Trusts – a very Happy 100th Birthday."

The BBC New Comedy Awards 2025 host and judges

Case study:
Highlighting the power of comedy to build connections

In May, we published a landmark report examining the value of UK comedy to audiences, society and the creative industries, as well as the critical role of the BBC as an investor and champion of comedy excellence.

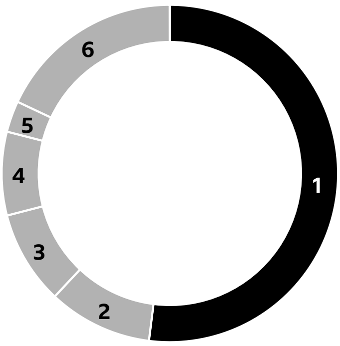
Our research showed nearly seven in ten think UK comedy offers a reflection of Britain today and half say it can make them feel more connected to others. It also positioned the BBC as the largest commissioner of UK first-run comedy, investing over £67 million in TV comedy in 2024 – more than double the spend of any other broadcaster or streamer.

The report's publication coincided with the BBC Comedy Festival in Belfast, kick-starting a year of development and production opportunities in Northern Ireland.

Key stats

BRINGING PEOPLE TOGETHER

Of all the media providers in the UK, which ONE provider does most to **bring people together with coverage of big events, live moments and content that connects us?**



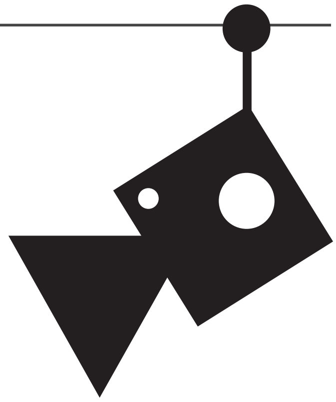
1	BBC	**52%**
2	Sky	**10%**
3	ITV	**9%**
4	YouTube	**8%**
5	Netflix	**3%**
6	Other	**18%**

Source: Yonder, 2,085 UK adults 18+. BBC 2024/25: 52%.

75% of Our BBC, Our Future respondents think it is important that the BBC **brings people together**

(Unimportant: 10%)

75%

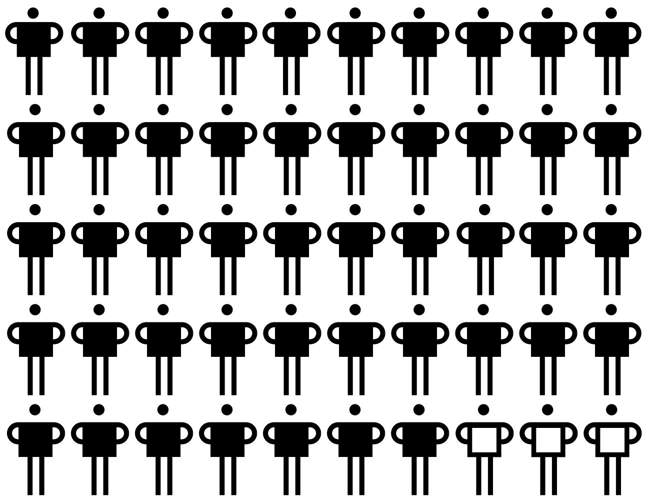


94% of UK adults use BBC TV/iPlayer, Radio or Online on average per month

94%

(2024/25: 94%)

Source: Compass by Ipsos UK



= 2%

81% of UK adults use BBC TV/iPlayer, Radio or Online on average per week

81%

(2024/25: 84%)

Source: Compass by Ipsos UK

74% of UK adults think the BBC is **important to the UK**

74%

(Unimportant: 11%)

Source: Yonder, 1,050 UK adults 18+

Top five brands most used for media in 2025/26. Average weekly reach.

The BBC is the only UK brand in the top five most used for media by UK young people:

Under 16s

1	YouTube	84%
2=	Netflix	69%
2=	BBC	69%
4	Disney	51%
5	Spotify	46%

16-34 year olds

1	YouTube	82%
2	Instagram	70%
3=	Facebook	63%
3=	BBC	63%
5	Netflix	63%

The BBC is the most used brand for media for these UK age groups:

35-54 year olds

1	BBC	81%
2	Facebook	76%
3	YouTube	67%
4	ITV Portfolio	50%
5	Global radio	48%

55+ year olds

1	BBC	95%
2	ITV Portfolio	74%
3	Channel 4 Portfolio	63%
4	Facebook	60%
5	Channel 5 portfolio	48%

Source: Compass by Ipsos UK based on 15-min accumulated average weekly reach (on-platform), Kids Cross-Media Insight by Ipsos UK.

63% of UK adults use BBC Online on average per week

63%

(2024/25: 62%)
Source: Compass by Ipsos UK

8.9 billion iPlayer requests in 2025/26

8.9bn

(2024/25: 8.6bn)
Source: Piano Analytics. Revised methodology for 24/25 and 25/26 figures

2.8 billion Sounds plays in 2025/26

2.8bn

(2024/25: 2.6bn)
Source: Piano Analytics

5.0 billion hours spent viewing iPlayer in 2025/26

5.0bn

(2024/25: 4.5bn)
Source: BARB As Viewed

Delivering **across the UK**

The following pages demonstrate the BBC's commitment to serving all audiences across the UK.

Banjo & Ro's Grand Island Hotel follows two designers transforming a derelict mansion on a Scottish island.

Kris Marshall, Dylan Llewellyn and Zahra Ahmadi star in the fourth series of crime drama *Beyond Paradise,* filmed in Cornwall.

Belfast based drama, *Blue Lights* returned for season 3, with Annie (played by Katherine Devlin) now two years into her job as a response officer.

The BBC exists to serve all audiences across the UK, delivering value for every licence fee payer. Central to this mission is a commitment to ensure that the diversity of the UK's voices, cultures and experiences are reflected in our journalism, storytelling and creative output – and that the economic and social impact of the BBC is felt across the nations and regions.

Over the past year, the BBC has continued to deliver significant change through the Across the UK programme, which has moved people, decision making and investment beyond London to better represent audiences and support the growth of the UK's creative economy. Now in the final phase of the current Charter period, the programme is focused on embedding these changes for the long term, ensuring they are sustainable and integral to how the BBC operates.

The BBC now spends 59% of its network television budget outside London, with major production centres in Glasgow, Cardiff, Belfast, Salford, Bristol and Birmingham, alongside a wide network of local bases serving communities across the UK.

These centres underpin commissioning and production across genres – from drama, comedy and entertainment to news, sport and audio – ensuring that our output is visibly rooted in the lives and places of audiences. At the same time, the BBC's Nations and Local teams continue to deliver trusted journalism, distinctive storytelling and resonant content for local and national audiences, in English, Welsh and Gaelic. Over the past year this has included in-depth coverage of political events, strong digital and audio performance, successful drama and comedy commissions, and shared national moments through sport, music and live events.

Alongside creative ambition, BBC investment continues to support the wider creative sector – backing skills and training, strengthening regional creative clusters, and supporting independent producers and partners across the UK. Together, the work set out in the following sections shows how the BBC is delivering its strategy in practice – embedding change through Across the UK whilst continuing to serve audiences with strong, distinctive Nations and Local services.

The BBC across the UK

Over the past year, we have continued to deliver significant change as a result of the BBC's Across the UK programme, moving programming and decision-making across the UK to better reflect and represent audiences across the UK, and support the economic growth of the UK's regional creative clusters.

The Across the UK programme (ATUK)
The ATUK programme is now in the third and final phase of delivery for the current Charter period, and remains on track to exceed its target to spend an extra £700 million outside of London. To date, the programme has seen the BBC deliver more than £500 million of cumulative investment across its programming and services, including 400 roles being relocated outside of London. The past year has involved increased BBC support for skills and training, digital development, as well as growing support for small independent producers.

The BBC is the single largest investor in original UK content, contributing £6.7 billion into the national creative economy.

During the past year, the BBC has continued to relocate and commission major programming from every UK nation and region. Some of our highest performing programming across Entertainment, Drama and Comedy is visibly rooted in place, and represents audiences across the UK.

During the same timeframe, the BBC has focused on how it embeds the changes enabled by the ATUK programme over the longer term – this includes changes to the commissioning and funding of regional and national portrayal content, the renewal of the screen and creative partnerships in priority regions across the UK, and proposals that form a key part of the BBC's Green Paper response for the next Charter, subject to funding.

At the same time, the BBC has achieved key milestones during the last year which emphasise the benefits created by the ATUK programme, bringing its work to life within the organisation and across programmes and services enjoyed by our audiences every week.

Backing Homegrown Storytelling through creative investment and commissioning
The BBC has maintained its support for regional commissioning across the UK and remained focused on achieving its targets to deliver at least 60% of Network TV production spend and 50% of Network Radio and Music spend across the UK.

This investment is a critical support for the UK creative and production industries during a challenging period for the sector. This year we have achieved Network Radio and Music spend of 49.8%, working towards our target of 50%, and Network TV production spend of 59%, exceeding the Ofcom requirement and building towards meeting our target of 60% consistently by the end of the current Charter period. This figure can fluctuate year on year and has been influenced by a rephasing of some major commissions which will now be reported in 2026/27.

The past year has seen the BBC achieve significant production milestones with major programme relocations now on air – this includes *Silent Witness* and *MasterChef* produced from Digbeth in the West Midlands, both prominently reflecting their new locations on air. These two relocations have created over 300 crew roles in Digbeth, as part of BBC efforts to grow a key regional creative cluster. The BBC estimates that it will create an additional economic value of more than £280 million by 2031 as a result of its recent investments in Digbeth.

It has been another strong year creatively with further high-performing commissions that represent audiences and showcase communities and place across the UK. Standout Drama programming has included *Riot Women*, filmed in Calderdale, West Yorkshire, and *This City is Ours*, filmed in Liverpool. Other highlights have included the return of *Blue Lights* from Northern Ireland, *Death Valley* from South Wales and *Dinosaur* from Glasgow. For Comedy, the past year has seen the return of *Outlaws* for a third series, filmed in Bristol, and the return of *Alma's Not Normal*, filmed in Bolton. The BBC has also covered Bradford City of Culture programming across its services, including standout commission *Virdee*, set and filmed in the city.

The BBC also continues to deliver major events across the UK, with Radio 1 Big Weekend in Sefton Park, Liverpool in May 2025, Radio 2 in the Park in Preston in September 2025, and another significant across the UK season for BBC Proms between July and September 2025 with concerts in Belfast, Bristol, Bradford, Gateshead and Sunderland, including weekend-long festivals in Bristol and Gateshead.

Filmed in West Yorkshire, *Riot Women*, the hit drama series by multi-BAFTA award-winning writer Sally Wainwright stars Rosalie Craig and Tamsin Grieg.

Building regional creative clusters

The ATUK programme has continued to support the growth of UK creative clusters, with particular focus on the BBC's partnerships in the West Midlands and North East of England. The BBC has now delivered all of its commitments as part of its original partnership agreements in the West Midlands and North East. In September 2025, the BBC announced a new creative partnership with the West Midlands, increasing annual network TV commissioning spend from £24 million to £40 million per annum by the end of the current Charter, including the recommission of *Peaky Blinders*, and two further drama commissions. In March 2026, the BBC announced the extension of its creative partnership with the North East of England, including the announcement of two drama commissions which will be made in the region.

Our work continues to support the growth of skills and opportunities across the UK. As part of its apprentice plans, the BBC has more than doubled the number of apprentices it employs since 2020. In the past financial year, the BBC achieved its target to support 1,000 apprentices as part of the ATUK programme ahead of target.

The BBC has continued to support the development of small independent suppliers and digital-first content, including investment to support a range of TV and audio suppliers across the UK, funding to support Audiotrain, addressing skills gaps in the sector across the UK, and investment in a new digital accelerator scheme in the North East of England – a nine-month programme designed to support TV production companies and digital production studios, strengthen their digital capability, test new formats and build commercially sustainable content brands.

Embedding long-term change across the UK

As the ATUK programme continues to deliver in its final phase of current scope, the BBC continues to consider how it can embed changes and maximise the long-term impact of the Programme.

In December 2025 the BBC announced significant changes to funding and commissioning content that supports portrayal of the UK's Nations and Regions, doubling spend on high-impact content in the nations, as well as accelerating plans to grow the number of commissioners and decision-makers out of London.

Data on the delivery and evaluation of the programme, including audience performance and perceptions of the BBC can be found on page 239.

The recommendations of the Thematic Review of portrayal and representation of the UK in BBC content, as discussed in both the Chair's Statement and Editorial Standards Review, will continue to strengthen our portrayal of communities across the UK.

The BBC would like to continue to grow its investment and support UK creative industries and regional creative clusters. Over the next Charter we would like to see the majority of our senior leaders and commissioning roles in nations and regional bases, and two thirds of our network content spend to be outside of London. There is some risk to delivering this – these commitments will be subject to further negotiation and the funding outcomes of the Charter process.

UK PSB staff by nation (equivalent full time) % (excl. BBC Commercial)*

Nation	31 March 2026	31 March 2025
England (excl. London)	**36%**	34%
London	**45%**	47%
Scotland	**8%**	8%
Wales	**7%**	7%
Northern Ireland	**4%**	4%

* Due to rounding, some totals may not correspond with the sum of the separate figures.

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

	2025	2024
Non-regional	**41.0%**	38.9%
Scotland	**10.4%**	9.7%
Wales	**9.1%**	8.8%
Northern Ireland	**3.2%**	4.0%
Total nations	**22.7%**	22.6%
Midlands	**2.3%**	3.4%
North of England	**19.5%**	21.1%
South of England	**9.5%**	10.2%
Multi-English region*	**1.8%**	1.2%
Total English regions	**33.1%**	35.9%
Other multi-region*	**3.2%**	2.5%
Total regions excl. London	**36.3%**	38.4%
Total nations and regions	**59.0%**	61.1%
Grand total	**100.0%**	100.0%

Network television spend based on Ofcom definitions by calendar year.

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

BBC Local Radio* and nations radio hours of output

	2026	2025
England (excl. London)	**179,966**	172,169
London	**6,121**	5,932
Scotland	**11,894**	11,444
Wales	**17,959**	18,280
Northern Ireland	**7,720**	7,662

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

Anna Haugh and Grace Dent are the new presenters of *Masterchef*, filmed in Digbeth Loc. Studios in Birmingham.

> **"The Across the UK programme has continued to support the growth of UK creative clusters, with particular focus on the BBC's partnerships in the West Midlands and North East of England.**

£280m

Additional economic value created by 2031 thanks to the BBC's investments in Digbeth

Source: BOP Consulting

26.1m

People across the UK who watched BBC content celebrating Bradford 2025 in their City of Culture year

The BBC in **Wales**

In 2025/26, BBC Cymru Wales strengthened its mission to inform, educate and entertain audiences across the nation. Against a backdrop of rapid shifts in audience behaviour, BBC Cymru Wales grew its digital audiences and delivered trusted journalism, distinctive storytelling, and culturally resonant content across all platforms.

The year saw a strong performance in public interest reporting. Long form investigations including Sins of the Church, The Great Ticket Rip-Off and coverage relating to the imprisonment of former MEP Nathan Gill reached large audiences and reinforced the value of original journalism. Digital storytelling continued to cut through at scale, with a Christmas Day feature attracting 4.4 million UK page views and a widely shared story about a "fake Rear Admiral" exceeding 2 million. Political coverage ahead of the May 2026 Senedd Election was a major focus as teams highlighted to audiences the new electoral system, whilst the Caerphilly by-election drew significant engagement, including substantial reach amongst under-35s.

Scripted content helped deliver record audiences on iPlayer for BBC Wales and Nations content. *The Guest* became the most watched BBC Cymru Wales drama since 2023, whilst comedy drama *Death Valley* achieved the biggest UK comedy launch in five years. Feature film *Mr Burton* recorded the second-highest BBC film audience of the year. Returning titles such as *The Crash Detectives*, *SOS Extreme Rescues* and *Mammoth* continued to secure loyal audiences between major releases and contributed to a strong year for Welsh-made television.

Welsh language audio saw its largest weekly average accounts on BBC Sounds and our English language offer hit a record 444,000 requests in March 2026, driven by *Crime Next Door* and *Secrets of the Salt Path*. BBC Radio Cymru 2 continued to appeal to younger and less affluent audiences, strengthening its role as an accessible route into Welsh language content.

Eve Myles as Fran in psychological thriller, *The Guest*.

88%

2024/25: **90%**

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

Source: Compass by Ipsos UK 16+

49%

2024/25: **51%**

% of adults in Wales consuming BBC Wales content on average per week.

Source: BARB, RAJAR, Piano Analytics, Compass by Ipsos UK

Sport delivered sustained impact, with BBC Wales Sport Online seeing average weekly traffic of 2.5 million and coverage of Wales Men's and Women's football extended our reach amongst younger and previously underserved audiences, whilst our reporting of the Welsh women's appearance at the 2025 Football Euros significantly strengthened the team's national profile and contributed to growing participation in the women's game across Wales.

Community engagement remained central. The Make a Difference Awards achieved the highest number of entries across the BBC, with more than 700 nominations from across Wales. Educational output supported the needs of learners in Wales in both Welsh and English and aligned with the new Curriculum for Wales. The BBC National Orchestra and Chorus of Wales also played a central role in delivering cultural impact. Live performances, community projects, and orchestral recordings – from BBC Hoddinott Hall to sold-out BBC Proms concerts – demonstrated the enduring strength of Wales' creative contribution to the BBC.

For the full list of statistical information on Wales **see page 225**

To read more about how the BBC Board has monitored and reviewed performance in Wales **see page 227**

The BBC in **Scotland**

BBC Scotland strengthened its cross-platform news and current affairs offer through the launch of *Radio Scotland Breakfast* and extended editions of *Reporting Scotland*. The *Disclosure* series remained central to our investigative journalism receiving national broadcast and podcast recognition alongside regular politics output including *Debate Night* in the approach to the Scottish parliamentary elections. Digital news provision expanded with increased online content on and off platform, alongside an additional weekly edition of *Scotcast*. Our strategy to pursue truth with no agenda was also supported through collaboration with BBC Verify.

BBC Radio Scotland introduced the first phase of schedule changes across *Breakfast*, *The Saturday Show* and *Up Late*, with the station achieving its highest audience figures since 2023. Podcasts produced in Scotland performed strongly on BBC Sounds, generating more than 20 million requests. *Crime Next Door* received over 1.7 million requests, whilst *Inside Murder Trial* and the *Scottish Football Podcast* delivered more than 900,000 each.

Content across English and Gaelic brought people together around major sporting and cultural moments. Our coverage of Scotland men's international football European Qualifiers for the FIFA World Cup saw the Scotland vs Denmark match average 878,000 viewers in Scotland and 2.6 million across the UK. BBC Scotland, BBC ALBA and BBC iPlayer also delivered coverage of Scotland women's internationals and domestic competitions including the SWPL, Scottish League One, shinty and men's and women's premiership rugby. BBC ALBA expanded its sports portfolio with Italian Serie A coverage for 2026.

High-impact content was supported through partnerships and co-commissions, delivering a distinctive slate of Scottish storytelling. International drama *The Ridge* was produced in partnership with Sky New Zealand; BAFTA-winning comedy *Dinosaur* returned for a second series and *Two Doors Down* delivered a Christmas special. Factual series including *Highland Cops*, *This Farming Life*, *Banjo and Ro's Grand Island Hotel* and *Cùram/Care* reflected life across Scotland, whilst programmes such as *The Rise and Fall of Michelle Mone*, *Beauty Queen and the Catfish* and *Lover Liar Predator* examined complex public-interest stories. We brought audiences together at key moments with *Burns Night*, *TRNSMT*, *Belladrum*, *Edinburgh Unlocked*, *The Mòd*, *A Christmas Choir with Michelle McManus* and *Hogmanay*.

80%

2024/25: **83%**

Pan-BBC reach

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

Source: Compass by Ipsos UK 16+

54%

2024/25: **56%**

% of adults in Scotland consuming BBC Scotland content on average per week.

Source: BARB, RAJAR, Piano Analytics, Compass by Ipsos UK

Celebrating Scotland's voices and creative talent remained central to engaging audiences. BBC Radio nan Gàidheal marked its 40th anniversary, posted record BBC Sounds listening figures in January and won Radio Station of the Year at the Celtic Media Festival. The BBC Scottish Symphony Orchestra celebrated its 90th anniversary with performances including *The Traitors at the Proms*. Diversity, culture and education remained integral to serving our audiences with: *The Secret Letters of Mary Queen of Scots; Prayer and Reflection* visiting faith settings across Scotland; *Authors Live* connecting schools with leading writers and Bitesize expanding English-language interactive formats and delivering additional Gaelic multimedia content.

For the full list of statistical information on Scotland **see page 229**

To read more about how the BBC Board has monitored and reviewed performance in Scotland **see page 231**

Set in Glasgow, *Dinosaur* returned for season 2 as aspiring palaeontologist Nina, played by Ashley Storrie.

The BBC in
Northern Ireland

We enhanced the digital presence of BBC news output through the BBC News website and app and the launch of *The State Of Us* podcast on BBC Sounds and YouTube. We maintained our established portfolio of news and current affairs content with *BBC Newsline*, *Spotlight*, *The View* and *Sunday Politics*. Events at the Northern Ireland Assembly and Executive were reported on and explained and we reflected sectoral and everyday stories impacting local audiences region-wide through the journalism of our district reporters and the Foyle bureau.

We consolidated our schedule changes on BBC Radio Ulster, building on the station's strengths and distinctiveness and providing opportunities for talent development and audience engagement. *Vinny & Cate* brought some fun to the daytime schedule, joining long-running programmes *Good Morning Ulster*, *The Stephen Nolan Show*, *Talkback* and *Hugo Duncan* and a shorter *Evening Extra* allowed for an extended afternoon entertainment programme in the refreshed daytime schedule.

The introduction of a 'news hour' and new speech programming on Sunday mornings helped diversify BBC Radio Ulster/Foyle's weekend offering.

The station's linear service was complemented by a strong offering on BBC Sounds with podcasts *Assume Nothing* and *Mystery Of* providing a range of investigative storytelling.

We brought viewers distinctive content with factual programming *Confessions of a Killer* and *House of the Year*, network co-commissions *Titanic Sinks Tonight, Ronan Keating's Wild Atlantic* and *Farm 999,* and scripted content such as the Julia Roberts-narrated *Leonard and Hungry Paul* and the fifth series of *Hope Street*. Belfast played host to the BBC Comedy Festival, where a further series of *Funboys* was announced. The third series of *Blue Lights* proved popular with local audiences and filming of a fourth series got underway.

The new Vernon Kay-fronted *Do You Know Your Place?* became the latest network entertainment programme to come from the region, joining *Mastermind* and *The Finish Line*. And the ambitious new children's drama, *Crookhaven*, was filmed at locations in County Down. Much of this was made possible through our partnership with Northern Ireland Screen.

Having welcomed Iolo Williams to Northern Ireland for *Springwatch*, Mount Stewart became the main location for the excitements of *Winterwatch*.

BBC Sport NI brought audiences cross-platform coverage of men's and women's soccer, rugby and GAA and captured all the action from the NW200 and Belfast Marathon.

We marked the 10th anniversary of Book Week in partnership with Libraries NI and we continued our joint work with the Ulster Orchestra. The efforts of local people and communities were also celebrated in our first Make a Difference Awards.

BBC programming in Irish and Ulster-Scots remained an important part of our service portfolio, with support from Northern Ireland Screen's Broadcast Funds.

Director Angela Griffin on the set of *Blue Lights* Series 3.

84%

2024/25: **86%**

Pan-BBC reach

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

Source: Compass by Ipsos UK 16+

58%

2024/25: **64%**

% of adults in Northern Ireland consuming BBC Northern Ireland content on average per week.

Source: BARB, RAJAR, Piano Analytics, Compass by Ipsos UK

For the full list of statistical information on Northern Ireland **see page 233**

To read more about how the BBC Board has monitored and reviewed performance in Northern Ireland **see page 235**

The BBC in **England**

More than 10 million people have engaged with Make a Difference across BBC radio stations to date. BBC Introducing artist Kah'nya performed at the BBC Radio Berkshire Make A Difference Awards 2025.

The BBC's local services in England
BBC Local has continued to play a vital role in connecting and serving all communities across England over the last 12 months. Our 39 Local Radio stations, 13 regional TV programmes and 43 online news services have delivered high-quality, distinctive journalism rooted in the places they serve. Together, BBC Local platforms reach more than 20 million adults on average per week.

Alongside daily dedication to local news and issues, our teams have worked collectively to drive impact on shared editorial themes. Our *Farmwatch* coverage delivered original data journalism on rural crime with our innovative 'Combine Cam.' In January, our services focused on health and in February, 'Bin Day' combined new data around waste collection targets and creative digital storytelling with a live stream from a recycling centre.

During civic emergencies like Storm Goretti, our teams played a critical role. There was a dedicated live page on the BBC News website for the South West and a special evening broadcast for Cornwall and Devon. When a sinkhole caused a major incident on a Shropshire canal in December, our first day coverage reached almost 6 million page views.

We delivered clear, calm, trusted coverage of the Huntingdon rail incident and the Manchester synagogue attack, led by journalists known and relied upon in the communities they serve.

Homegrown storytelling on BBC Sounds continued to resonate. Local-made content attracted almost 400,000 weekly active accounts. The *Strange But True Crime* series hosted by Rima Ahmed has had 3.8 million plays over the last year, whilst *DNA Trail: The Promise* won Gold at The British Podcast Awards. *Crime Next Door* and *Assume Nothing* strands returned as did *Love Bombed: Wife Hunter* hosted by Vicky Pattison.

We have continued to invest in innovation with our upgraded TV studios enabling clearer storytelling through data and graphics. In Local Radio, we enhanced visualisation for stations based in London, Birmingham, Manchester, Tees, Stoke, Bristol, Solent, Newcastle, Lancashire, Leeds and Sheffield, allowing us to extend reach on social media. A video of BBC Radio WM speaking to Tom Morello about Ozzy Osbourne attracted over 4 million views.

BBC Make a Difference highlighted more than 300 local community heroes from over 12,000 nominations. In Bradford, BBC Radio Leeds' Bantam of the Opera choir celebrating UK City of Culture, rounded off an incredible year with BBC One documentary, *Sing When You're Winning*.

Live sport remained a cornerstone and audiences are increasingly following their favourite clubs through our dedicated podcasts, local feeds and daily audio updates on BBC Sounds.

We also piloted generative AI bulletins through My Club Daily, offering bespoke daily updates for fans of Liverpool, Aston Villa, Newcastle United, Southampton and Plymouth Argyle.

It was a milestone year for the Local Democracy Reporting Service too, surpassing 500,000 stories published, supporting over 1,100 commercial news titles – demonstrating our continued commitment to partnership across the local media sector.

81%

2024/25: **83%**

Pan-BBC reach

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

Source: Compass by Ipsos UK 16+

43%

2024/25: **45%**

% of adults in England consuming BBC Local content on average per week.

Source: BARB, RAJAR, Piano Analytics, Compass by Ipsos UK

For the full list of statistical information on England **see page 236**

To read more about how the BBC Board has monitored and reviewed performance in England **see page 238**

Engaging with audiences

The BBC's Charter requires that the BBC must 'carefully and appropriately assess the views and interests of the public and audiences, including licence fee payers', and 'ensure that the diverse perspectives and interests of the public and audiences, including licence fee payers, are taken into account in its decision-making'.

How we met our audience goals is set out on pages 9-11. In this section we set out the channels through which we directly engage with audiences.

Value for All

The BBC's Value for All strategy is built on a deep understanding of audiences across the UK.

We draw on a wide range of audience insight, feedback and data to inform decision-making across the organisation – from content commissioning and journalism to digital product development and marketing.

We use industry-leading media measurement and digital analytics to understand people's media choices across viewing, listening and online platforms, both for BBC services and across the wider media landscape.

This is supported by rich digital insight from our own services, including our signed-in user base of over 50 million registered accounts, alongside regular surveying and polling to track public attitudes towards the BBC, our content and our services.

Alongside large-scale data and research, the BBC places a strong emphasis on hearing directly from audiences – listening first-hand to what matters to people and what they want from the BBC.

The Virtual in Person (VIP) team with a group of audience members.

In 2025, this included Our BBC, Our Future, the BBC's largest ever public listening exercise.

For more information about Our BBC, Our Future, **see page 12**

Every day, people across the UK contact the BBC by phone, email, letter and online to share feedback, whether raising concerns or expressing appreciation. Last year, our Audience Services team handled 291,917 direct contacts from the public, ensuring audience views are heard at scale.

Virtual in Person (VIP) engagement

This direct feedback is complemented by Virtual in Person (VIP), the BBC's flagship programme of real-time audience engagement. Now in its sixth year it is a vital way for teams across the organisation to stay closely connected to the people we serve.

Each week, the VIP team delivers sessions where colleagues can dial into live, online 60–90 minute video conversations with members of the public. Its remote nature means we can talk to anyone anywhere in the UK as long as they have internet access. Participants share their media habits, their relationship with the BBC, and their views on our content, products and services. BBC staff watch the discussion unfold in real time – offering an unfiltered, authentic window into the thoughts and opinions of real people.

Over the past year, the VIP team has delivered 83 additional sessions, involving 519 audience contributors and attracting 1,542 BBC attendees. Since launch, the programme has run more than **600** sessions, bringing insights from over **3,600** members of the public to more than **12,200** BBC participants.

Audience contributors reflect a wide range of ages, backgrounds, demographics and locations across all four nations of the UK. Discussions span a breadth of topics including viewing and listening habits, BBC iPlayer and BBC Sounds, national and local news, sport, children's content, on-screen representation, impartiality, and perceptions of licence fee value.

This work feeds into the Board and other governance structures. At each Nations Committee, members received a full audience report, including a playback of recent relevant VIP sessions where audiences helped inform BBC output choices. The Committees heard views from audiences all over the UK, with meetings held in key locations including Leeds, Bradford, Birmingham, Jersey, Belfast, Glasgow, Edinburgh, Stornoway, Cardiff and Bangor.

Finally, the BBC also undertakes targeted engagement to hear from specific audience groups. In 2025/26, this included UNBOXD, a live engagement event designed to connect directly with 16–24 year olds, delivered in partnership with youth-focused organisations. UNBOXD created space for young people to engage openly with BBC teams, and in UNBOXD research they shared their views on media, creativity and representation, and their expectations of the BBC's role in their lives.

Consultations

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

We reported last year that the BBC had concluded two Public Interest Test consultations on proposals for new DAB+ music stations and to extend the broadcast hours of Radio 5 Sports Extra. The proposals were referred to Ofcom, the BBC's regulator, which in July 2025 approved the launch of three DAB+ stations – Radio 1 Anthems, Radio 1 Dance and Radio 3 Unwind. It rejected the proposals on Radio 5 Sports Extra and the Radio 2 extension on grounds of market impact. The decision can be found here: ofcom.org.uk/tv-radio-and-on-demand/bbc/three-new-bbc-dab-stations-given-final-go-ahead--but-not-radio-2-spin-off-or-extended-radio-5-sports-extra.

Operations and finance report

This section looks in detail at how the BBC operates: our finances; how we recruit, develop and retain the best people; and how we prioritise environmental sustainability.

Toby (Sekou Diaby) and Omar (Myles Kamwendo) in *Boarders* Series 3.

David Olusoga tells the story of the British Empire in *Empire with David Olusoga*.

Alan and Amanda embark on another exciting renovation project as the hit show returns for a fourth Series, this time in Corfu for *Alan & Amanda's Greek Job*.

Operations and finance summary

Financial performance
The BBC Group reported a deficit of £121 million again this year, slightly higher than last year (2024/25: £112 million). This reflects the fact that, despite delivering efficiencies across the Group and steady commercial performance, our licence fee income remains insufficient to sustain a universal public service hence the operating deficit for the third consecutive year.

BBC Group revenue remained largely flat in 2025/26 at £5,962 million (2024/25: £5,900 million). Group revenue comprises licence fee income which generated £3,879 million (2024/25: £3,843 million) and other income streams, including BBC Commercial, which is worth £2,083 million (2024/25:£2,057 million).

Growth in licence fee income was supported by the rise in the licence fee to £174.50 from April 2025. However, changing audience behaviours have had a significant adverse impact on licence fee income. Decline of households not requiring a TV licence due to not consuming licensable content accelerated in 2025/26 and a lighter sports year also led to fewer new licence sales. Together, these factors reduced licences in force to 23.3 million at 31 March 2026, from 23.8 million at 31 March 2025.

The existing '£700 million' Public Service savings and reinvestment programme, due to be delivered by 2027/28, had reached £715 million by the end of 2025/26 (2024/25: £564 million). However, £113 million of this total is one-off and non-recurring, and further work is underway to secure the full £700 million in sustainable savings. These savings have supported continued spend in premium content and product.

Our other existing savings target – a net reduction of 500 public service equivalent full-time (EFT) roles over the two-year period to March 2026 – has not been fully achieved. This is due to operational and production fluctuations, as well as a reprioritisation of focus and delivery timelines in response to new savings targets. By March 2026, we had delivered a net reduction of ~400 EFT roles.

> “
> **Delivering value is at the forefront of our operations as we continue building a BBC for the future.**

This comprised the closure of 1,400 roles, alongside the creation of 800 new reinvestment roles in growth areas such as software engineering and digital content, including 300 roles within our Product team. BBC severance payments, in cash terms, were £49 million (2024/25: £70 million).

The BBC's financial outlook deteriorated in the second half of 2025. A steeper than projected decline in licence fee sales, combined with cost inflation and a challenging commercial trading environment, has exacerbated the gap between income and costs. This will be addressed in this Charter through securing Licence fee income as budgeted and delivering a new £500 million savings task by 2028, representing roughly 10% of total public service broadcasting costs.

BBC Commercial performed well in challenging conditions in 2025/26. Revenue, including intra-group transactions, remained flat at £2,155 million (2024/25: £2,155 million), whilst EBITDA increased to £267 million (2024/25: £228 million), driven by growth in BritBox's profitable direct-to-consumer success in North America, the continued strength of the global brand Bluey and cost savings. Dividends to BBC Group of £197 million (2024/25: £161 million) were paid.

Due to the ongoing income and expenditure deficit, the BBC's cash reserves continue to decline. As at 31 March 2026, BBC Group cash reserves totalled £257 million (2024/25: £477 million). However the BBC Group's net debt remains comfortably within the authorised borrowing limit of £3,050 million, including leases and borrowings, standing at £1,956 million (2024/25: £1,616 million).

Borrowings of £585 million (2024/25: £444 million) were utilised at year end by BBC Commercial, within a £650 million debt limit (excluding leases), should it be required. BBC Public Service has a separate debt limit of £200 million. We regularly review our borrowing levels throughout the year and ensure that all covenants are met.

The BBC's pension funds are not included within these net debt figures; the defined benefit scheme was in surplus (on a technical provisions basis) at the last actuarial valuation as at 1 April 2024, with the next actuarial valuation process under way.

People and culture
Ensuring the BBC is a great place to work is central to our Value for All strategy, and in our 2026 Staff Survey, engagement remained broadly flat compared with 2025 at 63%.

It is expected that everyone at the BBC understands and commits to our Values and Code of Conduct, and where behaviour falls below the expectations we have for anyone who works with or for us, we will take action. In July 2025 we welcomed the publication of the findings by Lewis Silkin, following the investigation into the conduct of Gregg Wallace. In light of those findings, Banijay UK and the BBC agreed Mr Wallace's return to MasterChef was untenable.

In April 2025 we published the findings of a BBC Board commissioned independent review of our workplace culture, led by Change Associates consultancy. It outlined a series of detailed findings and recommendations which were accepted in full. Since the publication we have refreshed our 'Code of Conduct', rolled out a Call it Out campaign, and are building a new Resolution Centre to improve the timelines and quality of case resolution. We remain focused on fully embedding the recommendations as we continue to strengthen behaviours, trust and alignment to our BBC Values.

Underpinning our plans to make the BBC a great place to work is the need to reward our people in line with our principles of 'fair', 'clear' and 'competitive' pay and this year we introduced manager-led assessment to create a more transparent link between performance, contribution and pay.

Our median gender pay gap remains in line with the prior year at 7.6% (2024/25: 7.6%) whilst our mean gender pay gap has reduced to 5.3% (2024/25: 5.7%). See page 241 for our full gender pay gap report.

We are committed to creating an organisation where everyone feels they belong and are making good progress towards our diversity goals of 50:20:14:25- 50% female, 20% Black, Asian and minority ethnic, 14% deaf, disabled and neurodivergent, 25% working class representation. Our ambitions for gender diversity have been achieved but we recognise there is more work to do to build a BBC that is truly representative with ethnicity and disability remaining a focus for the year ahead. See page 64 for more detail on our workforce diversity.

In December 2025 we exceeded our Target of 1,000 early careers and staff apprentices with a peak of 1,200 apprentices in September (March 2025: 808) on placements across 40 different schemes and 65 BBC bases. We have outstanding completion rates with 93% of BBC early careers apprentices completing their scheme.

We continue to support the growth of the creative industries across the UK, shifting significant amounts of content production, editorial leadership and decision-making away from London and the South East. 55% of our public service workforce are based outside of London. See page 48 for more on our Across the UK project.

Over the past year, geo-political crises have continued to pose significant challenges and risks to the security of our people. We remain focused on the safety of staff and the continuation of operations and output that provide vital services to audiences around the World. Increased protest activity at our UK sites, has required enhanced measures.

In December 2025 the President of the United States Donald Trump filed a lawsuit in the United States District Court, Southern District of Florida against (1) the BBC, (2) BBC Studios Distribution Limited (3) BBC Studios Productions Limited in relation to the *Panorama* edit of President Trump's speech on 6 January 2021. The BBC had previously apologised to Donald Trump for the edit. See Note H4 on page 198 for further details.

Technology

Technology is central to delivering our portfolio of digital and broadcast services. In March 2026 we announced the creation of BBC Media Tech, the bringing together of Product and Technology teams from across the whole BBC Group.

Operationally, the BBC is committed to a resilient and high-performing technology capability. In 2025/26, we continued to perform well against our key operational performance targets of 99.99% for TV Playout availability, 100% for TV accuracy (the correct content being available for our audiences) and 99.95% availability across our Digital Products.

In 2025/26 we hit our target for the average number of Weekly Active Accounts.

We continue to invest in innovation across our digital estate, including embracing the opportunities presented by AI to deliver new audience experiences and drive efficiencies. Adoption of AI tools increased rapidly throughout 2025 with staff accessing a broad range of tools including Copilot, ChatGPT, Runway, ElevenLabs and GitHub Copilot. Around 50% of our staff now use AI tools every week. Our guiding principles ensure we deploy GenAI technology in a responsible way, and where it adds real value, whilst protecting trust, creativity and editorial standards.

We are now scaling and operationalising some of our early pilots, for example, our Style Assist tool within our newsroom. The BBC continues to play a leading role in how AI impacts the creative and media industries and society.

In January 2026 we announced a new strategic partnership with YouTube focused on investments in new programming, collaborating to showcase more BBC moments that bring the UK together on YouTube, and upskilling the next generation of future creators and producers from across the UK.

In 2025/26, we undertook significant re-procurement activity in our third-party supply chain, including the extension of our current Capita Licence Fee Collection Contract.

Environmental sustainability

The BBC continues to deliver its environmental sustainability strategy, reporting clear progress towards our near-term decarbonisation targets and by further embedding our three strategic pillars of Net Zero, Nature Positive and People Positive.

Operational emissions have reduced by 38% against a 2019/20 base year, and we are on track to deliver a 46% reduction by 2030/31 (2024/25: 31%). Emissions from value chain activities have reduced by 12% against a 2019/20 base year, as we aim to achieve 28% reduction by 2030/31 (2024/25: 7%). Progress against our targets has been enabled by data quality improvements. See pages 68-72 for our detailed disclosure.

The reports provided over the following pages give further insight into the BBC Group performance over the past 12 months, demonstrating how we allocate finances and resource and how we intend to go further and faster to build a BBC for the future.

Key headlines for 2025/26

£3,879m

2024/25: **£3,843m**
Licence fee income

£2,155m

2024/25: **£2,155m**
BBC Commercial income

£715m

2024/25: **£564m**
Savings delivered to date

Wild Cherry featured cast members Juliet (Eve Best), Allegra (Amelia May), Lorna (Carmen Ejogo) and Grace (Imogen Faires).

Our finances

Strong financial management is essential to ensure value for our audiences

This section provides detail of our financial performance over the past year.

Income
In 2025/26 BBC Group income totalled £5,962 million, an increase of 1% on previous year (2024/25: £5,900 million).

The licence fee remains the single largest source of income. This year we collected £3,879 million of licence fee income, an increase of £36 million year-on-year, largely driven by the licence fee price increase to £174.50 from April 2025. The majority of our audiences remain committed to paying the licence fee with 23.3 million licences in force at the end of the year, however we continue to see a downward trend in sales with 539,000 fewer licences in force in place at 31 March 2026 compared to the prior year. Further detail on licence fee income can be found in Note B2 of the financial statements.

Licence fee income is supported by other income streams including income generated through commercial activity and external sources. In 2025/26, other income, after inter-group transactions totalled £2,083 million (2024/25: £2,057 million).

Amidst challenging trading conditions BBC Commercial, including intra-group transactions, sustained revenue at £2,155 million in 2025/26 (2024/25: £2,155 million). See the Commercial Operations report for further information page 74.

The Foreign, Commonwealth and Development Office (FCDO) continues to invest in the BBC World Service with grant funding of £137 million received in 2025/26 (2024/25: £104 million).

In addition to the annual grant funding, an exceptional one-off payment of £5 million was received in March 2026 to support critical activity in early 2026/27.

Grant funding of £148 million per annum has been confirmed for the three years to 2028/29, which will enable us to continue supporting BBC World Service output in English and Languages.

In November 2025, the National Audit Office (NAO) published its value-for-money report on the World Service's savings programmes. The NAO identified areas for improvement in the World Service's approach to setting up and implementing savings programmes. We have accepted the recommendations from the NAO's report which will improve the World Service's approach to future savings programmes.

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 are being shown on any TV broadcast service; viewing live streams via an online TV service; or by downloading or watching programmes on BBC iPlayer (live, catch-up or on-demand).

The BBC has a number of contractual arrangements covering the collection, administration and enforcement of the licence fee, marketing, payment channel management and retail networks. The majority of the administration is conducted by Capita Business Services Ltd with contracts in place until 2030.

We offer a variety of payment methods including in-store, by telephone and online.

How we collect and 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.

We continue to support those suffering severe financial hardship by offering the Simple Payment Plan, a flexible payment scheme that spreads the cost of the licence fee over 12 months. Free TV licences funded by the BBC are available to anyone aged over 75 who is in receipt of Pension Credit*.

The current collection method remains fair, effective, and good value for money. In the next Charter a modernised funding model is essential. The current system – where 94% of adults use our services each month but fewer than 80% of households contribute – is no longer sustainable. Whilst we remain open-minded about specific mechanisms, we are clear on the principle: a universal public service requires a universal funding model.

* Licence holders who are over 75 and a resident in an Accommodation for Residential Care 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.

BBC Group Income Statement

Expenditure statement	Defined as	2025/26 £m	2024/25 £m
Licence fee income	Total of licence fees collected	**3,879**	3,843
Other income	Commercial and grant income	**2,083**	2,057
Total income		**5,962**	5,900
Operating costs	Cost of producing all content and running the BBC	**(6,046)**	(6,032)
Group operating deficit		**(84)**	(132)
Share of results of associates and joint ventures	Share of the profit/(loss) of businesses where we control 50% or less	**(13)**	5
Other gains and (losses)	Gains and losses from movements in financial instruments and disposals of assets or operations	**(15)**	23
Net financing income / (expense)	Income earned or incurred relating to financial instruments and pension assets and liabilities	**9**	(19)
Group deficit before taxation		**(103)**	(123)
Taxation	Net tax (charge)/credit for the year	**(18)**	11
Group deficit for the year		**(121)**	(112)

Licence fee statement
We prepare an annual licence fee revenue statement, which is audited by the NAO on behalf of the Comptroller and Auditor General. 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 at: tvlicensing.co.uk/about/bbc-trust-statement-AB21.

BBC Group I&E deficit
In 2025/26, the BBC Group delivered a deficit after tax of £121 million (2024/25 deficit: £112 million) against a planned deficit of £33 million as published in our Annual Plan. The outturn for 2025/26 has been adversely impacted by a number of factors including lower than anticipated licence fee income. Across the Group we continue to carefully manage our costs to ensure value to the licence fee payer, which this year allowed us to release additional in-year funding for strategic priorities. Furthermore, planned operating expenditure savings for 2025/26 were instead delivered through working capital savings, which has increased the deficit after tax.

Our public service funding remains focused on creating and distributing content for audiences across a range of services, with total spend of £3,593 million incurred in 2025/26 (2024/25: £3,592 million). Further analysis of our public service broadcasting expenditure can be found on page 62.

In 2022/23 we began a programme of savings and reinvestment to manage the impact of the 2022 licence fee settlement and enable investment in high-impact content and digital products to improve user experience, as well as to manage inflationary cost pressures. The plan targeted £700 million of recurring savings by 2027/28. To date, we have delivered £715 million of savings, of which £602 million are ongoing. From 2026/27 our savings targets will report both the new £500 million savings task and delivery of the final of recurring savings required to achieve the '£700 million plan'.

BBC Commercial continues to drive financial returns to the BBC which totalled £377 million in 2025/26 and mainly comprising of dividend and content investment (2024/25: £391 million). The Commercial Group remains on track to meet its five-year target to deliver £1.5 billion by 2026/27.

Cash and net debt
BBC Group cash reserves at 31 March 2026 were £257 million (2024/25: £477 million). of which £125 million is held by the public service (2024/25: £369 million). As planned, the drawdown of cash reserves has funded transformational costs and enabled investment in high-impact content and digital products in line with strategy.

BBC Group net debt including lease borrowings at 31 March 2026 was £1,956 million (2024/25: £1,616 million), well within our total borrowing limit of £3,050 million, which includes £2,200 million specifically for lease obligations. Borrowing limits are set by the Secretary of State for Culture, Media and Sport in accordance with the agreement between the BBC and the Department for Culture, Media and Sport.

Further detail on our cash and borrowing can be found in Notes G2 and G3 of the financial statements.

Pension costs
We continue to review the shape of our future pension provision offer. Any proposals for change would be subject to consultation with employees and we will work with our Trade Unions in shaping pension provision.

The most recent actuarial valuation of the BBC Pension Scheme ('the Scheme') estimated a funding surplus of £296 million and a funding level of 102% (on a technical provisions basis) as at 1 April 2024. This was the first time the Scheme had been in surplus since 2007.

Under a revised schedule of contributions approved as part of the 2024 actuarial valuation, we agreed with the Scheme to pay a deficit recovery contribution of £125 million to the Scheme by the earlier of 1 July 2027 and the date on which the 2026 actuarial valuation is completed. This payment will not be required, though, if a replacement schedule of contributions into the Scheme is put in place that does not include the £125 million payment. This provision is designed to help protect the Scheme against the risk of reversal of the recent improvement in the funding position.

The need for us to pay any other deficit recovery contributions to the Scheme was removed in the 2024 actuarial valuation.

Fixed future service costs reduced from 18.3% of pensionable salaries in the first half of the year to 11.5% from October 2025. A rate of 15.9% of pensionable salaries will be applied from April 2026 until June 2030.

We are currently working with the Trustee to complete the actuarial valuation as at 1 April 2026 process, including an updated schedule of contributions, by no later than the statutory deadline of 30 June 2027.

Accounting standards (IAS 19 *Employee Benefits*) require an annual accounting valuation of the Scheme, which at 31 March 2026 resulted in it being revalued to a surplus of £490 million (2024/25: £868 million) driven by a remeasurement loss on scheme assets. The accounting valuation provides a 'snapshot' at the year end and is therefore sensitive to short-term market fluctuations. The accounting valuation often presents a more favourable funding position compared to the actuarial valuation due to the discount rates used – however, the accounting valuation does not impact the cash contributions we need to make into the Scheme.

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 tax legislation for the UK and the other jurisdictions in which we operate. The BBC has a low tolerance to tax risk. Our assessment of tax risk considers not only the financial amount at stake, but also the reputational consequences of the matter in question.

The political, legislative and reporting environment is becoming increasingly complex across a number of key territories around the world.

The Group is in the scope of the Pillar 2 global minimum tax rules from 2024/25. These apply a minimum 15% effective corporate income tax rate in every profitable country with any top-up liability payable in the UK. Current tax would include the Group's charge for any Pillar Two income taxes. However, based on assessments of the Group's performance and the exemptions that are available a material tax charge for the year should not be required and any tax charge is likely to be trivial or zero. From an accounting policy perspective, the Group applies the exception to recognising and disclosing information about deferred tax assets and liabilities related to Pillar Two income taxes, as provided in the amendments to IAS 12 *Income Taxes* issued in May 2023. It is likely that the cost of compliance will be significantly higher than any top-up tax payable.

We publish our tax strategy in accordance with the Finance Act 2016, which can be found on our website: bbc.co.uk/aboutthebbc/documents/bbc-tax-strategy-2026.pdf.

Public service broadcasting expenditure

The table below illustrates how the public service have spent licence fee funds 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).

From 2025/26, the presentation of public service broadcasting expenditure analysis has been updated to better reflect audience consumption with 2024/25 comparatives restated. Total audience spend reflects the cost of making and delivering content to audiences. Total public service expenditure includes spend on content along with the corporate costs of running the BBC and fulfilling its obligations.

Public service broadcasting expenditure

	2025/26 £m	2024/25 £m
News and Current Affairs	**263**	306
Factual and Learning	**295**	280
Arts and Music	**18**	17
Film and Drama	**448**	441
Entertainment and Comedy	**268**	234
Sport Production	**99**	118
Children's*	**48**	24
Other watch spend	**390**	502
Watch	**1,829**	1,922
Listen	**553**	537
Browse	**168**	161
Total content spend	**2,550**	2,620
Content delivery spend	**608**	541
Audience support costs	**257**	220
BBC World Service Operating Licence**	**178**	211
Total audience spend	**3,593**	3,592
Corporate overheads	**244**	214
Total operational costs	**3,837**	3,806
BBC World Service grant spend	**137**	104
Licence fee collection costs	**190**	166
Other obligations (S4C)	**98**	95
Monitoring	**9**	10
PSB Group pension deficit reduction payment	**–**	8
Costs incurred by PSB to generate non-licence fee income	**226**	222
Restructuring costs	**18**	84
Total public service broadcasting expenditure	**4,515**	4,495
Items reported outside of operating expenditure	**(46)**	(46)
Public service broadcasting operating expenditure* **	**4,469**	4,449

* From 1 April 2024, the cost of children's programmes are recognised over the estimated average contract period to better reflect children's consumption patterns. See note E for further details.

** BBC World Service Operating Licence in the table above reflects expenditure funded by the licence fee. When including spend from other income sources and an allocation of support and overhead costs, BBC World Service Operating Licence expenditure totalled £223 million in 2025/26 (2024/25: £264 million).

*** In order to reflect the full cost of public service broadcasting spend, certain costs (i.e. finance lease interest) are included within total expenditure above. These costs are reported outside of operating costs in the financial statements as per note B1.

Our people

Continuing to build a great place to work, where the best people do their best work

Strengthening workplace culture whilst transforming the BBC
We have continued to strengthen the BBC as a place where everyone can do their best work, maintaining focus on engagement, culture and the experience of our people during a period of unprecedented leadership change. Participation in the Staff Survey was 70% with overall engagement remaining stable at 63%. Core cultural indicators – including speaking up, whistleblowing, inclusivity, and open communication – also remained stable, reflecting the resilience of the organisation. Manager support remains strong with 84% of staff reporting that their managers genuinely care about their wellbeing, whilst pride in the BBC remains high at 78%.

Confidence scores have been impacted by several external and internal factors including concerns around the future of the BBC leading up to the Charter renewal process and the departure of executive team members including the Director-General, the CEO of BBC News and Current Affairs and the Chief Content Officer. Taken together, however, the stability of underlying cultural indicators reflects a resilient organisation that continues to adapt whilst maintaining strong foundations. We remain focused on supporting staff wellbeing, listening closely to feedback and enabling leaders to take clear, targeted and meaningful action.

This year marked the first full year of work following the BBC Board-commissioned Culture Review. We have made substantial progress, prioritising actions to clarify expectations, drive accountability and improve how concerns are raised and addressed. We are on track to deliver all recommendations of the review. This includes refreshing the Code of Conduct to set clearer behavioural standards, resetting expectations with leaders through ‘Lead from Here’ sessions, strengthening our definition of misconduct; and launching the Call It Out campaign to support colleagues to challenge unacceptable behaviour and recognise positive conduct. We have updated contracts, advanced the establishment of a new Resolution Centre to improve the timeliness and consistency of case handling, and invested in targeted training to support managers in addressing culture and behaviour issues.

These changes are improving clarity and consistency, enabling more timely and transparent handling of concerns, and mark a decisive shift towards a more open, accountable, and confident BBC.

As we move into the next phase, we will continue embedding these changes, with a particular focus on leadership capability, trust and consistent behaviours that bring BBC Values to life in day-to-day practice.

Alongside this, we have continued to modernise and future-proof the way we work, strengthening our audience focus, enhancing efficiency, and delivering strategic workforce changes aligned with our Value for All strategy and our digital-first ambition. A key milestone has been the creation of BBC Media Tech, bringing together Product and Technology teams across the BBC Group to provide a strong foundation for innovation, resilience and responsiveness to changing audience needs. This unified approach across Public Service and Commercial operations enables us to better leverage technology and product capabilities for the benefit of the whole organisation.

Across the BBC, we are redesigning roles, teams and ways of working to ensure we are fit for the future. This includes appointing an AI Innovation and Growth Director to the BBC News Board, establishing specialist teams focused on ethical and agentic AI, and rolling out mandatory AI training to build BBC-wide digital confidence. These changes position us to adopt new technologies safely and effectively whilst enhancing creativity, decision-making and productivity.

In News, we have strengthened international capability by introducing new regional leadership roles and enhancing HR and finance support for our global workforce, alongside standardised global HR policies to improve clarity and consistency.

In Content, we have implemented new production partner standards, participated in CIISA’s (Creative Industries Independent Standards Authority) trailblazer pilots across *Blue Peter*, Radio 1’s breakfast shows and coverage of the Winter Olympics, and overhauled Audio commissioning processes to ensure consistency and promote respect at work standards.

In Nations, we introduced a new UK-wide TV commissioning model that brings together Nations and Genres teams, combining local expertise with national impact and simplifying the experience for production partners. Our Pathways development programme expanded across all Nations, supporting colleagues from under-represented groups and building on the strong outcomes from the BBC Wales pilot, where almost 80% of participants progressed in their careers.

Esther Smith plays Nikki in the third series of critically acclaimed comedy, *Trying*.

Our people *continued*

Ella Leach
Early Careers Apprentice

Ella is a Level 6 Project Management Degree Apprentice working in Broadcast Technology supporting systems that keep the BBC on-air.

"I initially went to university, but realised I wanted a more practical hands-on way to learn that would support my long-term career. My apprenticeship has allowed me to apply my studies to real projects."

Ella is part of The Tea Factory Technology Delivery Project, supporting the relocation of BBC Birmingham colleagues to Digbeth. "Working in such a dynamic environment has built my confidence, knowledge and technical skills."

Ella also serves as Co-Chair of the BBC Apprentice Community, the staff network that champions apprentices across the organisation. "It's a role I'm really passionate about. It allows me to give back to the network that supported me."

We have continued to strengthen how we manage performance, ensuring everyone has clear, outcome focused goals and a shared understanding of the behaviours that bring our values to life. Participation in annual performance conversations reached 98.8% demonstrating a strong commitment across teams to development and accountability. The introduction of manager-led assessment has created a clearer link between performance, contribution and pay, further embedding values-driven leadership.

At the same time, we have invested in the systems and processes that underpin the employee experience. We introduced a new Sickness & Health tool for Team Leaders, automated probation alerts to support consistent onboarding for new joiners, and launched a dedicated Respect at Work helpline. We have also implemented weekly PAYE freelancer payroll for Off-Air colleagues, improving financial accessibility, and streamlined the Personal Interests reporting process achieving 98.2% compliance. Mandatory training compliance rates remain high at 97.8% (as of March 2026). Together, these improvements are making it easier for colleagues to work effectively and are supporting a more efficient, insight-led organisation.

Building a workforce representative of our audiences

Our Equality Information Report provides a detailed breakdown of both our staff and freelancer diversity across a range of characteristics. This can be viewed at: bbc.co.uk/aboutthebbc/documents/equality-information-report-2025-26.pdf

We remain committed to fostering a culture of belonging that reflects the diversity of the audiences we serve. Our Diversity, Inclusion and Belonging Strategy, which runs to December 2027, continues to guide our work in this area. Over the past year, we have refined our operating model to ensure the right capabilities are in place to deliver our workforce and creative diversity goals and to align with Culture Review recommendations.

We continue to measure progress against our 50:20:14:25 representation goals for gender, ethnicity, disability, and socio-economic background. In 2025/26 we met our goal for gender representation for the second year and increased workforce representation in 3 out of 4 characteristics (gender up 0.1%, ethnicity up 0.1% and disability up 2.6%) despite a period of significant organisational change. Increasing the representation of colleagues from working-class backgrounds will be a key area of focus going forward, alongside continued progress on ethnicity and disability.

Our EXTEND scheme – which ringfences roles for deaf, disabled and neurodivergent candidates – continues to deliver strong results, with 122 colleagues appointed this year. We continue to invest at least £80 million annually in content that meets the BBC's creative diversity criteria. Our Inclusive Production Principles, approved by Ofcom and published within the refreshed Diversity Commissioning Code of Practice, set out strengthened expectations across areas including inclusive casting and crewing, accessible production environments and industry collaboration and are designed to drive meaningful, long-term industry change.

We have introduced a number of practical initiatives to improve inclusion and address feedback from colleagues. These include the launch of a centralised Workplace Adjustments Service Desk, providing a consistent and streamlined approach to supporting disability-related adjustments. We launched antisemitism and anti-Jewish racism training, and developed Islamophobia and anti-Muslim hostility training (which launched mid-June), as well as an enhanced induction through the Big Welcome programme and campaigns to improve diversity data completion rates. We have also joined the TV Foundation's Class Confident Actions pledge as a founding member, working with industry partners to reduce barriers and progress working-class representation.

Our staff networks and community groups continue to play a vital role in building belonging, with a combined membership of over 14,000 across 11 Staff Networks and five Community Groups. These networks have delivered a wide range of events and initiatives throughout the year, supporting connection, representation and inclusion across the BBC.

We continue to attract, develop and retain talented people from across the UK. In 2025/26, we filled 5,010 roles, with 60% filled internally and 40% externally, demonstrating strong internal mobility whilst bringing in new skills and perspectives. Our attraction and outreach strategy reached deeper into communities across the UK, ensuring people from every background can discover careers at the BBC and understand how their skills and potential can thrive here.

This has also been a record year for apprenticeships. We received over 47,000 applications and welcomed 660 new early careers apprentices. Completion rates remain strong at 93%, with 92% of apprentices reporting satisfaction with their experience. Our early careers apprenticeship programme continues to be highly diverse and is widely recognised across the industry – rising to 27th in the Top 100 Apprentice Employers, winning the Creative, Media and Marketing Employer of the Year at the Multicultural Apprenticeship Awards, and ranked 6th in the Times Top 100 Graduate Employers list.

Pan-BBC – All staff and leadership: 31 March 2026

Characteristic	Workforce	March 2026	Goal
Women	All Staff	**50.7%**	50%
	Leadership**	**50.8%**	
Black, Asian and minority ethnic	All Staff	**17.8%**	20%
	Leadership**	**13.9%**	
Deaf, disabled and neurodivergent	All Staff	**12.4%**	14%
	Leadership**	**11.0%**	
Working Class (household occupation metric)	All Staff	**20.7%**	25%
	Leadership**	**19.2%**	

** Bands E+

In addition, we invested in 365 new staff apprentices, including 175 in AI-focused programmes, strengthening our digital and data pipelines. Overall, we exceeded our 1,000 apprentice target, reaching a record peak of 1,200 apprentices in December 2025 across 65 BBC bases.

We have also increased our impact beyond the BBC, placing apprentices with independent production companies, supporting external placements and transferring £1.5 million in Apprenticeship Levy funds to SMEs. Outreach activity has expanded significantly, with visits to over 100 schools and delivery of 30 Get In Taster Days, reaching more than 300 students.

Developing leaders and investing in skills for the future

Strong, values-driven leadership is central to delivering our ambitions. This year we significantly increased our investment in leadership development to accelerate cultural change and elevate leadership capability at scale. 651 leaders have have completed one of our three Enterprise Leadership Programmes since they were launched.

Our flagship 'Enterprise Unleashed' programme for Senior Leaders showed a 17% uplift in leadership capability, as reported by their Line Managers who responded. For leaders who completed 'Enterprise Connected' and responded between April 2025 and March 2026, the average confidence score in applying their learning was 7.92 out of 10, with 1 being not confident and 10 being confident. We also expanded development in core capabilities including enterprise leadership, team performance, change leadership, mentoring and high-quality everyday conversations, with 652 leaders participating. 61 leaders received coaching through our internal coaching network, and 469 leaders participated in additional learning to build their coaching capabilities.

The 'Lead from Here' programme, developed in response to the Culture Review, has now been completed by 3,526 leaders globally, representing 98.4% of in-scope team leaders. Evaluation shows strong improvements in confidence and capability to role model authentic and respectful leadership, supporting a more consistent approach across the organisation. At the same time, we have accelerated building the critical skills needed for the future, particularly in AI, digital and data. We delivered a 76% increase in 80/20 career mobility placements, with over 80% focused on digital skills and 68% based outside of London.

In generative AI alone, there were 16,029 training completions, including 4,509 completions of Editorial Policy for AI, enabling the ethical adoption of AI in production areas in line with BBC guidelines.

Our investment is supporting increased weekly use of GenAI tools by colleagues, and this rapid growth in digital confidence is already improving workflows and freeing teams to focus on higher-value creative and editorial work.

The expansion of the Newcastle TechHub has further strengthened our digital capability, building a critical mass of expertise in the North East and demonstrating our commitment to creative and technological growth across the UK.

Initiatives such as the Hot Shoes career mobility scheme and the introduction of new AI-enabled tools to support career development are making progression more accessible, inclusive and aligned to future skills needs.

Finally, the BBC Academy expanded its role as a sector-leading training powerhouse, delivering high-impact skills programmes across the UK to support both colleagues and the wider UK creative economy. Programmes such as Verify on Tour, Production Unlocked and Climate Creatives have reached tens of thousands of participants, supporting media literacy, freelancer development and sustainable storytelling.

Looking ahead, as the BBC enters a period of significant transformation, our focus will be on equipping leaders and colleagues to move at pace, building the skills and structures needed for a digital-first BBC, and continuing to strengthen the cultural foundations that have shown resilience this year.

BBC Academy and BBC Studios learning and development

Reach	2025/26	2024/25	2023/24
Total training completions*	**117,504**	123,141	100,876
BBC staff who completed one or more course	**95%**	98%	91%
Total learning and development hours	**182,762**	193,275	189,458
Number of learning and development days per EFT	**1.2**	1.3	1.2

Value for money	2025/26	2024/25	2023/24
Training delivery spend (£m)**	**£11.46**	£11.76	£11.98
Learning and development cost per EFT***	**£547**	£555	£549

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.

** 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.

Trade Union engagement

During this past year, we have engaged with the recognised trade unions in a positive and constructive manner, working collaboratively on major change programmes and initiatives affecting our workforce. There has been no industrial action during this period and, where disputes have arisen, we have worked closely with national and local union representatives to resolve matters constructively. As we face significant challenges and the requirement to deliver savings in the next financial year, we will continue to work closely with the unions to navigate these changes and support our workforce.

Marcus Boothe
Staff Apprentice

Marcus is completing a Level 5 Journalism apprenticeship whilst working for BBC West in Bristol as a news gallery director and sound engineer. With a background in youth work and community radio he wanted to strengthen his storytelling so he could bridge editorial and technical teams. The apprenticeship has allowed him to learn from experienced journalists, tell multiplatform stories, contribute to daily news, and co-produce and present a BBC radio show.

"I'm particularly drawn to stories that highlight underrepresented communities and explore issues around inequality, culture and social change. I want to give a voice to people who might not otherwise be heard."

Recently shortlisted for Video Journalist of the Year in the NCTJ apprentice awards, Marcus says "I'm proud to have taken this step in my career".

Raising a concern at the BBC
The majority of concerns raised by staff will be addressed by our Respect at Work Policy. We have a range of ways that employees and those working with the BBC can raise concerns directly and in confidence via line management, staff networks, trade unions as well as direct to specialist teams via telephone and online submissions.

Whistleblowing allegations, also known as 'Protected Disclosures', can be made by anyone with genuine concerns about serious malpractice at the BBC.

Concerns that can be raised via the BBC's Whistleblowing policy include:

- matters that present a risk of serious harm, financial loss or legal liability on the part of the BBC, or may otherwise bring the BBC into serious disrepute
- malpractice in the affairs of the BBC, including for example, misuse of power and corruption (e.g. nepotism, abuse of an undeclared conflict of interest), and bribery
- serious editorial malpractice (above and beyond normal editorial disagreements) or other acts or omissions amounting to serious professional malpractice
- safeguarding concerns about a child or young person (i.e. a person aged under 18) or a vulnerable adult

The BBC's Whistleblowing Policy enables the anonymous reporting of serious allegations in an appropriate and effective way, including:

- direct to the BBC Whistleblowing Team via a dedicated mailbox
- via our external independent third-party provider Navex Global, either online or through their dedicated reporting line available in 37 different languages via the Whistleblowing Team
- via the Director Investigations and Whistleblowing
- via the Whistleblowing Champion on the BBC Board Chris Jones

Embedding early, fair and consistent resolution
In addition to the whistleblowing process, there are a number of ways to raise concerns including speaking directly with managers, requesting to resolve matters informally such as mediation or more formal processes such as grievances.

The BBC's processes and policies are designed to be fair, transparent and consistent. In 2025/26 following a successful pilot, we implemented a 'Resolution First' approach designed to provide more support for early-stage conflict resolution and promote fair, safe and inclusive dialogue through mediation, coaching and facilitation.

Strengthening capacity and improving responsiveness
We are continuing to evolve in line with our obligations under the Worker Protection Act and actions relating to our ongoing review of our processes for continuous improvement.

2025/26 saw an increase in concerns raised, a trend expected following the publication of the Culture Review and the rollout of the Call It Out campaign. In response, we invested in significant additional resources to manage increased case load and progressed work to establish a new Resolution Centre to speed up our ability to conclude cases as quickly as possible, delivering a fair process and appropriate outcomes. This investment ensures we are better prepared for increased caseloads whilst upholding high standards of timeliness, transparency and professionalism. Looking ahead to 2026/27, we will be introducing changes to how we report internal complaints to ensure greater clarity, alignment and insight across the organisation.

Volume of bullying & harassment grievances

	2025/26	2024/25
Bullying and harassment Grievance complaints notified either direct to HR, via a grievance being raised, or via the confidential bullying and harassment helpline. * Calculation based on a seven-day week.	**56 formal cases** • 3 sexual harassment • 53 bullying and harassment • 29 closed • 21 ongoing • 6 withdrawn Average time to close case: 75 days*	**46 formal cases** • 1 sexual harassment • 45 bullying and harassment • 21 closed • 23 ongoing • 2 withdrawn Average time to close case: 119 days*

Volume of Whistleblowing cases

	2025/26	2024/25

Whistleblowing cases
Whistleblowing allegations are received either via Navex Global, who manage an independent whistleblowing hotline on our behalf, or via senior management (including a designated non-executive director) or directly to the investigation teams.
	Cases received: 154 cases were received via the various BBC whistleblowing mechanisms and triaged. 38 (25%) of these disclosures related to external concerns rather than BBC matters. Of the remaining 116 cases, 24 were identified as matters reaching the whistleblowing threshold requiring full WB Investigation and report.
	• 16 Whistleblowing Investigation cases were concluded in 2025/26 (including 8 brought forward from 2024/25)*
	  • 5 upheld / partially upheld
	  • 2 unsupported
	  • 9 not upheld
	  • 18 ongoing
	• Average time to close all cases: 44 days**
		82 cases received via the various BBC whistleblowing mechanisms and triaged, 21 of which were accepted as reaching the whistleblowing threshold.
		• 26 Whistleblowing Investigation cases concluded, (including 18 brought forward from 2023/24, of which 3 were brought forward from 2022/23)
		  • 10 (of 26 closed) upheld or partially upheld
		  • 6 unsupported
		  • 10 not upheld
		  • 13 ongoing
		• Average time to close all case types: 113 days**

* This figure includes 4 Investigations from 24/25 that were ultimately consolidated into 1 working Investigation due to linked subject matter
** Calculation based on a seven-day week and include: Whistleblowing Initial Assessment, Triage Investigation and Investigation and full Whistleblowing Investigation case types.

Whistleblowing policy

Whistleblowing is a key mechanism to identify and address potential malpractice. The BBC commits to protect those who raise concerns from unfair treatment as a consequence of speaking up.

There has been an 88% increase in yearly submission figures in 20/26 (154 cases compared to 82 cases submitted in 2024/25.)

The increase in reporting may be attributed to a number of factors, including the impact of ongoing BBC whistleblowing awareness-raising measures, developing societal awareness of whistleblowing and the impact of stories in the media involving the BBC.

A notable development over the financial year has been the increase in non-BBC related whistleblowing case disclosures to the BBC Whistleblowing Team. In 2025/26, 38 such disclosures were received (representing 25% of the 154 total). This is the highest single category of disclosure made to BBC Whistleblowing. Typically, these matters involve people sharing information not directly linked to the BBC, which does not require corporate investigation. Signposting is offered where appropriate. For the next financial year, non-BBC whistleblowing disclosures without aggravating factors will be recorded separately to enhance the relevance of BBC whistleblowing data.

The next most common disclosure case types are Misuse of Power and Corruption (incl. concealing misconduct) accounting for 25 cases (16% of the caseload) and Bullying and Harassment accounting for 19 cases (12% of the caseload). Taken together these two categories account for 44 out of 154 disclosures (29%) and are partly indicative of the Whistleblowing function being used as a safe reporting mechanism, whereby staff make disclosures about personal employment concerns which they do not wish to raise overtly.

After assessment, seven out of these 44 disclosures met the criteria requiring progression to full Whistleblowing Investigations. The others were categorised as Initial Assessment or Triage Investigations. These are targeted responses involving initial investigative action to establish key facts and identify required actions. Triage Investigations are often resolved by the safe sharing of information into the appropriate business area to ensure matters are appropriately resolved.

The average closure time for all whistleblowing cases closed during the relevant period has seen a reduction over the previous 12-month period. Of the 89 cases closed in 2024/25, the average time taken to conclude was 113 days. 147 whistleblowing cases were closed in20 25/26. These were concluded in 44 days on average. This represents a 61% reduction on the previous year in terms of closure times.

There has been ongoing work to streamline processes, identify productivity gains and enhance resilience. This has contributed to the Whistleblowing Team improving performance figures despite the increase in number of cases received.

Fewer disclosures are being made anonymously compared with last year. When compared with 2024/25 there was an approximate 26% drop in anonymous reporting, potentially reflecting confidence in the whistleblowing function's ability to protect those making disclosures.

A Whistleblower Detriment Monitoring Programme has been designed and is in implementation phase. This process has been supported by the new NED Whistleblowing Champion and will develop the BBC's capacity to securely and proactively monitor risk of detriment for people who make whistleblowing disclosures. A whistleblower engagement questionnaire is under review for implementation. This will enable the gathering of qualitative and quantitative data about the whistleblowing function.

There has been a full review of whistleblowing investigation processes, templates and reports to streamline triage, improve investigations and enhance outcomes. A working review of the editorial whistleblowing process has been initiated. Independent third-party quality assurance of whistleblowing investigations continues on a quarterly basis, with serious editorial malpractice cases included in the assurance sample. The Whistleblowing Team continues to provide assurance outcomes to the Audit and Risk Committee and to the Editorial Standards Committee to ensure oversight by relevant senior stakeholders.

The Whistleblowing Team has continued to drive strategic initiatives to build awareness, understanding and trust within the BBC, creating new training materials, ongoing internal marketing, delivering content to staff and working with partners in cross-sector initiatives.

The Whistleblowing Team is also a corporate stakeholder in the response to legislative developments around Sexual Harassment and the Worker Protection Act 2024. New training for staff is being designed to reflect the changes and ensure staff are aware and remain protected.

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 subcontractors 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 subcontractors are required to abide by our Ethical Trading 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 annual Modern Slavery Statement in accordance with this. Key highlights from the financial year include the launch of our new Ethical Trade and Modern Slavery hub on our intranet, the launch of new Ethical Sourcing Guidelines for public service teams and enhanced due diligence for suppliers that fall into high-risk categories. Information on the BBC's approach to preventing modern slavery is included within the Modern Slavery Statement and is available at: bbc.co.uk/aboutthebbc/documents/bbcmsa2026.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 and Financial Crime policy. The full policy can be found here: bbc.co.uk/aboutthebbc/documents/anti-bribery-and-financial-crime-corporate-policy.pdf.

Non-Financial and Sustainability Information 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 68 and 245); our people (page 63 and 240); human rights, modern slavery, anti-bribery (to the left). Further information can also be found in our business model (page 81), our principal risks (page 105) and our non-financial performance (throughout the strategic report).

Environmental sustainability

Maximising the impact of our content, whilst minimising the impact on our planet

Nature Positive

Managing our impact on nature to do more good than harm to our planet

Nature Positive is focused on guiding the BBC toward doing more good than harm to our planet. The BBC is dependent on nature as the subject of our landmark natural history content, the location for productions and for the materials and services required for operations. Nature Positive also supports compliance with environmental protection law. We are assessing where the BBC may negatively impact nature and will explore how to avoid or reduce impacts, as well as supporting restoration. During 2025/26, we approved our Nature Positive delivery plan and completed an assessment using the Taskforce on Nature-related Financial Disclosures (TNFD) framework.

Net Zero

Adopting a decarbonisation first approach that is underpinned by the science

The BBC's Net Zero Transition Plan sets out how we will continue to produce world class content to the highest sustainable production standards. We have science-based targets to reduce our greenhouse gas emissions, with a clear ambition to be Net Zero by 2050. Decarbonising our value chain continues to be our key focus and we are working to ensure the correct initiatives are in place to achieve our near-term targets. During 2025/26, we launched our Strengthened Approach to Sustainable Production for TV, achieved an A rating for CDP's Supplier Engagement Assessment and completed foundational data improvements to unlock our long-term progress.

People Positive

Informing and educating audiences on the most pressing issues facing our planet

Building a culture of sustainability is the foundation of People Positive. We aim to understand how audiences engage with sustainability and to empower staff, suppliers and partners to deliver our sustainability strategy. During 2025/26, we expanded our portfolio of staff training with a new course for teams working in Sport. We hosted our annual Climate Creatives and Supplier Symposium events, as well as a new COP30 Business Leader event designed to engage businesses with COP without needing to travel to Belém. We also developed tools to track where sustainability themes are embedded in BBC content, as we aim to amplify the impact of our priority activities across the BBC.

* Operational and value chain emissions have been restated for 2019/20 and 2024/25. See page 72 for details.

55%
reduction in total waste generated in UK operations
Target **50%** by 2030/31
2024/25: **47%**

38%
reduction in operational emissions (Scope 1 and 2 market-based) against our 2019/20 base year
Target **46%** by 2030/31
2024/25: **31%**

12%
reduction in total value chain emissions (Scope 3) against our 2019/20 base year
Target **28%** by 2030/31
2024/25: **7%**

No. 1
BBC is the first-choice media brand for content about environmental topics and issues

Sir David Attenborough looks onto Planet Earth as he reflects on 100 years on the planet, ahead of his milestone birthday.

BBC's climate-related disclosure

On page 68-72 and 245-246, we provide disclosure in line with the Companies (Strategic Report) (Climate-related Financial Disclosure) Regulations 2022. The information forms part of our Non-Financial and Sustainability Information Statement required under the Companies Act 2006 and is applicable to the BBC Group.

We note the evolution of best practice, with the publication of the UK Sustainability Reporting Standards (UK SRS) in 2026, and will consider voluntary alignment, now the Task Force on Climate-related Financial Disclosures (TCFD) has been disbanded and market practice is set to evolve.

Responsibility for climate-related risks and opportunities

Impacts from climate change and the transition to a lower carbon economy have the potential to create both risks and opportunities for the BBC. The BBC's world-renowned environmental content is a long-standing strength but there are climate-related risks for us to monitor and mitigate.

Environmental sustainability has been a critical project for the BBC, within a transformation portfolio designed to deliver our Value for All strategy. During 2025/26, we have designed the appropriate operational model to embed sustainability as a business as usual function led by Group Sustainability. The approach reflects the maturity of our sustainability strategy, with the focus now on the long-term delivery of our Nature Positive, Net Zero and People Positive pillars. The Group Chief Financial Officer is the sponsor, with accountability as a member of the Executive Committee and the Board. The Director of Sustainability is responsible for managing delivery. See page 82 for our full governance structure.

To monitor activity across the BBC Group we have a Sustainability Steering Group, which includes senior leaders from across the BBC, to shape climate strategy and consider related risks and opportunities. The Steering Group is supported by a Sustainability Programme Board, who meet monthly to share best practice, identify risks and coordinate activities across the BBC. All activities are supported by dedicated expertise and tools, including carbon accounting platform and abatement model, which track progress against our targets.

Climate-related risks and opportunities of strategic importance are brought to the Executive Committee for approval and to the Board for oversight. A milestone for 2025/26 was the approval of our Nature Positive and People Positive delivery plans by our Executive Committee, following the publication of our Net Zero Transition Plan in 2024/25. The Audit and Risk Committee continued to receive quarterly performance updates, with the frequency of review proportionate to the management of other priority risks for the BBC.

Identifying, assessing and managing climate-related risks and opportunities

To ensure a resilient BBC for the future we need to understand the potential impacts of climate change across the entire BBC Group. Each part of the BBC is responsible for understanding and managing climate-related risks and opportunities on an ongoing basis. Identified risks or opportunities are reported monthly through our governance structure.

Integration with risk management

Environmental sustainability and climate change is considered one of the BBC's priority risks and is integrated with our risk management process. The approach recognises that action is required now to anticipate and mitigate the most significant risks from climate change. See page 105 for the BBC's risk management approach.

Climate scenario analysis

Group Finance perform annual climate scenario analysis to explore our resilience to common physical and transition risks and to understand potential opportunities, which we consider over the short, medium and long-term. Time horizons follow our science-based targets to ensure alignment with our plan to deliver the BBC's Net Zero strategy. The analysis assesses the potential financial impact of identified risks and opportunities as either high, medium or low significance, which is informed by Group risk and opportunity thresholds.

The BBC uses both a Net Zero and Current Policies scenario. The Net Zero scenario aligns with our science-based targets and UK policy, with Current Policies chosen to reflect the direction of travel from currently implemented global policies. Data sources include the Network for Greening the Financial System, the International Energy Agency, and Representative Concentration Pathways, as the basis of the Intergovernmental Panel on Climate Change's analysis. Outputs are reviewed by our Director of Sustainability to inform our annual disclosure.

Selected climate scenarios	Global temperature trajectory to 2100
Net Zero	1.5ºC
Current Policies	3.5-4.5ºC

Assumptions and limitations

Scenario analysis is a simplification of the real world and we recognise its limitations. We have taken external advice and believe our approach to be consistent with common practice. Each year, the aim is to refine the analysis and our latest assessment includes updated data sources, new consideration of extreme heat risk and potential impacts to licence fee income from our climate-related reputation. In future, we may introduce new scenarios, or model newly identified risks and opportunities. We may also change our approach in response to new information or available tools. We do not place sole reliance on the conclusions for decision making.

Resilience to climate-related risks

Delivering our mission means using all tools available to inform, educate and entertain. We must travel, purchase goods and services, and use technology, all of which has an impact on the environment. We have assessed a number of climate-related risks with the table on page 70 summarising our risk classification and strategic responses.

Financial impact of climate change

Our view is that climate change does not threaten the BBC's three-year financial plan. See page 116 for Group Viability Statement. We are managing identified risks and opportunities by continuing to invest in sustainability expertise and technology across the BBC, whilst managing activities proportionally to other priority risks.

During 2025/26, we have focused on decarbonising our value chain, which involves engagement activities with our supply chain and industry partners. Operating costs for sustainability are included in our three-year plan. No unexpected, or adverse, material costs linked to climate-related risks are recorded for the financial year.

Transition climate-related risks

The BBC has a reputation for world-renowned environmental content and audiences, staff, and partners are likely to expect the same care and commitment in quality to how we manage our operational impacts. We may also face new costs from changes to policy.

The latest risk assessment considers the reputational risk of greenwashing and introduces analysis of potential licence fee income loss. The 2025/26 model considers behaviour change, potentially driven by changes to public perception over time. We have upgraded our risk from greenwashing from low to medium under a current policies scenario to reflect the additional potential impact from the expanded model scope. The scope of the risk associated with staff and talent attraction and retention is unchanged but has been downgraded under a current policies scenario from high to medium, following a refresh of secondary data sources supporting modelling assumptions.

As the use of AI expands at the BBC, we are committed to understanding its impact in the context of our sustainability strategy. Many aspects remain uncertain, but BBC teams are working closely to consider the impact of AI adoption. We continue to engage with suppliers to improve our data quality and have produced guidance for our staff on the impacts of AI with suggestions for responsible use.

Across identified transition risks, strategic responses are in place to protect the BBC, providing we continue to deliver our operational Net Zero strategy, maintain our editorial standards and sustainability-related reputation with licence fee payers.

Physical climate-related risk

The BBC does not operate in a carbon intensive sector and, although we rely on physical assets and locations, we do not face the same direct exposure to physical risks as other sectors.

Over time, however, the severity and frequency of physical risk events is expected to increase and we continue to model potential disruption due to flooding in the UK and overseas sites. We have upgraded the risk from low to medium under a Net Zero scenario due to an increase in total assets in scope for modelling. Disruption could be significant in the long-term but we believe the risk is mitigated by insurance for BBC assets and business continuity planning.

For 2025/26 we have considered the impacts of extreme heat for independent and BBC productions for the first time. The analysis found no clear risk to the UK production assessed. International exposure varies and adaptation can already be necessary. The analysis did not highlight sharp changes to risk levels for the two locations assessed, which were selected based on existing exposure levels. Further analysis is necessary to consider the total potential risk.

BBC analysis to date has not identified a clear short-term additional adaptation need. We continue to consider our exposure, and have mitigation strategies for identified risks.

We are increasingly considering our nature-related impacts and dependencies and have completed initial analyses focused on independent productions and licensing activities in our commercial business.

DI Mervin Wilson, played by Don Gilet, returned to screens for *Death in Paradise*'s 15th Series.

Case study: *Death in Paradise*

Death in Paradise is set on the lush fictional island of Saint Marie and is filmed in Guadeloupe, a Caribbean archipelago that has served as the production base for all 15 series. The islands are home to thousands of people and abundant flora and fauna.

The BBC initiated analysis, with external expertise, to assess potential nature-related risks and opportunities, in line with TNFD. The goal was to understand if by commissioning *Death in Paradise* there is risk of creating unintended nature-related harms, to help develop a model for Nature Positive action.

Production activity depends on factors such as access to clean water and must consider waste management and the potential for air and noise pollution. The visual amenity of the islands is also a key dependency for *Death in Paradise*.

Nature and climate are deeply interconnected. Climate change will result in impacts from extreme heat, which, in the context of production, could lead to productivity loss and increased adaptation cost. Guadeloupe may experience additional periods of drought by 2050, which has the potential to disrupt life on the island.

The analysis will inform the BBC's long-term Nature Positive approach, as we assess the BBC's potential impacts and explore opportunities aligned to developing best practice.

Climate scenario analysis: Summary of assessed climate-related financial risks

				Impact at 2030		
Significant risk or opportunity	Time horizon	Description	Potential financial impact if no action is taken to mitigate risk	Current policies (3.5-4.5°C)	Net Zero (1.5°C)	Strategic response to mitigate risk
Increased costs associated with carbon pricing, offsets and taxation	Long-term	UK and international Net Zero commitments may result in the acceleration and implementation of carbon pricing mechanisms, including emission caps, offsetting requirements and taxes.	Increased direct costs associated with the BBC's carbon footprint and indirect costs through BBC suppliers passing on carbon costs.	Medium	Medium	Continued focus on decarbonising the BBC in line with our strategy to minimise potential future costs. Exploration of projects to accelerate decarbonisation activities, such as carbon budgeting and pricing.
Reduced staff and talent attraction and retention	Long-term	The BBC's decarbonisation strategy and reputation on climate-related matters may affect attraction and retention of BBC employees.	Increased staff costs to incentivise and retain employees and additional costs related to hiring due to higher attrition rates.	Medium	High	Ensure the BBC's Net Zero strategy is progressed, and public targets are achieved in line with our Transition Plan. Training and development of staff in addition to ongoing engagement to communicate our strategy.
Reputational risk from greenwashing	Long-term	Public perception of mismatch between content messaging and poor performance against targets, or public action misaligned with BBC's Net Zero strategy.	Loss of income from reputational damage resulting lower licence fee income, reduced partnership opportunities as customers shift to competitors and potential cost from climate litigation.	Medium	Medium	Ensure the BBC's Net Zero strategy is progressed, and public targets are achieved in line with our Transition Plan. Targeted engagement and support for productions and supply chain partners.
Flood risk causing damage and service disruption	Long-term	Increased precipitation and event intensity may increase the risk of flooding, increasing the risk of damage to assets, infrastructure and disruption to services.	Increased costs from repairs and maintenance, increased insurance premiums, as well as service disruption leading to a loss of income.	Medium	Medium	Insurance cover for BBC assets and contingency plans in place to minimise disruption. Annual risk assessments to model potential damages.

Estimated risk without strategic response:

Low risk   Medium risk   High risk

Time horizon: Short (2026-2029) Medium (2030-2039) Long (2040-2050)

Opportunities from climate action
The BBC's Net Zero strategy aims to support a resilient BBC for the future. Opportunities are modelled alongside risks, with assumptions refreshed annually. The table below summarises identified opportunities for the BBC from the climate transition.

Savings from energy efficiency
The BBC's Net Zero Transition Plan focuses on phasing out fossil fuels, which can lead to opportunities from energy efficiency. Teams continue to explore further actions to reduce energy consumption and to realise related savings. The BBC must use energy, so the opportunity is limited to eliminating excess and our ability to optimise. New technologies may also be more energy intensive. During 2025/26 we revisited power down and self-generation opportunities, as well as refreshing our carbon abatement models to include estimated financial savings.

Award winning events
Radio 1's Big Weekend 2025 in Liverpool marked a step change in the BBC's commitment to delivering lower-impact live events. Liverpool is the world's first Accelerator City for climate action, as part of a UN programme. The BBC, working with partners and suppliers, produced the event to reduce emissions, minimise waste, and engage audiences in sustainable choices. Key successes include a 25% increase in low carbon food options selected, and a redesigned waste management approach, which supported a 40% reduction in waste from 2024. Our efforts set a new benchmark for sustainable delivery and earned the event the UK festivals Green Award 2025.

Bringing industry together
The BBC hosts events including Climate Creatives, Green Sport Awards and Supplier Symposium. Sustainability focused events help bring people together and invite collaboration on industry-wide challenges.

Russell Tovey as Barclay Pierre-Dupont in *The War Between the Land and the Sea*.

Case study: High impact drama, Low impact production

A show like this can make you think in a more profound way about the state of the planet.

Russell Tovey

The War Between the Land and the Sea follows an ordinary man, Barclay, as an ancient species rises from the sea, threatening humanity. The story foregrounds environmental themes including pollution, overconsumption and habitat destruction, as tensions escalate with Homo Aqua.

Sustainability was in action off-screen as well, with the production team focused on four key areas including travel, energy, food and waste. To eliminate fossil fuel consumption for power generation, the production made use of LED lighting rigs, renewable mains power and hybrid generators – as well as placing greater focus on train travel, lower-impact catering choices and the reuse of sets.

The show exemplifies how sustainability can come together both on-screen and off-screen and, in April 2026, won the first ever Sustainable Production RTS Cymru Award.

Climate scenario analysis: Summary of assessed climate-related financial opportunities

				Impact at 2030		
Significant risk or opportunity	Time horizon	Description	Potential financial impact if action taken to realise opportunity	Current policies (3.5-4.5°C)	Net Zero (1.5°C)	Strategic response to realise opportunity
Savings from energy efficiency	Short-term	Roll out of energy efficiency improvements to BBC buildings, operations, and from sustainability focused behaviour change.	Reduced direct costs from energy consumption across BBC's entire estate.	■	■	Continued implementation of energy efficiency and estate optimisation programme. Business case development for energy efficiency measures including power downs and self-generation capacity.
Engaging audiences and producing factual content	Long-term	BBC can be a leader in the production of factual content by continuing to engage, inform and entertain audiences.	BBC's factual content appeals to wider audiences and new markets, enabling new partnership and funding opportunities for content.	■	■	Ensure the BBC's sustainability strategy is progressed, and public targets are achieved in line with our Net Zero Transition Plan.
Reputation of climate leadership	Long-term	BBC can take a leadership position in the media industry through the delivery of our Net Zero strategy.	Increased or retained income driven by reputational benefits, as well as increased partnership opportunities.	■	■	Ensure the BBC's sustainability strategy is progressed, and maintain high editorial standards for climate-related content.

Estimated additional opportunity with strategic response:

■ Low opportunity ■ Medium opportunity ■ High opportunity

Time horizon: Short (2026-2029) Medium (2030-2039) Long (2040-2050)

Environmental sustainability *continued*

Delivering our Net Zero targets
To deliver the BBC's Net Zero Transition Plan we have targets to reduce our greenhouse gas emissions, which are consistent with climate science, UK legislation and were approved by the Science-based Targets initiative. Consistent progress against our targets will meet stakeholder expectations and support a resilient BBC for the future.

Operational emissions have reduced by 38% against a 2019/20 base year, and we are on track to deliver a 46% reduction by 2030/31 (Scope 1 and 2 market-based). Emissions from value chain activities have reduced by 12% against a 2019/20 base year, as we aim to achieve a 28% reduction by 2030/31 (Scope 3). By 2050/51, we aim to reduce operational and value chain emissions by at least 90% against a 2019/20 base year.

Improving data quality
During 2025/26, we have improved data quality by introducing genre-level emissions benchmarks for independent production. We have also reclassified and recalculated emissions associated with the transmission of BBC World Service content, as a correction to reflect operational control. For both changes, our 2019/20 base year and 2024/25 prior period are restated in line with our recalculation policy.

> **The BBC is on track to deliver our operational emissions target and we have succeeded in reducing total value chain emissions**

Operational decarbonisation
Following restatement, transmission for BBC World Service content, and a power generation facility, now account for 37% of operational emissions (Scope 1 and 2), previously classified within the BBC's value chain (Scope 3). The remainder of the BBC's operational footprint is focused on BBC operated buildings and vehicles. Target performance remains on track, with ongoing initiatives supporting decarbonisation.

Progress across our value chain
Emissions from value chain activities can be more challenging to reduce. We have focused on improving data quality associated with independent productions – the largest source of emissions for the BBC. By updating our methodology, we can reflect estimated emissions reduction of 25% due to fewer productions between 2019/20 and 2024/25, with a further 24% reduction from policy change to phase out diesel use on production from 2025/26.

Growing revenues from BBC Commercial's consumer products business drove a 162% increase in estimated emissions from licensees relative to our 2019/20 base year. As with independent production, we are working to improve data quality and move away from a revenue-based estimate to better reflect real-world activity.

Emissions from business travel continue to reduce, with a 45% reduction compared to 2019/20. Financial savings measures are expected to further reduce non-essential travel volumes, with staff to avoid travel where virtual options are sufficient.

Forward looking summary
Restated performance shows clear progress toward the BBC's 2030/31 targets. Further progress is unlikely to be linear, with initiatives taking time to reach full maturity and to be visible in our reported data.

Case study: Sustainable production

In 2025, we launched our Strengthened Approach to Sustainable Production for TV. It focuses on reducing emissions from energy and travel, and we now require suppliers to have company-level sustainability policies. We will also continue to provide one-to-one decarbonisation support for selected productions in 2026/27.

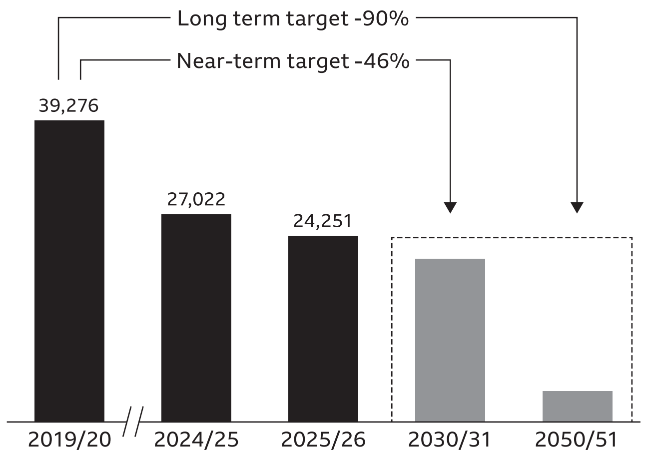
A key change is the phase out of diesel generators on all UK based shoots, applicable from September 2025. Lower carbon alternatives include mains electricity supply, battery systems and certified alternative fuels. This complements BAFTA Albert's SPARK: Clean Temporary Power plan, a pan-industry roadmap for transitioning to clean temporary power. Together, the measures are expected to drive significant decarbonisation by 2030, directly supporting our Net Zero strategy.

Tracking sustainable production
For non-News TV production, we continued to mandate the submission of a carbon footprint and carbon action plan via BAFTA Albert during 2025/26. 744 productions are expected to complete a carbon action plan for 2025/26 (2024/25: 701), with 100% mandatory carbon footprint calculation also expected (2024/25: 97%).

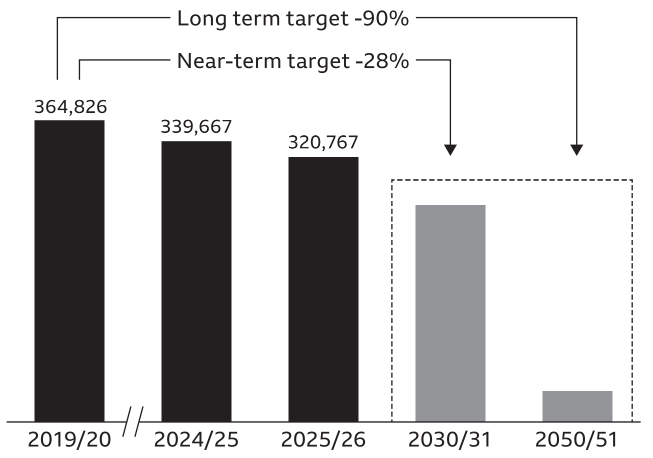
We also set standards across our audio production through EcoAudio certification. 98% of in scope teams in 2025/26 achieved certification across their output. Our goal is to raise the standard for sustainable production, as we put principles in place to maximise the impact of our content, whilst minimising the impact on our planet.

The BBC's Science-based Targets and performance relative to baseline

Emissions from BBC operations
Scope 1 and 2 (Market-based) (Units in tonnes CO_2e)



Value chain emissions from BBC activities
Scope 3 (Units in tonnes CO_2e)



2019/20 and 2024/25 as restated. See page 245 for complete emissions disclosure and page 246 for energy consumption and waste data.

* For mandatory Albert footprint calculations this is 75% completed plus 25% expected
* For mandatory Albert carbon action plans this is 544 completed plus 200 expected
* Updated for 2024/25 based on total confirmed Albert footprints and carbon action plans

Charitable work

BBC Charity appeals encourage all of us to come together to support charities and to be connected as helpers and givers through shared experiences and the power of storytelling. Last year's appeals gave audiences a rich diversity of content, from challenges for BBC Children in Need and Comic Relief to the regular BBC Access Appeals. Audiences responded with amazing generosity, donating millions to help individuals, communities and organisations across the UK and internationally. We are so grateful to them for this continuing support.

This year 60 charities featured on the *Radio 4 Appeal* and BBC One's *Lifeline*. Charities are selected for these appeals after a rigorous application and assessment process. The appeals showcased a range of stories from across the UK and internationally. More on the impact of the audiences' donations can be found at bbc.com/charityappeals/what-your-money-does.

In Northern Ireland there were seven Broadcast Appeals on BBC Radio Ulster/Foyle/Sounds in 2025/26. These were accompanied by short films for social media. Applications were also invited for upcoming Appeal slots. Broadcast Appeals in Northern Ireland remain focused on awareness-raising about the work of local charities, their services and support needs.

The annual Radio 4 Christmas Appeal with St Martin-in-the-Fields Charity aired in December. The Appeal, which had its first broadcast 99 years ago, is dedicated to supporting people affected by homelessness. This year it raised £2.6 million with further donations throughout the year influenced by the Appeal bringing the total to £6.9 million. These vital funds will help people across the UK find a safe place to call home and access the support they need.

The BBC broadcast the Myanmar Earthquake Appeal on behalf of the Disasters Emergency Committee (DEC) in early April 2025, and funds have continued to come in for this, raising over £28 million to date. The Middle East Humanitarian Appeal which was broadcast in October 2024 was still open for donations this year and has raised over £65 million to date.

BBC Children in Need

BBC Children in Need supports over 1,600 local charities and projects across the UK, helping to transform the lives of 363,000 children and young people in the last grant year. Appeal night 2025 raised £45.5 million, powered by extraordinary generosity inspired by BBC programming and fundraising.

Standout moments included the *Countryfile Ramble*; an epic *DIY SOS* build; CBeebies and Tom Fletcher's uplifting *Pudsey and the Thread of Hope* animation; the *Celebrity Apprentice* specials; BBC stations across the nations and regions tackling the Thousand Mile Challenge; the *Newscast* Team's 25-hour podcast-athon; *The One Show's* Challenge Squad; and BBC Radio 2's *Great Northern Marathon Challenge*, where Sara Cox covered 135 miles, raising £11.7 million as of 31 March 2026. For more information visit bbc.co.uk/pudsey.

Basanti Chaudhary listens to her radio at home in Nepal. Improved weather programming carried on local radio and social media in Nepal, supported by BBC Media Action, is helping people in remote and rural areas better prepare for extreme weather, saving lives and livelihoods.

363,000

BBC Children in Need has helped improve the lives of 363,000 children and young people over the past grant year

78.2m

people reached by BBC Media Action in more than 30 countries in 2025/26

BBC Media Action

The BBC's international charity, BBC Media Action, worked with over 500 media partners, trained over 3,500 journalists and civil society representatives, and reached nearly 80 million people in more than 30 countries in 2025/26. Highlights included continued support for public service broadcasters in Ukraine and local radio stations in Afghanistan; a major project supporting local broadcasters to share trusted weather and climate information in Bangladesh, Nepal and Kenya; supporting investigative journalism into the artisanal mining industry in Sierra Leone; developing our training to partners around the world on the responsible use of AI in newsrooms and the launch of a new podcast season for traumatised children in Gaza. Learn more at bbcmediaaction.org.

Comic Relief

The BBC continued to give wide-ranging support to Comic Relief. Red Nose Day 2026 benefited hugely from multi-faceted BBC linear and digital support, including the television show's first ever BBC livestream on YouTube.

A revamped format featured strong comedic focus and an array of co-hosts. Memorable and shared content included *The Bank Job, Amandaland* and *The Traitors* sketches, plus moving appeal films on food poverty, homelessness and refugees.

Audiences nationwide came together to raise over £30 million (and counting) which will help 1.3 million people eat, sleep and feel safe. BBC Radio 1 and Local Radio engagement helped the Greg James challenge capture the nation's imagination and raise over £4 million.

Read more at: comicrelief.com,

Commercial operations

Prehistoric Planet: Ice Age (left), made by BBC Studios Natural History Unit for Apple TV, and *The Ballad of Wallis Island* (below), made by BBC Studios' Baby Cow Productions.

Season 34's live final of *Dancing with the Stars US*, made by BBC Studios LA Productions.

BBC Commercial supports the BBC by generating profits that are distributed back to the BBC Group through dividends and content investment. Its operations globally commercialise the value of intellectual property – brands and storytelling, from the BBC and elsewhere – funding high-quality, distinctive content for UK audiences, whilst promoting BBC quality and creativity on the world stage and supporting BBC Group strategy.

BBC Commercial's main commercial arm is BBC Studios, with two business segments. The content studio creates a wide range of high-quality programming in the UK and around the world across the Scripted, Unscripted and Kids & Family genres. It is the home of global franchises and their associated brands, including *Dancing with the Stars*, *Doctor Who* and *Bluey*, and it finances, distributes and licenses content and formats, including *Ghosts* and *The 1% Club*, on a global basis.

BBC Studios' media and streaming business is a portfolio of channels and digital services, which meet global audiences wherever they are. It includes all linear channels and digital direct-to-consumer services: BritBox, BBC Select, international BBC-branded channels operated by BBC Studios, UK broadcaster UKTV, BBC.com and other streaming activities.

This section sets out key achievements for the BBC's commercial operations during the financial year and the outlook for the year ahead. The BBC Commercial Board oversees the delivery of the Corporation's commercial ambitions. and reports to the BBC Board. The BBC Commercial Board is chaired by Sir Damon Buffini, Deputy Chair of the BBC Board, and at the date of this report, comprises a majority of seven non-executive members, alongside three BBC executives.

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p76 Strategic review

A successful year for BBC Commercial

Tom Fussell

Tom Fussell
CEO, BBC Commercial
29 June 2026

2025/26 was a successful year for BBC Commercial, as the business grew its profits, delivered significant returns to the BBC, and achieved creative recognition internationally.

Against challenging trading conditions, revenue including intra-group transactions was stable at £2.2 billion (2024/25: £2.2 billion), with growth in some revenue streams offsetting decline in others. Growth was led by direct-to-consumer services, including the fast-growing and profitable BritBox and BBC Select, and a strong consumer products business, driven by *Bluey* which was the highest selling pre-school toy brand in the US. Decline was seen in production income due to fewer commissions and a fall in advertising revenue.

Statutory profit after tax for BBC Commercial was £71 million (2024/25: £65 million), up 9%, driven by a combination of factors including a revenue mix weighted towards higher margin sales, delivery of cost savings in line with a new comprehensive cost review, and the impact of favourable foreign currency hedges. EBITDA, BBC Commercial's preferred profit measure, grew by 17% at £267 million (2024/25: £228 million), and the business met its annual and cumulative goals for returns to the BBC in dividends and content investment in support of BBC Group strategic goals. See review of financial performance on page 76 for further details on EBITDA and returns to the BBC. These results, along with BBC Commercial's 91 awards for creativity and craft, show the ongoing international demand for content with the BBC's standards of creativity, quality and reliability.

Content highlights included *The Americas*, narrated by Tom Hanks, which broke viewing records and received two Emmy nominations, whilst new comedy series *Death Valley* sold to over 100 markets internationally.

The US version of global entertainment brand *Dancing with the Stars* pioneered a new approach to engagement on social media, achieving the highest share of linear viewing since May 2004, especially amongst those under 34.

Overall, watch time for BBC Commercial's brands on YouTube was higher than any UK broadcaster or global streamer, led by *Bluey*'s popularity, and in January 2026 the BBC Group announced a partnership with YouTube to create dedicated channels and content, bringing further opportunities to build upon BBC Studios' success in this area, alongside specialist training for emerging talent.

For the coming financial year, BBC Commercial is firmly focused on investing in sustainable long-term growth, particularly in direct-to-consumer services, and creating innovative, world-class content and services for audiences around the world, whilst continuing to drive efficiencies, in support of BBC Group strategy and for the benefit of licence fee payers as a whole.

Review of financial performance

BBC Commercial has delivered stable revenue and growth in EBITDA in 2025/26, its key performance indicators, which are used at an operational level to monitor the business.

EBITDA is the non-statutory measure of financial performance which BBC Commercial believes best provides a benchmark comparable to peers in the market year-on-year, and is closely correlated to operating cash flow. The business calculates EBITDA as statutory operating profit, with the following operating expenses added back: depreciation; non-content-related amortisation and impairments; earnout costs and non-cash settled long-term incentive plan costs; deal costs; transformational restructuring costs and other non-recurring exceptional items; and share of EBITDA of associates and joint ventures. In calculating EBITDA, the business also offsets costs with creative sector incentive tax credits, which aligns to market practice.

Reconciliation of EBITDA to statutory operating profit

	2025/26	2024/25
	£m	£m
Statutory operating profit	**140**	82
Stated before adding back:		
Operating exceptional items	**16**	29
Share of EBITDA of associates and joint ventures	**–**	6
Creative sector incentive tax credits	**4**	6
Depreciation, amortisation and impairment	**107**	105
EBITDA	**267**	228

BBC Commercial returns to the BBC of £377 million (2025: £391 million) comprised cash dividends of £197 million (2025: £161 million), content investment of £154 million (2025: £200 million) and other returns of £26 million (2025: £30 million). The cumulative total of £1.4 billion returned since 2022/23 ensures that BBC Commercial is on track to meet the ambitious five-year target set in 2021 to deliver £1.5 billion of returns to the BBC between 2022/23 and 2026/27, with one year remaining.

Free cash flow was at £94 million at year end (2025: £133 million), with the decrease on the prior year due to higher payments made to acquire programme related assets, while BBC Commercial's net debt was £575 million (2025: £447 million). The business defines free cash flow as cash generated from operations less cash flows relating to capital and less expenditure, net interest, and tax. It excludes cash flows relating to investing activities and dividends.

The topline results across the two main business segments are set out in the table below.

Performance by business segment

	Revenue £m		EBITDA £m	
	2025/26	2024/25	**2025/26**	2024/25
Content studio	**1,450**	1,433	**165**	116
Media & streaming	**788**	786	**104**	101
Group adjustments	**(110)**	(88)	**(6)**	8
Total BBC Studios	**2,128**	2,131	**263**	225
Total Group	**2,155**	2,155	**267**	228

BBC Commercial's largest subsidiary, BBC Studios, delivered revenues of £2,128 million, consistent year-on-year (2025: £2,131 million) against significant market pressures.

Overall EBITDA increased year-on-year by 17% to £263 million, driven by a combination of factors including a revenue mix weighted towards higher margin sales, delivery of cost savings, and favourable foreign currency hedges that more than mitigated the related revenue downside.

For the content studio, revenue increased by 1% and EBITDA increased by 42%, amidst continued evolution for the business to respond to structural changes in the sector internationally. Consumer products grew by 14%, thanks to a strong performance from partnerships and deals for the *Bluey* brand across live events, merchandising and games.

In media and streaming, revenue was stable and EBITDA was up by 3%. This was led by the profitable BritBox, which is growing along with other digital on-demand services, offsetting the decline in linear advertising revenue. Against this backdrop, UKTV's share of the commercial advertising market rose alongside its expanding on-demand service U.

BBC Commercial operates in a challenging international competitive marketplace. Consolidation amongst partners in content commissioning and consumer services, both in the UK and internationally, is leading to further structural change across the industry, coupled with the ongoing impact of inflation on costs across the business for BBC Studios and its suppliers.

Looking in more detail at the business segments, a slower content commissioning market for the content studio means fewer available commissions for programme makers, which can affect the onward pipeline for the development of new ideas and intellectual property into future brands. For media and streaming, there is ongoing pressure on advertising revenue, due to the structural shifts of audiences moving from linear viewing to on-demand and advertiser spending moving to digital and social media platforms.

The result is there are growing opportunities for digital services across all platforms including social video, whilst the audiences for traditional channels are in decline.

During the year, alongside organic investment BBC Commercial has continued to focus on its EBITDA margins across the business to protect future EBITDA growth. The business evolved its structure to meet the needs of global partners, combining commercial and sales teams in BBC Studios Global Content as the home of development, production and sale of new ideas, and streamlining global direct-to-consumer operations.

Content studio

Storytelling and programme-making innovation in the most awarded UK production company was rewarded with 91 awards from 361 nominations for BBC Studios' production units and labels across both scripted and unscripted genres.

Six-part crime series *Death Valley*, made by BBC Studios Comedy, successfully launched on BBC One and iPlayer in May 2025, delivering the UK's highest overnight audience for a new scripted comedy in five years and an immediate recommission, with the second series airing in May 2026.

The first series sold to over 100 markets internationally and on BritBox in North America, it was the second most-watched show in its first 30 days on the platform amongst series launched during the 2025/26 financial year.

New eight-part crime family drama *Mint*, made by BBC Studios' House Productions, premiered at the Berlinale International Film Festival in February and launched on BBC One and iPlayer in April 2026. Created, written and directed by Charlotte Regan, it stars acting newcomer Ben Coyle-Larner (aka musician Loyle Carner) and *The Brutalist's* Emma Laird.

Comedy drama feature film *The Ballad of Wallis Island*, made by BBC Studios' Baby Cow Productions, and starring Carey Mulligan, premiered at the Sundance Film Festival and won three British Independent Film Awards including Best Screenplay, and received three BAFTA nominations.

In the year of its 40th anniversary, long-running BBC One continuing drama *EastEnders* won 18 awards in 2025/26, including a BAFTA Television Craft Special Award, recognising its commitment to nurturing talent, and an RTS Craft & Design Award for the special anniversary live episode.

In Kids & Family, new coming-of-age drama series *Crookhaven*, based on J.J. Arcanjo's international hit book series aired in March. Made by BBC Studios Kids & Family for the BBC, the eight-part series features Dougray Scott and Julie Hesmondhalgh alongside *Adolescence*'s Amari Bacchus.

In unscripted, *Dancing with the Stars US,* made for ABC and Disney+, had a strong year (see case study on page 79). Following series 23 of the brand's UK version, *Strictly Come Dancing*, presenters Tess Daly and Claudia Winkleman stepped down after 21 and 12 years respectively, with a new presenting line-up to be introduced in autumn 2026.

The Americas, narrated by Tom Hanks, which debuted on NBC, was the most watched natural history documentary on linear television in the US in over 15 years. The ten-part series from the Natural History Unit (NHU) reached audiences of over 60 million worldwide and received two Emmy award nominations.

The latest instalment of the award-winning natural history series *Prehistoric Planet: Ice Age*, made by the NHU for AppleTV, looked at life on Earth after dinosaurs, with narration by Tom Hiddleston. The NHU also made six-part landmark series *Kingdom* for BBC One, which depicted the struggle for supremacy between four animal species in Zambia. Narrated by Sir David Attenborough, and with an average audience of 5.4 million, it was the most watched multi-episode documentary series across all broadcast TV and SVOD platforms in the UK in 2025.

Civilisations: Rise and Fall, made by the BBC Studios Specialist Factual Unit for BBC Arts in a collaboration with the British Museum, explored the downfall of four key ancient cultures. Narrated by Sophie Okonedo, the series was called "gripping" by the Financial Times.

A fresh look at America's highest-profile female serial murderer Aileen Wuornos, 40 years on from her original crimes, was the number one series at launch in the UK and US for Netflix. *Aileen: Queen of the Serial Killers*, was made by BBC Studios Documentary Unit, with the series receiving critical acclaim and a 2026 News and Documentary Emmy Award nomination.

To mark the 80th anniversary of the end of World War Two, a series of live events was produced by BBC Studios Events Productions for the BBC to commemorate Victory in Europe (VE) Day in May 2025 as well as Victory in Japan (VJ) Day three months later, and Remembrance Sunday in November. These included a special live concert, *VE Day 80*: *A Celebration to Remember*, *VJ Day 80: The Nation's Tribute*, a live event from the National Memorial Arboretum in Staffordshire in collaboration with the Royal British Legion, and *The Cenotaph* for Remembrance Sunday, with the latter using green alternatives to fossil fuel in generators providing power to the event, which are quieter and have much lower emissions.

VE Day 80: A Celebration to Remember was the number one programme for the day across all linear television and went on to win the BAFTA TV Award for Live Event Coverage in April 2026, and *The Cenotaph* broadcast achieved a peak audience of 4.1 million, alongside other programming segments in *Morning Live* and *The One Show* and a VE Day special of *Antiques Roadshow* – all produced by BBC Studios Entertainment.

In addition, BBC Studios Events was responsible for delivering coverage of Holocaust Memorial Day 2025, which won an RTS Programme Live Event Award for being "so thoughtfully produced".

New comedy gameshow format *Nation's Dumbest*, where players compete to lose, launched in France on TF1, Germany's ProSieben and Finland's MTV3, after deals were signed for three new international licences. The series won awards and audiences after its first series on Norway's TV2 and TV2 Play, and the show debuted in Sweden on TV4 during the year. Hit entertainment format *The 1% Club* reached 15 territories as it became the bestselling UK format created in the past eight years.

Reunion, a four-part thriller for BBC One and iPlayer from Sheffield-born deaf writer William Mager, distributed internationally by BBC Studios, won the 2026 BAFTA TV Craft Award for Scripted Casting. The series also saw lead actor, Matthew Gurney, win Best Actor at its world premiere at Series Mania in France, followed by a North American premiere at the 2025 Toronto International Film Festival, highlighting the series' groundbreaking use of sign language as storytelling.

Ghosts continued to build on its international success, with new local adaptations launching in France, Germany, Greece and Australia during 2025 and a further version announced for the Czech Republic. The format also returned to screens in the US in October 2025, with an audience of 6.1 million viewers on CBS and an additional 2.1 million on Paramount+ for its season five premiere.

Outside the UK, BBC audio podcasts drew 116 million listeners, with over 515 million downloads over the financial year from RSS feeds. Documentary *Stalked* was the number one true crime series, and included in overall Best Series lists in end-of-year round-ups, on both Apple and Spotify in 2025, whilst *In Our Time* returned in January with new host Misha Glenny receiving favourable reviews.

A collaboration with BBC Sounds and BBC World Service saw the launch of *The Global Story*, a daily news podcast hosted between London and Washington, whilst a new video podcast for Netflix, *The Big Pitch*, where celebrity guests put movie ideas to comedian Jimmy Carr, was nominated for an Ambie Award.

The business continued to invest in future creative talent. For owned or invested indie labels, in May 2025 BBC Studios moved to full ownership of Mothership, the unscripted label which made *Secret Genius* with Alan Carr for Channel 4. The series achieved a launch audience of over 2 million and has been recommissioned for an extended second series. The AI Creative Lab, a team dedicated to safely and ethically harnessing creative opportunities presented by artificial intelligence for storytelling, production efficiency and formats, launched in July 2026.

Timothy Spall and Gwyneth Keyworth star in *Death Valley*, made by BBC Studios Comedy, which has been sold to over 100 markets internationally.

Strategic review – BBC Commercial *continued*

In brands, *Bluey* was the most-streamed title in the US in 2025 across all series and films for two years running, with over 45 billion minutes watched on Disney+. The brand also ascended to the number one pre-school toys property in the US for 2025 by dollar volume. As the brand launched nationally in Japan, and *The Bluey Movie* feature film went into production for release in August 2027, a series of new collaborations developed, including Lego sets, and customisable branded Converse footwear, clothing and accessories. *Bluey* won an International Emmy for Kids Animation, whilst BBC Studios picked up the 2025 People's Voice Webby Award for *Bluey*'s social media activity.

As *Bluey's Big Play* reached 2.5 million fans worldwide, award-winning immersive experience Bluey x CAMP expanded to six US cities, with Bluey's Backyard experience opening in Miami and Minneapolis in early 2026.

Meanwhile, Bluey and Bingo debuted at Disneyland Park in March 2026, and will feature at Disneyland Resort, Walt Disney World Resort and aboard select Disney Cruise Line sailings in the year ahead.

In December, shortly after *Bluey* made her fourth appearance at the Macy's Parade 2025, a new *Bluey* game, *Bluey's Quest for the Gold Pen*, was launched.

Written by *Bluey* creator Joe Brumm, the original story-led adventure game topped the charts for iPad downloads immediately after launch. Other notable gaming collaborations included *Bluey* themed downloadable content launching on Minecraft, Just Dance and Fruit Ninja, whilst in publishing there are now four *Bluey* New York Times bestsellers, and a new orchestral album, *Up Here*, was released in March 2026.

Doctor Who spin-off series *The War Between the Land and the Sea,* made by Bad Wolf and BBC Studios, starring Russell Tovey, was one of the BBC's biggest new drama launches of the year, and the BBC has commissioned a pre-school animation series for CBeebies, inspired by the Whoniverse, as the Disney+ partnership draws to a close. A dedicated fan exhibition, *Doctor Who Worlds of Wonder: Where Science Meets Fiction*, returned to the Comic-Con Museum in San Diego in early 2026 for the second year running.

Social video teams had a strong year, with revenues up 23% year-on-year as watch time to BBC Studios' content on YouTube nearly doubled and was ahead of global streamers and UK broadcasters with 14.7 billion annual views. In January, the BBC Group expanded its relationship with YouTube to create content and nurture talent, building on the success of training programmes like BBC Studios TalentWorks.

BBC Studios moved to full ownership of unscripted label Mothership, the producer of *Secret Genius* for Channel 4.

Other digital brand milestones included year on year growth in watch time of 100% and 76% to *Top Gear* and *Bluey* YouTube channels respectively.

Teams across BBC Studios are working closely with BBC Group to improve sustainability in both production and wider operations, targeting 100% BAFTA Albert certification for all in-scope productions.

The business supported BAFTA Albert's SPARK, announced in late 2025, which provides a roadmap for a permanent shift to clean temporary power by 2030, and is also a signatory of an accompanying industry statement of intent to accelerate sustainable screen production practices in energy use.

Media and streaming

Within this business segment, BritBox continued its rapid growth trajectory. This is due in part to a strong performance for the service in North America, with revenues increasing by 20%, whilst the August 2025 launch of BritBox Premier – an annual subscription tier offering early access to an ongoing selection of new programming, documentaries from BBC Select, and additional features – exceeded expectations by almost 60%. Key series reaching audiences in the year included original commission *Lynley*, co-commissions *Outrageous* and *Agatha Christie's Towards Zero*, BBC Studios' production title *Death Valley,* and distribution title *Blue Lights,* with BritBox named as one of Fast Company's 2025 Brands That Matter for its growth in the US and investment in original content.

Meanwhile, North American documentary streaming service BBC Select showed record growth, with standalone subscriptions up 39% year-on-year. Revenues increased by 61% whilst viewing reached an all-time high.

UKTV had a strong viewing performance during the year, hitting a record viewing share for its channels, up 3% in 2025. Its Share of Commercial Impacts (SOCI, a measure of UKTV's share of the commercial TV audience) also hit a record high of 9.08%, whilst views to its free streaming service U grew by 15%, with registrations for the service up 18%. In October 2025, a multi-year, first-of-its-kind carriage deal was signed with Channel 4 to carry the U streaming service on its own on-demand platform, launching to the public in January 2026. However, annual revenue and EBITDA both decreased mainly due to year-on-year linear advertising market declines, with the decrease in EBITDA partially mitigated by cost base savings.

A modern remake of crime series *Bergerac*, starring Damien Molony, was the highest rating show on the network for U&DRAMA, watched by 2.4 million viewers, with strong ratings for other drama originals, including Mark Gatiss' crime drama *Bookish*, and new series *Outrageous* about the Mitford Sisters, made by BBC Studios' Firebird Pictures.

BBC Commercial continues to expand the reach of the BBC's trusted journalism and news output through the growth of BBC.com and the BBC app. BBC.com had 149 million average monthly visitors outside of the UK across the financial year, up 9% on the previous year, with 71 million average monthly visitors from North America. In June 2025, BBC.com launched a paid subscription service for US visitors, giving subscribers unlimited access to BBC's global news and reporting, including full-length news articles, feature stories, podcasts, the 24/7 livestream of the BBC News channel, and ad-free documentary series and films, with the subscription expanding to the BBC App in January 2026.

Engaged visitors increased by 20% and habitual visitors grew by 16%, with this momentum culminating in a record 77 million US visitors in September 2025, and the highest ever Comscore ranking at number 13.

Separately, BBC Studios' FAST (free international ad-supported streaming services) channel portfolio is now operating 30 channel brands and over 300 feeds globally. Multi-genre VOD service, BBC Player, continued to expand its footprint across EMEA, launching in Spain, Malta, Turkey and Slovenia. The business entered into a strategic partnership with Cosmoblue Media to launch a brand-new general entertainment channel in the Middle East and North Africa (MENA) and Turkish region, adding BBC Player to their existing offer, CosmoGO, and acting as distribution agent for BBC Studios' linear channels in the region. BBC NL+ launched in the Netherlands as part of a partnership with KPN.

In international partnerships, BBC Studios further strengthened its global reach through renewed and expanded strategic deals, including a multi-genre output agreement with Finnish PSB Yle. The business signed its first co-production agreement with Globo for an upcoming documentary series about the Amazon. It will be produced by BBC Studios Specialist Factual Productions and distributed by BBC Studios.

Outlook

Looking ahead, trading conditions continue to be challenging for BBC Commercial, with an ever more competitive global media landscape. Competitors are merging, audiences are shifting to digital, and commissioning from traditional broadcasters has reduced.

Despite this backdrop, we believe BBC Commercial's diversified, international business is well positioned to continue delivering sustainable growth in support of long-term BBC Group strategic goals. In its three key areas – direct-to-consumer services, British storytelling and brands – there are future opportunities for growth for the business. Here, the scale of BBC Commercial's response will be dependent on our ability to compete on a level playing field with global players at scale through greater flexibility in access to capital to support investment, and regulatory reforms, as indicated in the BBC's response to the Government's Royal Charter Review Green Paper. The ability to continue to grow BBC Commercial is important in enabling an expansion of commercial returns that can supplement public finding of the BBC and be reinvested into public service content.

For audiences, after year end, a week-long celebration was held to mark Sir David Attenborough's 100th birthday in May, including *Sir David Attenborough's 100 Years on Planet Earth*, a live broadcast from the Royal Albert Hall produced by BBC Studios Music Productions and Natural History Unit, whilst this summer, *The One Show* celebrates its 20th anniversary.

The third series of acclaimed landmark underwater documentary *Blue Planet* will air later in the year on BBC One and iPlayer, made by BBC Studios Natural History Unit with new technology, whilst forthcoming astronomy series *Meet the Planets* (working title), made for National Geographic by BBC Studios Science Unit in a co-production with Ryan Reynolds' Maximum Effort, combines animation and scripted comedy to expose the workings of the solar system.

Filming for the third series of Nottinghamshire drama *Sherwood*, made by BBC Studios' House Productions, began in early 2026, whilst *Deadpoint*, a mountaineering thriller made by BBC Studios' Clerkenwell Films, and *Break Clause*, a new romantic comedy produced by BBC Studios Comedy, will both launch on Channel 4 later in 2026.

A new adaptation of *Pride & Prejudice*, made by BBC Studios' Lookout Point and written by Dolly Alderton, airs on Netflix later in the year, whilst Cold War spy drama series *Honey* for BBC One comes from BBC Studios' Sid Gentle.

Carrie Ann Inaba, Derek Hough and Bruno Tonioli, *Dancing with the Stars US* judges.

Case study: *Dancing with the Stars US*, season 34: re-energising a franchise

In the year that *Dancing with the Stars*, made by BBC Studios LA Productions for ABC and Disney+, celebrated its 20th anniversary, the team set out to re-energise the franchise and deepen its relevance for younger audiences, while staying true to the heart of the show.

The results were exceptional, setting new benchmarks and a template for other versions of the show around the world. The 2025 live finale drew nearly 10 million viewers, an increase of almost 50% on the previous series and the highest in nearly a decade, and the series as a whole was the top entertainment series amongst adults aged 18-49.

The show's popularity surged among younger viewers with the finale attracting a 53% audience share amongst adults aged 18–34, the largest for any broadcast entertainment series since the *Friends* finale in 2004.

Fan participation soared, with nearly 72 million votes cast during the finale alone, up 125% on the previous year, and nearly half a billion votes across the series.

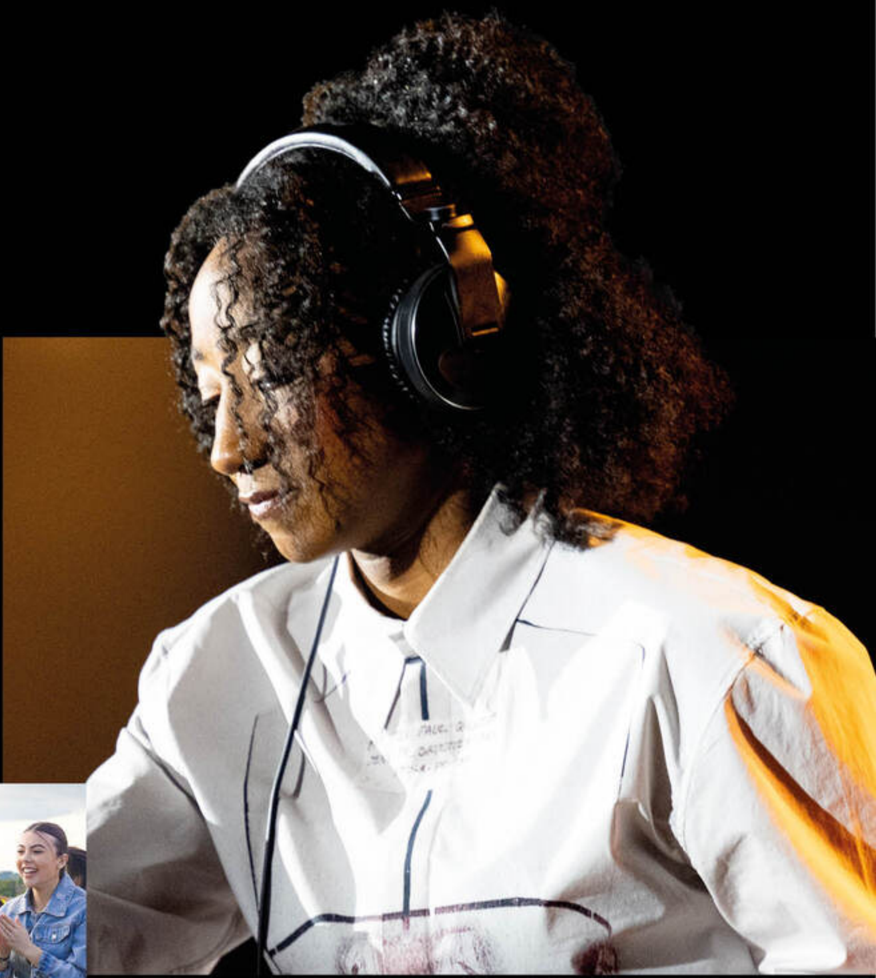
A new video podcast, produced by BBC Studios Audio, drove 32.2 million video views and 1.7 million social engagements.

In total, the season finale delivered 6.9 million social interactions, making it the most socially engaged programme on broadcast or cable television in the US in 2025.

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.

Seven celebrities tackled a challenging 300km journey in *Pilgrimage - The Road Through the Alps* .



BBC Radio Presenter Jamz Supernova DJing at 6 Music Festival, which took place at independent venues across Greater Manchester.

Samson Agboola plays Lemar 'Liccle Bit' Jackson in new youth comedy drama *Crongton.*

Introducing our Board

Dr Samir Shah CBE
Chairman

Matt Brittin CBE
Director-General and Editor-in-Chief

Sir Damon Buffini
Deputy Chair

Rhodri Talfan Davies
Deputy Director-General

Jody Ford
Non-executive Director

Sir Robbie Gibb
Non-executive director
Member for England

Muriel Gray
Non-executive director
Member for Scotland

Chris Jones
Non-executive director

Bérangère Michel
Group Chief Financial Officer

Michael Plaut OBE
Non-executive director
Member for Wales

Michael Smyth CBE KC (Hon)
Non-executive director
Member for Northern Ireland

Marinella Soldi
Non-executive director

Leigh Tavaziva
Group Chief Operating Officer

Caroline Thomson
Non-executive director

The Board is constituted under the terms of the BBC's Royal Charter and Agreement. It is responsible for ensuring the BBC fulfils its mission and public purposes, as set out in the 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 corporation and approves the creative remit and the budgets for the BBC's services.

The Board is chaired by Samir Shah and consists of up to ten non-executive directors – including the Chairman – and up to four executive directors, including the Director-General. The Chairman and the four Nations' non-executive directors are appointed by HM The King, on the recommendation of Ministers across the UK. The remainder are appointed by the BBC Board through the Board's Nominations and Governance Committee. The non-executive members are considered to be independent for the purposes of good corporate governance.

All directors have access to the advice of the Company Secretary, Chris Sandford, who is responsible for advising the Board on all governance matters.

Full biographies of all Board members, including information on 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 and People Committee, a Nominations and Governance Committee and an Audit and Risk Committee. The work of these committees is complemented by the work of other committees, established by the Board – these include the Editorial Standards Committee (formerly known as the Editorial Guidelines and Standards Committee, with changes made to the scope and remit of the Committee following a review led by Senior Independent Director Caroline Thomson and published in December 2025) and a committee for each of the four Nations of the UK. The Commercial Board oversees the BBC's commercial subsidiaries on behalf of the Board. See page 82 for an overview of the governance structure.

This section includes reports from those committees which are chaired by and predominantly made up of non-executive directors, as required by the Charter. This page shows the membership of the Board as at 29 June 2026, when this report was signed.

During the year there was considerable change in the membership of the Board. Nicholas Serota's term as a Board member came to an end on 2 April 2025. He was replaced by Caroline Thomson, who joined the Board as Senior Independent Director from 3 April 2025.

On 9 November 2025 the Director-General, Tim Davie, and Deborah Turness, CEO of BBC News and Current Affairs, both announced their resignations. Deborah stepped down from the Board immediately; Tim Davie left the Board on his departure from the BBC on 2 April 2026.

On 20 November 2025, it was agreed that Damon Buffini would extend his term on the Board for six months, ending on 30 June 2026. On 19 February 2026 it was announced that Damon would step down from the Board at the end of his term. Shumeet Banerji announced his resignation from the Board on 21 November 2025, ahead of the conclusion of his term on 31 December 2025. He was replaced by Jody Ford, who joined the Board on 12 January 2026.

Muriel Gray was reappointed to the Board for a second term of four years, commencing on 3 January 2026. On 5 January 2026 Bérangère Michel joined the BBC as Group Chief Financial Officer and took up a seat as an executive member of the Board.

Following Tim Davie's resignation it was agreed that Rhodri Talfan Davies would act as Interim Director-General from 3 April 2026 until the formal start of a new Director-General in the role. He joined the Board as an executive director from 1 February 2026. On 25 March 2026 the appointment of Matt Brittin as the new Director-General was announced, with Matt starting as Director-General on 18 May 2026.

On 2 March 2026 it was announced that Leigh Tavaziva would leave the BBC on 1 September 2026, and would step down from the Board at that point, with the Group Chief Operating Officer role to be closed.

On 9 June 2026 it was announced that Rhodri Talfan Davies had been appointed as Deputy Director-General and would join the Board from that date.

Detail on members' attendance at Board and sub-committee meetings is set out on page 101.

Our governance structure

BBC's commercial operations

Structure of the BBC as of June 2026

The Board

Chair: Samir Shah

The Board is responsible for ensuring we deliver our mission and public purposes. It does this by setting: the strategic direction for the BBC; the creative remit for the BBC's editorial and creative output and services; the BBC's budget; and a framework for assessing performance.

The Board must uphold and protect the independence of the BBC and make its decisions in the public interest. It is accountable for all of our activities, including the publicly funded services, and our commercial activities in the UK and around the world. See page 81 for membership.

Nominations and Governance Committee

Chair: Samir Shah

The Nominations and Governance Committee is responsible for making appointments to the Board and its committees. It also considers and reviews the independence of Board members, including any conflicts of interest and ensures compliance with the Board Code of Practice. See page 101.

Remuneration and People Committee

Chair: Robbie Gibb

The Remuneration and People Committee is responsible for reward and remuneration strategy across the BBC Group. It oversees the remuneration arrangements for executive members of the Board and members of the Executive Committee. It monitors and approves key reports on diversity and pay issues. See page 85.

Editorial Standards Committee

Chair: Caroline Thomson

The ESC is responsible for developing and ensuring compliance with the BBC's editorial guidelines. It ensures that the BBC complies with its complaints framework and with the Ofcom Broadcasting Code. It also assesses the performance of BBC output against the editorial guidelines, particularly in relation to due impartiality and accuracy. See page 118.

Commercial Board

Chair: Damon Buffini

BBC Commercial Limited (the Commercial Board) oversees the delivery of the Corporation's commercial ambitions. It reports to the BBC Board on the delivery of BBC Studios' objectives, in line with the BBC's overall commercial strategy and on BBC Studioworks. See page 122.

Audit and Risk Committee

Chair: Chris Jones

The Audit and Risk Committee is responsible for reviewing and maintaining oversight of the audit work of the NAO, financial reporting and the BBC's internal control and risk management processes including those key risks facing the corporation. It oversees the work of the BBC's Internal Audit function and monitors key projects and operational risks on behalf of the Board. See page 102.

Nations Committees

Chair: Nation members of the Board

The Committees for England, Northern Ireland, Scotland and Wales are responsible for advising the Board on the BBC's performance in each of those nations. They assess whether the BBC meets the needs of audiences in each nation and how it delivers the commitments set out in the Annual Plan. See page 120.

Note: Following a review led by the Senior Independent Director, on 11 March 2026 the Editorial Guidelines and Standards Committee was replaced by the Editorial Standards Committee, with a new Chair and expanded membership. See page 118 for the report from the ESC.

Director-General

Director-General, Matt Brittin

The Director-General is the Chief Executive Officer of the BBC and its Editor-in-Chief. He is the editorial, operational and creative leader of the BBC, with responsibility for the global workforce, providing services to audiences across television, radio and online.

Executive Committee

Chaired by the Director-General, Matt Brittin

The Executive Committee is responsible for the day-to-day management of the BBC. It 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 Committee is the primary group for operational and creative alignment within the BBC and it reviews audience and output performance, as well as overseeing finance and operations.

Studios Executive Committee

Chair: Tom Fussell

The BBC Studios Executive Committee (SEC) is a committee of the Board of BBC Studios Limited, a wholly owned subsidiary of BBC Commercial Limited – which has oversight responsibility of the BBC Studios group. SEC has overall day-to-day authority and is the approval body of the BBC Studios group. SEC delivers the commercial outcomes as required, or delegated by, the BBC Commercial Board.

Operations Committee

Chair: Leigh Tavaziva

The Operations Committee covers: delivery of key strategic pan-BBC projects; risk management, internal audit and assurance activities; pan-BBC policies on operational matters; and compliance with, regulatory and operational obligations.

Digital Leadership Group

Chair: Storm Fagan

The DLG reviews progress towards execution of pan-BBC Objectives and Key Results (OKRs) and oversees co-ordination of activities related to digital maturity. It also oversees a product roadmap and digital-first working practices across the BBC, in support of the Value for All strategy.

Editorial Standards and Complaints Committee

Chair: David Jordan

The ESCC is the BBC's senior executive editorial forum, discussing editorial standards issues facing the BBC and implementing appropriate responses. It oversees the revision of the Editorial Guidelines and commissions editorial guidance. It monitors and reviews the BBC's editorial compliance systems and complaints processes and reports up to the Executive Committee.

Next Generation Committee

Co-Chairs: Hannah Ayane; Harry Robinson

The Next Generation Committee provides an advisory function for the Executive Committee, in particular to consider the challenges facing the BBC from the perspective of younger audiences. See page 84.

Corporate compliance report

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. 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. This delivers the governance standards applicable to companies quoted on an EU-regulated stock market.

Board effectiveness and review
During the year, the Board has focused on embedding the new cadence of meetings and other actions arising from the most recent external Board effectiveness review, which was reported to the Board in February 2025, with actions agreed in response in March 2025.

During the year, actions taken have included:

- the implementation of a revised Board calendar, moving to a pattern of six formal meetings in the year, plus an additional awayday. In months without a formal meeting the Board has an informal call to be briefed on any issues of note;
- approving and publishing an updated framework of matters reserved to the Board, including updated mechanisms for the consideration and escalation of reputational risks and issues;
- a greater focus in Board meetings on more detailed discussions of key strategic topics;
- further work to seek to simplify and clarify papers, with more summary material to help the Board make decisions;
- extending standing invitations to the nation committee meetings for all Board members, to optionally attend if desired; and
- more oversight and engagement with the Board on events, visibility and briefing opportunities, as well as support in meeting with staff and stakeholders.

The actions above have been put in place during the year and will be evaluated further in the Board's next externally led effectiveness review.

During 2025/26 the Board's Nominations and Governance Committee has focused on the process to recruit a new Director-General, noting the need to return to further discussions about the Board's operation and working relationships once new members are in place. During 2026/27 this will include work to update the Board skills matrix, to undertake individual appraisals of members and for the Senior Independent Director to undertake an appraisal process for the Chair.

Corporate code provisions
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 as a company, does not apply. However, the BBC does have a wide range of measures in place to ensure engagement with external stakeholders and the public (see page 48 for more information on how we do this)
- 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, along with provisions 33 and 34, where pay for the Chair and non-executive directors is set by the Secretary of State for Culture, Media and Sport
- 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

External remuneration advisors were appointed to the Remuneration Committee in 2022/23, given that the Chair of the Committee had not previously served for 12 months on such a committee.

Taking these points into account, the BBC has fully complied with the corporate governance requirements of the Charter and Agreement and has also fully complied with the remaining elements of 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 2025/26 we incurred compliance costs of £24 million (2024/25: £23 million), including the BBC's £11 million fee 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 National Audit Office's review of regularity (as external auditors, on behalf of the Comptroller and Auditor General), 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.

Value for Money
The BBC is also subject to value for money reviews conducted by the NAO and reported to the Public Accounts Committee of Parliament. The BBC publishes its response to the recommendations of these reviews. This year the Public Accounts Committee published a report on the BBC's World Service's saving programme and on the BBC Accounts and Trust Statement, both in November 2025. Additional information has been set out in this report in response to PAC recommendations, including on commercial returns and on the progress of our Across the UK programme.

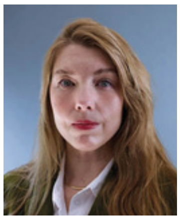
Executive Committee

Matt Brittin CBE
Director-General and Editor-in-Chief

Kerris Bright
Chief Customer Officer

John Curbishley
Chief Strategy and Transformation Officer

Rhodri Talfan Davies
Deputy Director-General



Storm Fagan
Chief Technology and Product Officer

Tom Fussell
CEO, BBC Studios

Alice Macandrew
Group Corporate Affairs Director

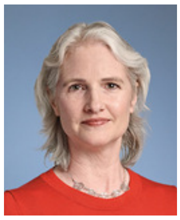
Bérangère Michel
Group Chief Financial Officer

Jonathan Munro
Interim CEO of BBC News & Current Affairs

Kate Phillips
Chief Content Officer

Uzair Qadeer
Group Chief People Officer

Rhuanedd Richards
Interim Director, Nations



Leigh Tavaziva
Group Chief Operating Officer

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 remuneration arrangements of the Executive Committee in 2025/26 can be found in the Remuneration report on page 89.

The membership of the Executive Committee saw substantial change during the year. Gautam Rangarajan left the BBC on 30 April 2025 and John Curbishley joined the Committee in the role of Chief Strategy and Transformation Officer on 1 April. On 12 June 2025, Rhodri Talfan Davies stepped back from his role as Director, Nations and was replaced by Rhuanedd Richards as Interim Director, Nations from 13 June 2025. Kate Phillips was confirmed as the substantive Chief Content Officer on 18 June 2025.

Following the resignation of Deborah Turness on 9 November 2025 Jonathan Munro joined the Committee as the Interim CEO, News and Current Affairs. Tim Davie also resigned on 9 November 2025 and stepped down from his role on 2 April 2026.

Rhodri Talfan Davies rejoined the Executive Committee on 1 February 2026 and took on the role of Interim Director-General upon Tim's departure. He remained in this role until the appointment of Matt Brittin as Director-General, announced on 25 March 2026 and with a start date of 18 May 2026.

On 9 June 2026 it was announced that Rhodri Talfan Davies had been appointed Deputy Director-General.

On 30 November 2025 Alan Dickson left his role as Chief Financial Officer. Rhona Burns took on the role of Interim Chief Financial Officer at this point, until Bérangère Michel joined the BBC on 5 January 2026 as Group Chief Financial Officer and became a member of the Committee.

On 3 March 2026 it was announced that Storm Fagan would take on the expanded role of Chief Technology and Product Officer, overseeing the creation of BBC Media Tech.

As part of these announcements it was also confirmed that Leigh Tavaziva would leave the BBC on 1 September 2026 and the Group Chief Operating Officer role would close at that point.

Full 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 29 June 2026.

Next Generation Committee

The BBC Next Generation Committee (NGC) was established by the Director-General in 2017 with the purpose of advising the BBC Executive Committee and Senior Leaders and ensuring younger people's voices and ideas are heard at executive level.

The NGC is composed of 15-20 younger members of staff from across the organisation for a period of 12-18 months. In 2025/26 the Committee developed proposals on: reframing BBC Introducing to reflect how younger audiences create and engage with content, strengthening the relevance and impact of media literacy content amongst younger audiences; and evolving the role and remit of the NGC to maximise the value it provides to the organisation.

The members for 2025/26 are:

Hannah Ayane (Co-Chair)
Junior Account Executive – CEE, BBC Studios

Harry Robinson (Co-Chair)
Social Media Manager, BBC Sounds

Ahsan Yunus
Video Journalist, World Service

Aine Cronin-McCartney
Content Producer, BBC Audio, Radio 1

Alice Weavers
Research Lead, Youth Participation

Archie Herbertson
Data Scientist

Aron Farmer
Senior Editorial Manager, BBC Sounds

Catherine Murphy
Journalist, News Editor, SJTM

Chris Sibthorpe
Journalist, World Service

Elaine Campbell
Audience Research Manager

Holly Jennings
Senior Journalist

Lola Grieve
Junior Creative Audio Producer

Lydia Wilson
Journalist, World Service

Martha Gardiner
Communications Specialist

Megan Davies
Journalist, BBC Cymru

Megan Smith
Partnerships Executive

Misky Mohamoud
Senior Technical Project Manager

Rebecca Campbell
Marketing Manager

Theo Whyte
Journalist, Radio News

Remuneration report

Chairman's statement
I am pleased to present the report of the Remuneration and People Committee for 2025/26, which has been a crucial year for the BBC in identifying and addressing pressing issues relating to workplace culture, putting in place important work to ensure the BBC is leading the industry in this area. The report also sets out information on Board and executive remuneration and includes the report on pay disclosures required in the BBC's Charter, which is reviewed and approved by the Committee.

During the year, the Remuneration and People Committee met seven times, and we also conducted business offline as necessary. I was joined by Muriel Gray and Damon Buffini as Committee members, with Marinella Soldi joining at the end of the year to replace Damon, retaining the important link between our Committee and the Commercial Board. Our work has been supported by Uzair Qadeer, Group Chief People Officer, with input from the Group Reward team, as well as PwC, acting as independent remuneration advisers to the Committee. I thank them all for their support during the year.

The Committee has addressed matters relating to remuneration, with a specific focus on executive pay, as well as wider culture and inclusion activity, including the BBC's response to the Workplace Culture Review. We were particularly pleased to see the importance placed on workplace culture in both the DCMS Green Paper and in our response to their consultation – we fully support the ambition that the BBC should have the highest standards of workplace culture across the industry, and we will do all we can to support that aim.

We have also been pleased to see strong progress against the three-year reward strategy, including enhancements to the approach to pay management aimed at enhancing the link to performance and supporting culture change. To ensure clear alignment to group strategic objectives in our commercial incentives, we have reviewed the measures applicable to the BBC Studios Long Term Incentive Plan.

Executive Committee pay was reviewed in August 2025 and increases were agreed reflecting individual contribution and position against external benchmarking, whilst continuing to monitor the overall envelope of executive pay. The investment in executive pay was consistent with the average increase received by employees and we, as a Committee, are committed to ensuring that pay levels overall continue to represent value for money for the licence fee payer. Throughout the year, we have approved pay for new appointments to the Executive Committee in accordance with our policies and principles for executive pay, which balance the need for high-calibre leaders, paid appropriately, within a challenging market where pay for executives is becoming increasingly competitive. Despite the climate for executive pay, given the current financial position of the BBC, we have agreed with the proposal that Executive Committee members should be subject to a pay freeze in 2026/27.

We have monitored pay gaps (see p.241) through regular reporting from management and note some minor increases to some of the reported pay gaps but an overall stable position with a clear understanding of the reasons for the pay gaps. We receive regular reports from management on equivalent full-time employee numbers. We have also monitored overall pay costs, and severance payments, as part of our regular business.

We have also taken time this year to review progress against the BBC's Diversity and Inclusion goals, including reviewing how those schemes relate to market benchmarks and best practice. We look forward to taking forward discussions on what the right levels of ambition should be in the next Charter period and continuing to ensure that the BBC properly represents the diversity of the UK in all its forms.

Overall, I believe this report shows that pay at the BBC is well managed and in line with market norms. The BBC is an asset for everyone in the UK and that includes the people who work for it, so I am pleased that wider people issues continue to be given appropriate attention, focus and resource.

Robbie Gibb
Chair, Remuneration and People Committee
29 June 2026

Remuneration report *continued*

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 2025/26 financial year. This includes our annual disclosure of pay as required by the BBC's Charter.

It has been prepared with consideration of the requirement of the Large and Medium-sized Companies and Groups (Accounts and Reports) Regulations 2008 (as amended) and Listing Rules where these disclosure provisions are relevant to the BBC. The sections on pensions and remuneration received by the BBC Board and Executive Committee have been audited by the National Audit Office, on behalf of the Comptroller and Auditor General, as the BBC's statutory auditor.

The Remuneration and People 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 Robbie Gibb (Chair), Marinella Soldi and Muriel Gray.

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 executive remuneration, and from PwC as independent advisers to the Committee.

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.

A management report on pay and headcount is reviewed on a quarterly basis by the Remuneration Committee. Divisional and senior leader approval committees review and approve any exceptional requests for pay adjustments, additional headcount and non-contractual severance.

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.

The BBC Board consists of 14 members, with a majority of non-executive directors. The Chairman and four non-executive members are appointed by the King-in-Council on the recommendation of Ministers, with one member representing each of the four nations of the UK.

The BBC Board appoints a further five non-executive members through its Nominations and Governance Committee. There are four executive directors on the Board, including the BBC's Director-General who is the Corporation's Chief Executive Officer and Editor-in-Chief. More details on membership of the Board can be found on page 81.

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 89. Details on the membership of the Executive Committee can be found on page 84.

BBC Pay Principles

We have an established remuneration framework which embeds our Reward Principles and supports consistent decisions on pay throughout the organisation. Our Reward Principles ensure that we maintain our focus on fair pay and ensure that reward at the BBC is well understood and transparently communicated, as well as balancing the need for market-competitive reward with value for money for the licence fee payer.

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. The BBC's reward principles apply to all staff, executive directors, and senior leaders across the BBC Group.

In setting 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.

The following table sets out the current components of remuneration for executive directors and senior leaders

Component	Purpose and link to strategy	Operation	Maximum opportunity
Base pay	For executive directors, base pay is defined by reference to a discounted market median for total direct remuneration (salary, annual bonus and annualised long-term incentive). For senior leaders, job pay ranges are informed by market median total target cash (base salary, allowances and target bonus) which guide pay decisions. It is expected that this will result in remuneration being discounted to the market as long-term incentives are only offered to a very small group of our senior executives in our commercial entities. No-one is paid below the job pay range minimum for their role and all pay ranges are transparent to the wider BBC workforce.	The following factors are used to determine the level of base pay set for an executive director or senior leader: • scale and complexity of role • knowledge, skills and experiences • performance and contribution • market factors and affordability Salaries are reviewed annually, with increases taking effect from 1 August. A budget is agreed and distributed according to the above factors. Pay ranges for senior leaders are reviewed annually and updated as required.	No prescribed maximum salary or maximum increase for executive directors. 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.
Variable pay	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. A limited number of the most senior leaders in the commercial business are eligible for a long-term incentive plan with payments linked to achievement of the strategic objectives for the commercial business.	Executive directors and senior leaders in the Public Service are not entitled to receive a performance bonus. Payments of a bonus in the BBC's commercial businesses are subject to the achievement of targets based on profit and individual performance. Payments under the long-term incentive plan in the commercial business are linked to achievement of long-term financial and non-financial targets.	No executive director in the Public Service has received a bonus since 2008. For 2025/26, one executive director – CEO BBC Studios – participated in a bonus scheme. The incentive scheme for the CEO has a target bonus of 60% and a maximum of 112.5% of base salary. The CEO BBC Studios is also eligible for the long-term incentive plan. The maximum payout under this scheme after three years is 100% of base salary.
Benefits – Pension	Pensions are offered in accordance with the pension arrangements offered to all BBC employees. In addition to pensions, life assurance is provided in line with arrangements provided to all BBC employees.	Executive directors and senior leaders can elect to join the BBC's defined contribution scheme LifePlan. The BBC's defined benefit scheme is closed for new joiners. Executive directors are provided with death in service life assurance cover of four times their basic salary.	Current policy provides a defined contribution scheme with no salary cap and a maximum employer contribution of 10% of salary. 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.
Benefits – Transport/ travel	Travel benefits are only offered to the Director-General and the Chairman.	The Director-General and the Chairman are contractually entitled to the use of a car and driver but have no entitlement to a personal car allowance or fuel allowance. Some senior leaders are still in receipt of a legacy car allowance.	This is a historic benefit of a fixed value, which has not been offered to new starters since 2012
Benefits – Private Medical Insurance (PMI)	There is no company funded private medical insurance.	Some senior leaders and one executive director are still in receipt of a legacy allowance in lieu of PMI	This is a historic benefit of a fixed value which has not been offered to new starters since 2011.

Remuneration report *continued*

The following table sets out the current components of remuneration for executive directors and senior leaders

Component	Purpose and link to strategy	Operation	Maximum opportunity
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	Other than awards under the long service policy, there is no entitlement to any other remuneration.	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 2025/26 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 below.

Details of the BBC Pension Scheme are available at: bbc.co.uk/mypension/.

	BBC Pension Scheme Defined Benefit					
Scheme	Old benefits	New benefits	CAB 2006	CAB 2011	LifePlan defined contribution	National Employment Savings Trust (NEST) defined contribution (auto enrolment arrangement)
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 (2024/25)
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 £230,400	Capped at £230,400	Capped at £230,400	Capped at £197,400	Uncapped	Minimum earnings £6,240 p.a. Maximum earnings £50,270 p.a. (2025/26)
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 (2025/26)

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 the period in which they served during 2025/26. Remuneration for members shown below relates solely to the period of time when they served on the Board, with fees shown pro-rata where members left or joined during the year. Details of the Chairs of each of the various BBC committees can be found on page 82. Each Chair receives £5,000 per annum in addition to their base fees. These fees are included in the following table.

BBC Board (audited)
Details of remuneration received (values in £000s).

	Note	Appointment term start date	Appointment term end date	Year	Base pay	Taxable benefits[1]	Pension-related single figure	Performance related	Total
Non-executive directors									
Samir Shah		04/03/2024	03/03/2028	**2025/26**	**£160**	**£5**	**£0**	**£0**	**£165**
				2024/25	£160	£9	£0	£0	£169
Shumeet Banerji	2	07/01/2022	21/11/2025	**2025/26**	**£21**	**£0**	**£0**	**£0**	**£21**
				2024/25	£33	£0	£0	£0	£33
Damon Buffini	3	01/01/2022	30/06/2026	**2025/26**	**£38**	**£0**	**£0**	**£0**	**£38**
				2024/25	£38	£0	£0	£0	£38
Robbie Gibb		07/05/2021	06/05/2028	**2025/26**	**£43**	**£0**	**£0**	**£0**	**£43**
				2024/25	£43	£0	£0	£0	£43
Muriel Gray	4	03/01/2022	02/01/2030	**2025/26**	**£38**	**£0**	**£0**	**£0**	**£38**
				2024/25	£43	£0	£0	£0	£43
Michael Plaut		01/06/2024	31/05/2028	**2025/26**	**£38**	**£0**	**£0**	**£0**	**£38**
				2024/25	£32	£0	£0	£0	£32
Nicholas Serota	5	03/04/2017	02/04/2025	**2025/26**	**£1**	**£0**	**£0**	**£0**	**£1**
				2024/25	£34	£0	£0	£0	£34
Michael Smyth		20/07/2023	19/07/2027	**2025/26**	**£38**	**£0**	**£0**	**£0**	**£38**
				2024/25	£38	£0	£0	£0	£38
Marinella Soldi		11/09/2023	10/09/2026	**2025/26**	**£33**	**£0**	**£0**	**£0**	**£33**
				2024/25	£33	£0	£0	£0	£33
Jody Ford	6	12/01/2026	11/01/2030	2025/26	**£7**	**£0**	**£0**	**£0**	**£7**
				2024/25	£0	£0	£0	£0	£0
Caroline Thomson		03/04/2025	02/04/2029	2025/26	**£33**	**£0**	**£0**	**£0**	**£33**
				2024/25	£0	£0	£0	£0	£0
Chris Jones		24/07/2023	23/07/2027	**2025/26**	**£38**	**£0**	**£0**	**£0**	**£38**
				2024/25	£38	£0	£0	£0	£38
Total non-executive directors				**2025/26**	**£488**	**£5**	**£0**	**£0**	**£493**
				2024/25	£492	£9	£0	£0	£501
Executive directors									
Tim Davie	7	01/09/2020	02/04/2026	**2025/26**	**£560**	**£5**	**£0**	**£0**	**£565**
				2024/25	£541	£6	£0	£0	£547
Charlotte Moore	8	01/09/2020	27/02/2025	**2025/26**	**£0**	**£0**	**£0**	**£0**	**£0**
				2024/25	£452	£2	£0	£0	£454
Bérangère Michel	9	05/01/2026	04/01/2028	2025/26	**£108**	**£0**	**£0**	**£0**	**£108**
				2024/25	£0	£0	£0	£0	£0
Rhodri Talfan Davies	10	01/02/2026	17/05/2026	2025/26	**£54**	**£0**	**£0**	**£0**	**£54**
				2024/25	£0	£0	£0	£0	£0
Leigh Tavaziva	11	01/02/2021	01/09/2026	**2025/26**	**£484**	**£0**	**£0**	**£0**	**£484**
				2024/25	£466	£0	£0	£0	£466
Deborah Turness	12	05/09/2022	09/11/2025	**2025/26**	**£270**	**£0**	**£2**	**£0**	**£272**
				2024/25	£431	£0	£0	£0	£431
Total executive directors				**2025/26**	**£1,476**	**£5**	**£2**	**£0**	**£1,483**
				2024/25	£1,890	£8	£0	£0	£1,898
Total Board				**2025/26**	**£1,964**	**£10**	**£2**	**£0**	**£1,976**
				2024/25	£2,382	£17	£0	£0	£2,399

1. Taxable benefits: car allowance, private medical insurance/legacy allowance and other taxable expenses. The Chairman and the Director-General have access to the services of a car and driver for business purposes only
2. Shumeet Banerji stepped down from the Board and left the BBC on 21 November 2025
3. Damon Buffini was appointed for a second term which began on 1 January 2026
4. Muriel Gray was appointed for a second term which began on 2 January 2026. She received a retrospective fee in April 2024 as interim Chair of the Fair Trading Committee from September 2023 until September 2024
5. Nicholas Serota stepped down from the Board and left the BBC on 2 April 2025
6. Jody Ford joined the Board on 12 January 2026 and therefore received no remuneration in 2024/25
7. Tim Davie stepped down from the Board on 2 April 2026 following his resignation
8. Charlotte Moore stepped down from the Board on 27 February 2025 following her resignation and therefore received no remuneration in 2025/26
9. Bérangère Michel joined the Board on 5 January 2026 and therefore received no remuneration in 2024/25
10. Rhodri Talfan Davies joined the Board on 1 February 2026 and therefore received no remuneration in 2024/25
11. Leigh Tavaziva was appointed for a second term which began on 1 February 2023
12. Deborah Turness was appointed for a second term which began on 5 September 2024. She stepped down from the Board on 9 November 2025 following her resignation

Remuneration report *continued*

The table below provides full details of the remuneration received by all BBC Executive Committee members for 2025/26, compared to the previous year. Remuneration for members shown below relates solely to the period of time when they served on the Executive Committee, with fees shown pro-rata where members left or joined during the year.

BBC Executive Committee members (audited)
Details of remuneration received (values in £000s).

	Note	Date appointed to Committee	Year	Base pay	Taxable benefits[1]	Pension-related single figure[2]	Performance related	Total
Tim Davie	3	01/11/2012	**2025/26**	**£560**	**£5**	**£0**	**£0**	**£565**
			2024/25	£541	£6	£0	£0	£547
Charlotte Moore	4	06/07/2016	**2025/26**	**£0**	**£0**	**£0**	**£0**	**£0**
			2024/25	£452	£2	£0	£0	£454
Leigh Tavaziva		01/02/2021	**2025/26**	**£484**	**£0**	**£0**	**£0**	**£484**
			2024/25	£466	£0	£0	£0	£466
Kerris Bright		18/06/2018	**2025/26**	**£408**	**£0**	**£41**	**£0**	**£449**
			2024/25	£395	£0	£4	£0	£399
Tom Fussell	5	01/09/2020	**2025/26**	**£501**	**£0**	**£0**	**£400**	**£901**
			2024/25	£485	£0	£0	£384	£869
Gautam Rangarajan	6	01/06/2018	**2025/26**	**£22**	**£40**	**£9**	**£0**	**£71**
			2024/25	£259	£0	£33	£0	£292
Rhodri Talfan Davies	7	01/01/2021	**2025/26**	**£117**	**£0**	**£21**	**£0**	**£138**
			2024/25	£308	£0	£32	£0	£340
Alan Dickson	8	17/12/2022	**2025/26**	**£218**	**£20**	**£1**	**£0**	**£239**
			2024/25	£323	£0	£0	£0	£323
Deborah Turness	9	05/09/2022	**2025/26**	**£270**	**£0**	**£2**	**£0**	**£272**
			2024/25	£431	£0	£0	£0	£431
Uzair Qadeer		27/02/2023	**2025/26**	**£365**	**£0**	**£0**	**£0**	**£365**
			2024/25	£350	£0	£0	£0	£350
Alice Macandrew		30/01/2023	**2025/26**	**£325**	**£0**	**£33**	**£0**	**£358**
			2024/25	£315	£0	£31	£0	£346
Storm Fagan	10	03/03/2025	**2025/26**	**£411**	**£0**	**£41**	**£0**	**£452**
			2024/25	£31	£0	£3	£0	£34
Kate Phillips	11	28/02/2025	**2025/26**	**£458**	**£0**	**£27**	**£0**	**£485**
			2024/25	£34	£0	£1	£0	£35
John Curbishley	12	01/04/2025	**2025/26**	**£350**	**£0**	**£29**	**£0**	**£379**
			2024/25	£0	£0	£0	£0	£0
Bérangère Michel	13	05/01/2026	**2025/26**	**£108**	**£0**	**£0**	**£0**	**£108**
			2024/25	£0	£0	£0	£0	£0
Jonathan Munro	14	19/11/2025	**2025/26**	**£138**	**£0**	**£32**	**£0**	**£170**
			2024/25	£0	£0	£0	£0	£0
Rhuanedd Richards	15	13/06/2025	**2025/26**	**£237**	**£0**	**£20**	**£0**	**£257**
			2024/25	£0	£0	£0	£0	£0
Rhona Burns	16	01/12/2025	**2025/26**	**£32**	**£0**	**£5**	**£0**	**£37**
			2024/25	£0	£0	£0	£0	£0
Total Executive Committee			**2025/26**	**£5,004**	**£65**	**£261**	**£400**	**£5,730**
			2024/25	£4,390	£8	£104	£384	£4,886

1. Taxable benefits: car allowance, private medical insurance/legacy allowance and other taxable expenses. The Chairman and the Director-General have access to the services of car and driver for business purposes only
2. 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 any accrued defined benefit pension over the year, net of inflation, less the directors' defined benefit contributions, plus any employer's contributions to a defined contribution pension arrangement. For members of the BBC Pension Scheme this is shown in detail in the defined benefits pension prospective entitlements table
3. Tim Davie stepped down from the Committee on 2 April 2026 following his resignation
4. Charlotte Moore stepped down from the Committee on 27 February 2025 following her resignation and therefore received no remuneration in 2025/26
5. Tom Fussell's 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.
6. Gautam Rangarajan left the organisation on 30 April 2025, and received a contractual redundancy payment of £150,000. He received a long service award of £40,320 in recognition of 25 years of service.
7. Rhodri Talfan Davies stepped down from the Committee on 12 June 2025, and was re-appointed to the Committee on 1 February 2026
8. Alan Dickson resigned from the BBC and stepped down from the Committee on 30 November 2025. He received a long service award of £20,360 in recognition of 25 years of service.
9. Deborah Turness resigned from the BBC and stepped down from the Committee on 9 November 2026
10. Storm Fagan joined the Committee on 3 March 2025. She received a retrospective payment for salary in April 2025
11. Kate Phillips was appointed interim Chief Content Officer and joined the Committee on 28 February 2025. She was confirmed in role on 17 June 2025
12. John Curbishley was appointed Chief Strategy and Information Officer and joined the Committee on 1 April 2025
13. Bérangère Michel was appointed Group Chief Financial Officer and joined the Committee on 5 January 2026
14. Jonathan Munro was appointed interim CEO, News and joined the Committee on 19 November 2025
15. Rhuanedd Richards was appointed interim Director of Nations and joined the Committee on 13 June 2025
16. Rhona Burns was appointed interim Chief Financial Officer and was a member of the Committee from 01 December 2025 to 4 January 2026

Total remuneration – Board and Executive Committee (audited)

Total remuneration (values in £000s)	2025/26	2024/25
Total Executive Committee (including Board executive directors)	**£5,730**	£4,886
Board non-executive directors	**£491**	£501
Total annual remuneration	**£6,221**	£5,387

Defined benefit pension prospective entitlements (values in £000s)

	Age at 31 March 2026	Section	Accrued pension 31 March 2026	Accrued pension 1 April 2025 (or joining the Board/ Executive if after)	Director DB contributions (via salary sacrifice) 2025/26	Pension related single figure
Gautam Rangarajan	54	CAB 2011	39	38	1	9
Rhodri Talfan Davies	55	CAB 2011	43	39	12	21
Rhona Burns	49	CAB 2011	39	38	4	5
Alan Dickson	58	Old Benefits	27	38	3	1

Comparative pay across the BBC
Since 2021/22, the ratio of the Director-General's and executive directors' earnings to the lower quartile, median and upper quartile pay of UK PSB employees has been voluntarily disclosed annually. This is 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').

The company has chosen Option A to identify employees at the lower quartile, median and upper quartile and their respective pay and benefits, including pension contributions, as this is recognised as the most accurate and typically considered the best practice approach to use. All full-time UK public service broadcasting employees as at the financial year end have been included in the reporting, with employees ranked based on their remuneration as at the end of the 2025/26 financial year as at 31 March.

The table below sets out the total pay and benefits value received by employees identified at the lower quartile, median and upper quartile during the 2025/26 financial year.

2025/26	25th Percentile	50th Percentile	75th Percentile
Total Pay and Benefits	**£47,377**	**£60,000**	**£75,444**
Pay	**£44,535**	**£55,714**	**£69,681**

Director-General ratio

Year	25th percentile pay ratio	Median pay ratio	75th percentile pay ratio
2026	**12.0:1**	**9.5:1**	**7.6:1**
2025	11.8:1	9.2:1	7.3:1

The table below provides a summary of the changes to the Director-General's pay for 2025/26 versus the change in pan-BBC median pay over the same period.

	2025/26 (values in £000s)	Change from 2024/25
Director-General pay	**565**	4.4%
Pan-BBC median pay	**56**	2.8%

The calculation of pan-BBC pay excludes pension contributions and the Executive Committee's pay.

The data assumptions included in our reporting are as follows:

Element	Description
Pay	We have 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. This includes a range of location and role-based allowances on a pro-rata basis for part-time colleagues.
Total pay and benefits	In addition to pay as defined above, this includes employer pension contributions.

Severance
Gautam Rangarajan received a contractual severance payment of £150,000 in April 2025 arising from redundancy.

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 two days per month are permitted to fulfil all external duties.

The BBC's commercial businesses
During 2025/26, the BBC had staff employed with four main commercial subsidiaries:

- BBC Studios
- BBC Studioworks
- UKTV
- BritBox

Remuneration within the commercial subsidiaries is subject to the BBC's governance and approval processes. The remuneration policy for the subsidiaries includes the provision of an annual bonus available to eligible staff, including directors, and it varies between commercial entities. The full cost of base pay and incentives 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. The 2025/26 scheme for senior leaders across the Commercial Group had two key company measures weighted as follows:

- The Commercial Group EBITDA, weighted 90%
- Leadership Index, weighted 10%

Individual performance is reflected in bonus outcomes via a multiplier

From 2025/26 there is no longer a deferred aspect to the bonus. Deferred bonus payments are still pending for some Senior Leaders from 2023/24 and 2024/25 financial years.

BBC Studios Long-Term Incentive Plan
The Remuneration Committee has oversight of the design and outturn of the BBC Studios Long-Term Incentive Plan (LTIP) which was implemented in 2023. The LTIP is restricted to approximately 25 of the most senior commercial leaders in the commercial entities, including the CEO, BBC Studios. It is a three-year plan, with a conditional award being made at the start of the three-year performance period. The proportion of the award that vests after three years is dependent on performance over that period against a set of defined targets. The 2025 award (vesting in March 2028), which will be settled in cash, had two financial measures plus a non-financial measure weighted as follows:

- free cash flow, weighted 60%
- revenue from BBC Intellectual Property, weighted 30%
- performance against key strategic indices in the annual employee survey, weighted 10%

There is also a baseline level of Total Commercial Returns to the BBC necessary in order for the award to vest.

No equity instruments are issued under the plan.

2025/26 results
For 2025/26, the financial measure (EBITDA) achieved performance between target and stretch. The result of the leadership measure (Leadership Index) was between the threshold level for payment and the target. The combination of Company results and personal performance resulted in a bonus award of 79.7% (£399,617) to the CEO, BBC Studios in respect of the year's performance. He also received an award of £43,125, which was deferred from the 2022/23 bonus.

Pay disclosures

Report from the BBC Remuneration Committee of people paid more than £178,000 from licence fee revenue in the financial year
The BBC is required to publish in the Annual Report and Accounts a list of those individuals, both on-air and off-air, who received more than £178,000 from licence fee revenue in the year. The Charter requires us to publish amounts paid during the year for these individuals, set out in bands.

The Charter does not specify the basis of this disclosure. We report on a cash basis, reflecting payments made in the year regarding 2025/26 and applying our policy to support year-on-year comparability. This is consistent with prior years. We also publish additional detail on the programme commitments for individuals appearing on-air. More detail on our policy is available at: bbc.co.uk/aboutthebbc/documents/detailed-requirements-terms-of-employment.pdf.

The threshold for disclosure was revised, under the terms of the BBC's Royal Charter, from £150,000 to £178,000 in 2022/23, to recognise the impact of pay inflation over time. Meanwhile, we continue to operate in markets where competition for talent and pay inflation rates overall pose significant challenges.

In the off-air pay disclosures, the percentage of women disclosed has marginally decreased to 48% since last year, with on-air disclosures seeing the proportion of women disclosed stay the same at 43% compared to the previous year. On-air disclosure numbers fluctuate from year to year due to a number of factors such as joiners, leavers, the amount of Sport content in a year, and changes in Radio and News scheduling.

On-air 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 during the year ending 31 March 2026, and therefore exclude amounts incurred by or on behalf of our commercial subsidiaries. Payments made by independent producers, royalties, repeat fees, contractual and other recoverables and expenses are also excluded.

Programme commitments reflect the main contractual commitments for the pay received in the year and have generally been stated to the nearest ten programmes. 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. Programme commitments may be subject to change during the year, for example to reflect programming changes or an individual's availability.

Pay disclosures *continued*

On-air

Principal programme	Name	Programme commitments	Pay
News and Current Affairs			
Today	Justin Webb	c. 140 presentation days; *Americast*	£375,000 - £379,999
	Nick Robinson	c. 140 presentation days; *Political Thinking*; *The Today Podcast*	£330,000 - £334,999
	Amol Rajan	c. 100 *Today* presentation days; *Amol Rajan Interviews*; *The Today Podcast* and *Radical*	£320,000 - £324,999
	Anna Foster	c. 140 presentation Days; BBC One & BBC News Channel Presentation	£315,000 - £319,999
	Emma Barnett	c. 105 *Today* presentation days; multi-platform interviews; documentaries; newsletter	£305,000 - £309,999
World at One	Sarah Montague	c. 180 programmes	£255,000 - £259,999
PM	Evan Davis	c. 200 programmes; *The Bottom Line* on BBC Radio 4	£305,000 - £309,999
BBC News at Six and *BBC News at Ten*	Sophie Raworth	c. 180 presentation days for BBC One	£340,000 - £344,999
	Reeta Chakrabarti	c. 180 presentation days for BBC One	£325,000 - £329,999
	Clive Myrie	c. 180 presentation days for BBC One	£320,000 - £324,999
	Jane Hill	c. 100 presentation days for BBC One; c. 35 presentation days *The World Tonight*/*Newshour* on BBC Radio 4	£195,000 - £199,999
Question Time	Fiona Bruce	c. 33 episodes of *Question Time*; presentation days for BBC One	£345,000 - £349,999
Newsnight	Victoria Derbyshire	c. 110 presentation days; *Ukrainecast*	£270,000 - £274,999
BBC Breakfast	Jon Kay	c. 180 presentation days; *Saturday Live; Any Answers; Pick of the Week* on BBC Radio 4; *Last Word* on BBC Radio 4	£225,000 - £229,999
	Sally Nugent	c. 180 presentation days	£200,000 - £204,999
	Charlie Stayt	c. 180 presentation days	£190,000 - £194,999
Sunday with Laura Kuenssberg	Laura Kuenssberg	c. 40 Sunday programmes; *Weekend Newscast*; Weekly Subscriber newsletter; Weekly website column; Elections	£405,000 - £409,999
BBC News Channel	Ben Brown	c. 180 BBC News Channel presentation and BBC News at One	£210,000 - £214,999
	Matthew Amroliwala	c. 180 presentation days	£210,000 - £214,999
	Lucy Hockings	c. 180 presentation days	£205,000 - £209,999
	Maryam Moshiri	c. 180 presentation days	£200,000 - £204,999
	Christian Fraser	c. 180 presentation days	£195,000 - £199,999
	Sally Bundock	c. 180 Business presentation days	£195,000 - £199,999
	Annita McVeigh	c. 180 presentation days	£195,000 - £199,999
BBC News Channel (International) *	Caitríona Perry	c. 230 presentation days (USA); *The President's Path* podcast*; Global Story* podcast	£205,000 - £209,999 *USD 280,000 - 284,999*
	Sumi Somaskanda	c. 230 presentation days (USA); *The President's Path* podcast*; Global Story* podcast	£205,000 - £209,999 *USD 280,000 - 284,999*
	Steven Lai	c. 220 presentation days (Singapore)	£178,000 - £184,999 *SGD 310,000 - 314,999*
On-air editors and correspondents	Ros Atkins	Analysis Editor; *The Media Show*	£300,000 - £304,999
	Chris Mason	Political Editor	£275,000 - £279,999
	Jeremy Bowen	International Editor	£270,000 - £274,999
	Simon Jack	Business Editor; BBC Radio 4 *Today* cover	£270,000 - £274,999
	Sarah Smith	North America Editor	£245,000 - £249,999
	Katya Adler	Europe Editor	£245,000 - £249,999
	Fergal Keane	Special Correspondent	£240,000 - £244,999
	Faisal Islam	Economics Editor, *Newsnight* cover	£235,000 - £239,999
	Lyse Doucet	Chief International Correspondent	£230,000 - £234,999
	Orla Guerin	Senior International Correspondent	£220,000 - £224,999
	Katie Razzall	Media and Culture Editor; *Newsnigh*t cover; *The Media Show*	£215,000 - £219,999
	Jonny Dymond	Royal Correspondent; *The World This Weekend*, *The World at One, Today* programme cover on BBC Radio 4; *World Questions* on BBC World Service	£210,000 - £214,999
	John Simpson	World Affairs Editor; *Unspun World with John Simpson*	£205,000 - £209,999
	Steve Rosenberg	Russia Editor	£190,000 - £194,999
Broadcasting House	Paddy O'Connell	*Broadcasting House*; *Newsnight*; *Weekend Newscast*; *PM*	£210,000 - £214,999

* BBC News Channel (International): These individuals are based outside the UK and are paid a local salary, which has been converted into GBP using monthly foreign exchange rates.

Principal programme	Name	Programme commitments	Pay
Radio			
BBC Radio 1	Greg James	c. 215 Radio 1 *Breakfast with Greg James* c. 3 Radio 4 *Rewinders* Various other engagements across public service.	£440,000 - £444,999
BBC Radio 2	Scott Mills	c. 225 Radio 2 *The Scott Mills Breakfast Show* c. 6 *Pop: Top 10* shows Various other engagements across public service.	£745,000 - £749,999
	Vernon Kay	c. 210 Radio 2 *Mid-Morning* shows c. 50 *Alternative Dance Sounds of the 90s* Various other engagements across public service.	£405,000 - £409,999
	Trevor Nelson	c. 225 Radio 2 Afternoon shows c. 47 Radio 1Xtra shows	£330,000 - £334,999
	Sara Cox	c. 220 Radio 2 *Drivetime* shows Various other engagements across public service.	£320,000 - £324,999
	Jeremy Vine	c. 210 Radio 2 shows	£265,000 - £269,999
	Jo Whiley	c. 180 Radio 2 shows Various other engagements across public service.	£250,000 - £254,999
	Johnathan Joseph	c. 184 Radio 2 shows Various other engagements across Radio 2	£225,000 - £229,999
	Owain Wyn Evans	c. 198 Radio 2 Early Breakfast shows Various other engagements across public service.	£205,000 - £209,999
BBC Radio 5 Live	Nicky Campbell	c. 231 editions of *Nicky Campbell* show *Don't Say a Word* podcasts	£295,000 - £299,999
	Rick Edwards	c. 178 editions of 5 Live Weekday Breakfast shows c. 32 editions of *Fighting Talk* 5 Live Cricket and Football coverage	£230,000 - £234,999
	Matt Chorley	c. 213 editions of *Matt Chorley* show c. 35 presentation days of *Newsnight* Podcasts for BBC Sounds	£230,000 - £234,999
	Rachel Burden	c. 177 editions of *5 Live Weekday Breakfast* Shows c. 14 editions of *BBC Breakfas*t and News programmes *Café Hope* podcasts	£215,000 - £219,999
	Adrian Chiles	c. 100 Editions of Radio 5 Live *Adrian Chiles* show c. 30 Editions of Radio 4 *Saturday Live show*	£185,000 - £189,999
BBC Radio 6 Music	Nicholas Grimshaw	c. 225 *6 Music Breakfast* shows c. 37 *Sidetracked* shows	£335,000 - £339,999
	Lauren Laverne	c. 195 *6 Music Mid-Morning* shows Various other engagements across public service.	£235,000 - £239,999
	Craig Charles	c. 205 *6 Music Daytime* shows c. 50 *6 Music Funk & Soul* shows	£190,000 - £194,999
Sport			
Football	Alan Shearer	*Match of the Day*: Premier League, FA Cup	£390,000 - £394,999
	Gary Lineker	*Match of the Day*: Premier League, FA Cup.	£325,000 - £329,999
	Alex Scott	*Football Focus*, Women's Super League, FA Cup European Women's Championship 2025 *Sports Personality of the Year*	£195,000 - £199,999
Cricket	Michael Vaughan	TV and Radio Cricket Ashes podcast	£185,000 - £189,999
Multiple sports	Mark Chapman	c. 98 editions of *BBC Radio 5 Live Sport* *Match of the Day*: Premier League, FA Cup and UCL Challenge Cup	£335,000 - £339,999
	Gabby Logan	*Match of the Day*: Premier League and UCL Athletics Rugby Union European Women's Championship 2025 Women's Rugby World Cup 2025 *Sports Personality of the Year*	£290,000 - £294,999

Pay disclosures *continued*

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 Television, Radio, News and Sport.

Principal programme	Name	Programme commitments	Pay
Radio and Television	Stephen Nolan	*The Nolan Show* on Radio Ulster *Nolan Live* on BBC One (NI) BBC Radio 5 Live *Stephen Nolan Show*	£425,000 - £429,999
	Naga Munchetty	c. 180 *BBC Breakfast* presentation days c. 140 BBC Radio 5 Live *Naga Munchetty* shows	£360,000 - £364,999
	Tina Daheley	BBC Radio 2 Breakfast show Jeremy Vine programme cover Radio 2 in the Park BBC One News Bulletins; *BBC Breakfast*	£300,000 - £304,999
Radio and Sport	Jason Mohammad	BBC Radio Wales BBC Radio 2 *Good Morning Sunday* *Final Score* *Match of the Day*: FA Cup *Match of the Day*	£290,000 - £294,999
	Kelly Cates	c. 40 editions of BBC Radio 5 Live Sport *Match of the Day*: Premier League, FA Cup and UCL	£215,000 - £219,999

Off-air

We publish on our website the pay and expenses for all senior leaders earning over £178,000 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 £178,000 from licence fee revenue for services 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		
£555,000 - £559,999	Tim Davie	Director-General
Executive Committee		
£480,000 - £484,999	Leigh Tavaziva	Group Chief Operating Officer
£455,000 - £459,999	Kate Phillips	BBC, Chief Content Officer
£445,000 - £449,999	Deborah Turness	CEO, News and Current Affairs
£405,000 - £409,999	Storm Fagan	Chief Technology and Product Officer
	Kerris Bright	Chief Customer Officer
£365,000 - £369,999	Uzair Qadeer	Chief People Officer
£350,000 - £354,999	John Curbishley	Chief Strategy & Transformation Officer
£335,000 - £339,999	Jonathan Munro	Interim CEO, News and Current Affairs
£325,000 - £329,999	Alice Macandrew	Group Director, Corporate Affairs
£275,000 - £279,999	Rhuanedd Richards	Interim Director, Nations
£270,000 - £274,999	Rhodri Talfan Davies	Editorial Director
Corporate Functions		
£335,000 - £339,999	Sarah Jones	Group General Counsel
£325,000 - £329,999	Jo Sherlock	Group Rights and Commercial Director
£285,000 - £289,999	Simone Marquis	Chief Talent and Inclusion Officer
£270,000 - £274,999	Balram Veliath	Director Quality, Risk & Assurance
	Rebecca Wallace	Strategy Director
£260,000 - £264,999	Toby Philipps	Corporate Development Director
£255,000 - £259,999	Shirley Cameron	Director of Revenue and Customer Management
£250,000 - £254,999	Claude Sarfo	Finance Director, News and Current Affairs
£245,000 - £249,999	Eddy Datubo	Director of Transformation
£240,000 - £244,999	Holly King	Group Financial Controller
£235,000 - £239,999	Rhona Burns	Finance Director, Financial Planning and Insights
£230,000 - £234,999	Peter Ranyard	Head of Corporate Legal & Assistant General Counsel
£225,000 - £229,999	Iain Bundred	Director of Policy and Public Affairs
£220,000 - £224,999	Nick Wilcox	Legal Director
	Samantha Sing	Finance Director, Nations
	Sarah Gregory	HR Director, People Experience
	Andrew Kaczor	Finance Director, COO Group, CCO Group and Corporate Functions
	Peter Johnston	Director of Editorial Complaints and Reviews
£215,000 - £219,999	Natasha Wojciechowski	HR Director, Corporate Functions
	Kieran Clifton	Director, Distribution and Business Development
£210,000 - £214,999	David Jordan	Director, Editorial Policy and Standard
	Sophie Garnham	CRBA Director
£205,000 - £209,999	Paul Oldfield	Chief of Staff
	Deborah Copeland	Director, Internal Communications & Engagement
	Dan Peters	Director, Product Management
£200,000 - £204,999	Geraint Crwys-Williams	Director of Operations
	Gareth Tuck	Finance Director, Content
	Alan Bainbridge	Director of Workplace
	Sarah Calcott	Chief Operating Officer, Nations/Interim Chief Operating Officer, COO Group
£195,000 - £199,999	Tove Okunniwa	Director of Group Partnerships
	Sam Carrier	Finance Director, Transformation & Operations
	David Attfield	Legal Director
	Anna Shackleton	HR Director, Content
£190,000 - £194,999	Zoë Baker	HR Director, Nations

Pay disclosures *continued*

Pay	Name	Role
Corporate Functions continued		
	Danielle Mulder	Director of Sustainability
	Rob Skidmore	Director, Procurement
	Declan Kelly	HR Director, People Services
	Alan Edwards	Commercial Project Manager
£185,000 - £189,999	Nigel Lewis	HR Director, Employee Relations & Pensions
	Chris Rowsell	Controller Regulation
	Tanja Lichtensteiger	Director, Product Engineering
	Katie Landy	HR Director, Organisational Strategies
	Nikki Severs	HR Director, Reward
	Jo Korn	CRBA Director
	Richard Armstrong	CRBA Director
£178,000 - £184,999	Mani Kumar	Head of Talent Acquisition
	Holly Goodier	Director, Digital Portfolio
	Simon Adair	Director of SSR
	Peter Archer	Senior Project Director
Technology Group and Product Group		
£300,000 - £304,999	Will Farrell-Green	Director, Product and Design
	Jack Whyte	Director, Product Engineering and Data
£300,000 - £304,999	Sinead Greenaway	Director, Broadcast and End User Technology/Interim Chief Technology Officer
£295,000 - £299,999	Andy Ryan	Director, Technology Support and Operations /Interim Chief Technology Officer
£260,000 - £264,999	Kelly Kowal	Director, Product Operations
£240,000 - £244,999	Helen Rabe	Chief Information Security Officer
£230,000 - £234,999	Jatin Aythora	Director, Research & Development
£225,000 - £229,999	Morwen Williams	Director, Media Operations
£205,000 - £209,999	Richard Cooper	Director, Digital Distribution
	Anna Murcar	Director, Product & Systems
£190,000 - £194,999	Noreen Adams	Director, Archives Technology & Services
£185,000 - £189,999	Megan Williams	Director, Product Transformation
Marketing and Audiences		
£220,000 - £224,999	Nick North	Director of Audiences
	Paul Davies	Director, Marketing & Audiences
£205,000 - £209,999	Justin Bairamian	Director, BBC Creative
£178,000 - £184,999	Nicki Brown	Director, Marketing & Audiences
	Jane Callingham	Director, Marketing & Audiences
Nations		
£200,000 - £204,999	Jason Horton	Controller, Production/Interim Chief Operating Officer, Nations
£190,000 - £194,999	Hayley Valentine	Nations Director
£185,000 - £189,999	Adam Smyth	Nations Director
£178,000 - £184,999	Garmon Rhys	Nations Director
	Chris Burns	Controller Local Audio Commissioning
Content		
£320,000 - £324,999	Lindsay Salt	Commissioning Director, Drama
£295,000 - £299,999	Dan McGolpin	Director, BBC iPlayer & Channels
£290,000 - £294,999	Alex Kay-Jelski	Director of Sport
£275,000 - £279,999	Fiona Campbell	Channel Controller
£260,000 - £264,999	Patricia Hidalgo	Director, Children's and Education
£255,000 - £259,999	Jon Petrie	Commissioning Director
£240,000 - £244,999	Graham Ellis	Controller, BBC Audio
	Lorna Clarke	Commissioning Director
£230,000 - £234,999	Jonathan Wall	Commissioning Director
	Mohit Bakaya	Commissioning Director
£225,000 - £229,999	Lindsay Currie	Head of Channel Management
£220,000 - £224,999	Sam Jackson	Controller Radio

Pay	Name	Role
Content continued		
	Eva Yates	Commissioning Director
	Heidi Dawson	Controller Radio
	Jo McClellan	Commissioning Editor, Drama
£215,000 - £219,999	David Pembrey	Chief Operating Officer, Content
	Gaynor Holmes	Commissioning Editor, Drama
£210,000 - £214,999	Lucy Richer	Senior Commissioning Editor, Drama
	Clare Sillery	Senior Head of Commissioning
	Philip Bernie	Head of Sport
£205,000 - £209,999	Rob Unsworth	Senior Head of Commissioning
£200,000 - £204,999	Catherine Catton	Senior Head of Commissioning
	Rebecca Ferguson	Commissioning Editor, Drama
	Jack Bootle	Senior Head of Commissioning
	Mark Hughes	Head of Sport
£195,000 - £199,999	Suzy Klein	Senior Head of Commissioning
	Kalpna Patel-Knight	Senior Head of Entertainment Commissioning
£190,000 - £194,999	Kerensa Samanidis	Chief Operating Officer
£178,000 - £184,999	Anna Taganov	Channel Editor
	Geraldine Atlee	Head of Business, Commissioning
	Nick Lambon	Commissioning Editor, Drama
	Nawfal Faizullah	Commissioning Editor, Drama
	Benjamin Gallop	Head of Sport
News and Current Affairs		
£285,000 - £289,999	John McAndrew	Director, News
£240,000 - £244,999	Richard Burgess	Director, News
£225,000 - £229,999	Phil Harrold	Interim Chief Operating Officer, News
£205,000 - £209,999	Sam Taylor	Interim Divisional Transformation Director
£190,000 - £194,999	Joanna Carr	News Controller
£185,000 - £189,999	Fiona Crack	Interim Global Director
£178,000 - £184,999	Jon Zilkha	News Controller
Former Staff*		
£255,000 - £259,999	Peter O'Kane	Chief Technology Officer
	Charl Bassil	Chief Brand Officer
£215,000 - £219,999	Alan Dickson	Chief Financial Officer
£205,000 - £209,999	Dan Rickards	Interim Head of Change
£200,000 - £204,999	Charlotte Moore	Chief Content Officer
£190,000 - £194,999	Syeda Irtizaali	Commissioning Director
£178,000 - £184,999	Ellie Runcie	Chief Design Officer

* Former staff are defined as individuals who have left the BBC and whose contractual notice period concluded before 31 March 2026.

Comptroller and Auditor General’s 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 £178,000 from licence fee revenue in that financial year; and the names of all other staff of the BBC paid more than £178,000 from licence fee revenue in that financial year set out in pay bands for the year ended 31 March 2026.

These disclosures comprise the Pay Disclosures as set out on pages 93 to 99 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) (UK) 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 £178,000 from licence fee revenue in that financial year; and
- the names of all other staff of the BBC paid more than £178,000 from licence fee revenue in that financial year set out in pay bands for the year ended 31 March 2026.

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 the BBC’s policy (bbc.co.uk/aboutthebbc/documents/detailed-requirements-terms-of-employment.pdf).

In conducting this work, my staff and I have complied with the Financial Reporting Council’s Revised Ethical Standard 2024. 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 (UK) 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 BBC’s policy: bbc.co.uk/aboutthebbc/documents/detailed-requirements-terms-of-employment.pdf.

My work consisted of:

- Understanding the process adopted by the BBC to derive the Pay Disclosures, in line with its policy, 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;
  - Review of individuals paid in the subsequent month who have been paid close to the disclosure threshold in 2025/26;
- 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 £178,000 of licence fee revenue into the appropriate salary banding;
- 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 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 93 to 99 are complete and accurate and have been properly prepared in accordance with the BBC’s policy (bbc.co.uk/aboutthebbc/documents/detailed-requirements-terms-of-employment.pdf)l. This opinion has been formed on the basis of the matters outlined elsewhere in this independent assurance report.

Gareth Davies
Comptroller and Auditor General
National Audit Office

157-197 Buckingham Palace Road
London
SW1W 9SP

1 July 2026

Nominations and Governance Committee report

Board appointments

The Board's Nominations and Governance Committee is responsible for making recommendations on appointments to the Board (except for the Chairman and the nations' members) and Board Committees in line with the requirements of the Charter and the Corporate Code. It also oversees succession planning for the Board as well as corporate governance arrangements and Board effectiveness.

I was joined on the Committee during the year by non-executive members Caroline Thomson, as Senior Independent Director, Damon Buffini and Muriel Gray, as well as Tim Davie for matters not related to Director-General succession. The Committee met six times (including one extraordinary meeting), and we conducted business offline as necessary.

The key activity undertaken by the Committee this year was the recruitment search and appointment of the new Director-General, following the resignation of Tim Davie on 9 November 2025. The work was supported by Egon Zehnder, an independent company who raised no additional conflicts during the process. The search was open, thorough and intensive and the Committee were delighted to come to a unanimous view that Matt Brittin was the outstanding candidate for the role. The Board approved this recommendation in March and Matt started in the role on 18 May 2026. The Committee also proposed that Rhodri Talfan Davies act as interim Director-General in the intervening period, which was approved at the same meeting.

The Nominations Committee also led the recruitment process for one new non-executive to the Board: Jody Ford who replaced Shumeet Banerji as of 12 January 2026. The process was supported by Egon Zehnder. The Board also appointed a new executive member, Bérangère Michel, BBC Group Chief Financial Officer, who was appointed for two years from 5 January 2026. The Committee also continued with a succession planning and development exercise which had started in the previous year regarding the BBC's senior executives, and which was supported by an independent organisational consulting firm, Korn Ferry. The Board also commissioned a refreshed skills audit, to help inform the process for recruitment of new members on the coming year. More information on the Board's work on effectiveness can be found on page 83.

The Committee is responsible for reviewing the membership of its sub-committees ensuring that they are provided with the right mix of skills and experience and that their workload is spread fairly between non-executives. As the new Senior Independent Director, Caroline Thomson replaced Nicholas Serota on the Editorial Guidelines and Standards Committee and the Nominations and Governance Committee.

The membership of the Nations Committees was reviewed and adjusted to ensure the Nations members as Chairs were well-supported by both non-executives and executives. Following a successful pilot year, the decision to add senior leaders from BBC Content division to the attendance of the Nations Committees was formally agreed.

The Committee is also responsible for the review of declarations of personal interests and the independence of members of the Board, which it conducted in September 2025. It regularly reviews and monitors Board members external professional activities for conflicts of interest and to ensure the conditions of the appointment are fulfilled. As part of this process the Committee also keeps Directors' overall time commitments under review.

Samir Shah
Chairman
29 June 2026

Board member tenure, as at 29 June 2026	
0-2 years	2
2-5 years	7
5-9 years	2

Apr 25-Mar 26	Board	Audit and Risk Committee	Nominations and Governance Committee	Remuneration and People Committee	Editorial Guidelines and Standards Committee	Editorial Standards Committee	Nations Committee – England	Nations Committee – Scotland	Nations Committee – Wales	Nations Committee – N. Ireland
Number of meetings for the period	6	5	5	6	5	1	4**	4**	4**	4**
Non-executives										
Samir Shah	6		5		4 of 5			3 of 4		
Shumeet Banerji*	1 of 3	2 of 4								
Damon Buffini	5 of 6		5	3 of 5						
Jody Ford*	2 of 2									
Robbie Gibb	6			6	5	1	4			
Muriel Gray	6		4 of 5	6				4		
Chris Jones	6	5				1				
Michael Plaut	6	5					4		4	
Michael Smyth	6								4	4
Marinella Soldi	6			1 of 1		1				
Caroline Thomson*	6		4 of 4		3 of 3	1				3 of 3
Executives										
Tim Davie*	6		3 of 5***		5	0 of 1				
Rhodri Talfan Davies*	1 of 1									
Bérangère Michel*	2 of 2									
Leigh Tavaziva	6									
Deborah Turness*	2 of 3				3 of 3					

This table does not include extraordinary meetings or business conducted offline.

* Nick Serota's term on the Board ended 2 April 2025. He did not attend any meetings in this financial year. Caroline Thomson's term started 3 April 2025. Deborah Turness stood down from the Board 9 November 2025. Shumeet Banerji resigned from the Board 21 November 2025. Bérangère Michel joined the Board 5 January 2026; Jody Ford joined the Board 12 January 2026, Rhodri Talfan Davies joined the Board on 1 February 2026, Tim Davie stood down from the Board 2 April 2026. Matt Brittin joined the Board on 18 May 2026.

** In March 2026, a joint meeting of the four Nation committee was held in Glasgow. This is considered a full meeting of each committee.

*** Tim Davie not present at two meetings as the discussion was on Director-General succession.

Audit and Risk Committee report

Summary

I am pleased to present the Audit and Risk Committee's annual report for 2025/26.

The Committee met five times during the year and provided independent oversight of key elements of the BBC's controls framework, with particular focus on financial reporting, internal controls, internal audit and risk management. During the year, I was supported by fellow Board members Michael Plaut and, until his resignation in November 2025, Shumeet Banerji. This report outlines the Committee's principal areas of activity and the assurance we sought and received from management as well as internal and external auditors throughout the year.

Annual Report and Accounts: The BBC's Annual Report and Accounts for 2025/26 were reviewed by the Committee and recommended for approval to the Board. In doing so, we challenged management constructively on key judgements, estimates and disclosures, and assessed whether the accounts, taken as a whole, are fair, balanced and understandable. The National Audit Office's (NAO) report which supported their unqualified opinion was carefully considered.

Oversight of external auditors: We oversaw the BBC's relationship with the NAO on behalf of the Comptroller and Auditor General in his capacity as our statutory external auditor. This included reviewing their audit plan, their assessment of audit risk, completion of their audit and related conclusions. Implementation of recommendations to management arising from the NAO's prior year work was also monitored.

Effectiveness of Internal Controls and Risk Management: We reviewed the effectiveness of the BBC's systems of risk management and the internal control framework on behalf of the Board. This work was informed by findings from Internal Audit and Assurance activity, and quarterly risk reports focused on the BBC's material risks. We also received updates on the status of the BBC's preparations for the 2027 Board declaration on the effectiveness of material controls.

Trading and Separation: The Committee determined that a more robust level of assurance was desirable in respect of Ofcom's Trading and Separation compliance arrangements (also known as Fair Trading) and, during the year, moved from a limited external assurance approach to a more in-depth review undertaken by Internal Audit. This included observations on control design and operation, and insights on where enhancements could strengthen processes to support the assessment of the adequacy of current arrangements.

Internal Audit: We approved the annual Internal Audit plan and reviewed the resulting audit reports, including Internal Audit's annual assessment of controls. During the year, we oversaw the successful implementation of improvements to strengthen the Internal Audit function, including embedding PwC's external quality assessment recommendations and introducing a revised operating model that reduces reliance on third-party providers and increases in-house capability.

Major projects: We monitored the status of the BBC's Transformation Portfolio and major programmes, with particular focus on the progress of the East Bank BBC Music Studios and orchestras building and the TV Licensing website upgrade.

Whistleblowing: Reports detailing the volume and trends of whistleblowing allegations were considered by the Committee in private sessions, to maintain confidentiality.

Cyber and Technology: A regular cadence of reports on cyber and technology resilience risks were included on the Committee's agenda during the year, including the changing threat environment, recent incidents and progress against key control improvements. We discussed risks relating to ransomware, third-party suppliers, data protection and insider threat, as well as the increasing use of new technologies such as artificial intelligence.

In addition, the Committee's agenda continued to evolve to reflect priority matters within its remit and management's responses to emerging issues. We maintained a strong focus on how organisational culture shapes risk and control, supported by Internal Audit's insights on management's risk awareness and culture-related assurance work. Reviews of bullying and harassment cases, complaint investigations, and deep dives into key risk themes were also presented.

Committee role, meetings and membership

The Committee meets at key points throughout the year to ensure we have timely oversight to discharge our responsibilities. The remit is defined within the Audit and Risk Committee's Terms of Reference, last reviewed and approved by the Board in 2024. Minutes from meetings are made available to the Board, and the terms of reference and summary minutes are published on the BBC website: bbc.com/aboutthebbc/whoweare/bbcboard.

As Chair of the ARC, I report to the Board after each meeting, highlighting key matters considered and any areas requiring action or improvement. The Committee and I also meet privately with Internal Audit and the external auditors at appropriate points during the year, without management present.

The members who served during the 2025/26 financial year were:

- Chris Jones (Committee Chair)
- Michael Plaut
- Shumeet Banerji (resigned November 2025)

I have significant, recent and relevant financial experience, as required under the Committee's terms of reference and the Combined Code, and all members who served with me during the year brought the skills and experience necessary to discharge our duties. Where appropriate, our capability is supplemented by input from internal and external specialists.

The Director-General, the Group Chief Operating Officer, the Group Chief Financial Officer and the Director of Quality, Risk and Assurance attend meetings, along with senior representatives from Internal Audit, Risk Management and the NAO. A non-executive Director of the BBC Commercial Board normally attends as an observer.

Annual Report and Accounts

During the year the Committee reviewed the financial statements of the BBC. In doing so, we:

- considered the going concern and viability statements;
- discussed and challenged management on financial reporting risks, including areas involving significant judgement and estimates, and concurred with management's views;
- considered the risk of material misstatement due to fraud and error;
- assessed whether the accounts are fair, balanced and understandable;
- sought assurance on compliance with IFRS and the UK Corporate Governance Code, including explanations for any exceptions; and
- reviewed and challenged the regularity of the reported accounts.

Management confirmed that they were not aware of any misstatements made intentionally or in error to achieve a particular presentation.

Wider Annual Report: We also reviewed how the Group financial statements are positioned within the wider annual report, supported by reports from management, Internal Audit and the external auditors covering accounting policies, compliance with accounting standards, the UK Corporate Governance Code and other legal and regulatory requirements, disclosures, data accuracy and overall reliability of the report.

We were satisfied that the financial statements reflect the significant judgements and key estimates both in respect to the amounts reported and related disclosures, and we recommended the accounts to the Board for approval.

Key areas of judgement considered included:

Income Recognition: We were updated on the most significant contracts and the associated mitigation controls. Management confirmed ongoing training, regular reviews of material revenue contracts, and that all new contracts are assessed under IFRS 15 - *Revenue from Contracts with Customers*. No significant changes to commercial revenue contracts occurred during the year.

Pension and Actuarial Assumptions: We noted the use of independent experts and the use of sensitivity and scenario analysis to determine the most appropriate assumptions. Reporting was provided to us on pension scheme matters including key assumptions, judgements and estimates; in addition, we carried out a deeper dive into pensions matters.

Leases: The complex nature of the BBC's properties and the contractual conditions of lease arrangements require judgement under IFRS 16 – *Lease*s. We were satisfied that treatment of property leases within the financial statements was consistent with management's intentions and contractual terms.

Cash Flow Swaps: Cash flow fixing swaps change the BBC's inflation-linked rental payments for London Broadcasting House (LBH) into a flatter cash flow profile through to 2045. We were briefed on the assumptions used to calculate their fair value and noted that the model is reviewed annually by the Head of Group Treasury.

Consolidation: Management confirmed that detailed reviews are provided over consolidation models and areas of judgement. All new entities are assessed to determine how they should be accounted for.

We noted that management performs re-assessments of control where changes in circumstances indicate that control may have arisen or altered, ensuring each entity is appropriately reflected within the Group consolidation.

We gave particular attention during the year to the assessment of control over Daunus Limited, a joint venture set up in 2003 to refinance the BBC's LBH property, due to the complexity of its structure. Deep-dive sessions were held to enhance the Committee's understanding of the associated consolidation considerations. Management obtained independent third-party advice to support the accounting assessment, and we recognised both the depth of analysis undertaken and the significant level of judgement required.

Internal Control over Financial Reporting: The Committee received quarterly updates in relation to the multi-year programme to enhance controls over financial reporting. We noted that significant progress continues to be made in enhancing the BBC's material controls framework, with elements of the framework continuing to mature. We will continue to monitor progress during the 2026/27 financial year.

Cash Flow Statement: Management shared with the Committee a new process for preparing the cash flow statement which was introduced during the year. This enhanced approach places clearer ownership and accountability for the underlying inputs with the relevant business areas.

Provisions and Contingent Liabilities: We reviewed reports on potential liabilities and discussed the level of provisions where appropriate with management. Management confirmed that they have applied a consistent approach to the identification, recognition, and release of provisions across the BBC Group, and we were satisfied with the level of provisions carried and the disclosure in respect of those provisions.

Oversight of External Auditors

Under the 2016 Royal Charter and Agreement, the Comptroller and Auditor General, and thereby the NAO of which he is head, is appointed the BBC's statutory auditor for the duration of the Charter period.

We oversaw the relationship with the NAO as statutory auditor, including the scope and independence of their work. Areas of focus included:

- implementation of prior year recommendations;
- review of audit effectiveness and performance;
- the external audit process, including regularity and propriety reporting;
- the NAO's assessment of audit risks or judgements; and
- the quality of the audit including the auditor's completion report, audit findings and management letter.

We noted the positive working relationship between the NAO and management. A review of the effectiveness of the external audit for 2024/25 was presented and found that the year-end process was smoother than in the prior year, reflecting enhanced BBC management processes as well as better collaboration and clearer communication.

The NAO undertakes value for money reviews and audits the Licence Fee Trust Statement on behalf of Parliament. It does not provide non-audit services, and these would not be considered. Recruitment from the NAO into any senior management position in the BBC would require the prior approval from the ARC.

Effectiveness of Internal Controls

The Committee reviewed the effectiveness of risk management and internal controls on behalf of the Board, drawing on assurance activity and management reporting. Areas we considered included:

- attestations from the Board and Executive Committee members;
- Internal Audit themes and findings, and the effectiveness of Management's closure of associated actions;
- quarterly risk reports. We noted the transition of risk reporting to Material risks and challenged management on risks with exposures or trending outside of appetite and actions to remediate these;
- incident management;
- deep-dives on key risks included cyber risk, as well as broader IT resilience, financial reporting, and whistleblowing which are regular agenda items. Risk appetite deep-dives discussed in detail included Data Protection, Corporate Security, Safety, Sustainability, and Key Supplier Risk Management;
- mechanisms in place to detect and prevent incidents of wrong-doing, including whistleblowing; and
- progress on critical projects.

We received regular updates from Management on the progress being made to enhance the BBC's material controls framework, in preparation for the 2027 Board declaration on the effectiveness of material controls. Specifically, the Committee received reports on the BBC's material risks, the progress on defining associated material controls and the approach to assurance and reporting.

For further detail on BBC risks, see the Principal Risks report on page 105.

Trading and Separation

The Committee oversees the BBC's compliance with Ofcom's Trading and Separation regulation and provides assurance to the Board on governance and risk management in this area.

Our oversight includes monitoring risks, reviewing compliance of the BBC's commercial activities, overseeing training and awareness, ensuring independent assurance, and reviewing compliance with Ofcom's reporting requirements.

Audit and Risk Committee report *continued*

Internal Audit undertakes a review of these arrangements and will provide its findings and recommendations to the Committee. This was the first year of Internal Audit delivering the full assurance programme, part of which was previously undertaken by Deloitte. In preparation, we reviewed the scope, approach, resourcing and proposed reporting for Internal Audit's work. The Committee agreed that Internal Audit's opinion for 2025/26 would be published on the BBC's website. This can be found at bbc.com/domapp2026

Internal Audit
The BBC Internal Audit function maintained its independent reporting line into me, as Chair of the ARC, and delivered a programme of internal audits aligned to the BBC's principal risks. The team's work features as a regular item on the Committee's agenda.

During the year, we oversaw implementation of improvements initiated in the previous year to strengthen the Internal Audit function, including:

- embedding the recommendations from PwC's external quality assessment of the Internal Audit function;
- introducing a revised operating model, reducing reliance on third-party providers and increasing in-house capability; and
- integrating co-sourcing arrangements into this revised operating model to provide specialist expertise to support audit delivery.

We monitored delivery of the audit plan, findings, and action closure, focusing on topics and audited areas with significant findings. During the year, 36 audits from the risk-based audit plan were reported to the ARC, resulting in 100 improvement issues being raised. In addition, work to support the Provision 29 requirements and Trading and Separation assurance was delivered.

The satisfactory completion of audit actions remains a focus, and we note that from April 2026 the audit action closure process will be strengthened to require management to provide evidence at the point of closure; it will also extend validation of action completion to all high-priority actions.

Areas of focus for the Committee arising from Internal Audit's work, included: international office controls, financial matters including payroll and sanctions, organisational culture and related processes, IT matters related to core processes such as payroll, assurance over broadcast resilience controls specifically within the distribution element of the broadcast chain, security and safety, operational risks, production and commissioning processes, and progress on transformation initiatives.

We also received updates from Internal Audit on their work to follow up on actions arising from external reports, including those relating to the handling of non-editorial complaints and the data security incident relating to the BBC's Pension Scheme. The reviews focused on the effectiveness of management's response and progress in addressing the underlying control issues. We noted the findings and agreed that further monitoring would continue where actions were still in progress.

We approved the Internal Audit plan for the coming year and continue to oversee its effectiveness and resourcing.

I also meet regularly with the Director of Internal Audit and the Director of Quality, Risk and Assurance outside formal Committee meetings, ensuring ongoing visibility of emerging issues and the progress of assurance activity.

Whistleblowing
The Committee supported me in my role as Whistleblowing Champion, ensuring I was able to discharge my responsibilities for oversight of the integrity, independence and effectiveness of policies and procedures. We reviewed reports on allegations, trends and themes in private sessions, along with the outcomes of whistleblowing investigations to help preserve confidentiality.

Other areas of Committee attention
We oversaw the BBC's Transformation Portfolio and major programmes, with focus on those projects with an increased uncertainty over delivery, including the Capita IT upgrade of Licence Fee systems and BBC Music Studios at East Bank, as both projects required significant attention in the year.

Additionally, we received assurance from Internal Audit on a range of areas including: the pan-BBC Group capability for resource scheduling; readiness for the BBC Charter review; the Culture Transformation project; the contingent workforce programme; and the project to relocate the BBC's Birmingham headquarters to the Tea Factory in Digbeth.

The Committee's agenda has evolved to ensure cyber and technology risks facing the BBC are regularly discussed, and their implications for the organisation, alongside priority activities which are being implemented to further improve the BBC's resilience planning and cyber risk position. We also received further updates on cyber security, risk appetite and residual risk acceptance during the year.

A deep dive on the BBC Pension Scheme was presented to us, including analysis on the Scheme's illiquid investments, performance of its investment strategy, and the approach to shorter-term and longer-term strategic options for the BBC Pension Scheme. Updates on insider threat, journalist safety and geopolitical risks were also received by the Committee.

We continue to consider how culture influences the effectiveness of the control environment, and during the year we were presented with updates on bullying and harassment cases, progress on the Bullying and Harassment Transformation programme, complaints, serious case management, and Internal Audit's assessment of the activity undertaken by the BBC in response to the externally commissioned Respect at Work review, that was published in April 2025.

In summary, I am satisfied that the Committee's agendas were appropriately structured and aligned with its remit. I am also assured that the Committee benefited from the expertise and support necessary to discharge its duties effectively.

Looking ahead to 2026/27, we will maintain oversight of the delivery of the required 10% savings across the organisation and the BBC's overall financial viability, alongside ongoing oversight of Licence Fee funding. Strengthening the reporting of risks and internal controls will also remain a priority, ensuring we have clear and reliable insight into the effectiveness of these.

Chris Jones
Chair, Audit and Risk Committee
29 June 2026

Our principal risks

BBC's risk management approach

We manage risk by establishing a structured risk framework, clear standards, and defined accountabilities to ensure effective identification and management of risks across the business. These standards define our risk appetite, outline the responsibilities of management teams, and the structure of our risk governance. This is all reflected in the way we manage risks in line with our risk management framework as outlined below.

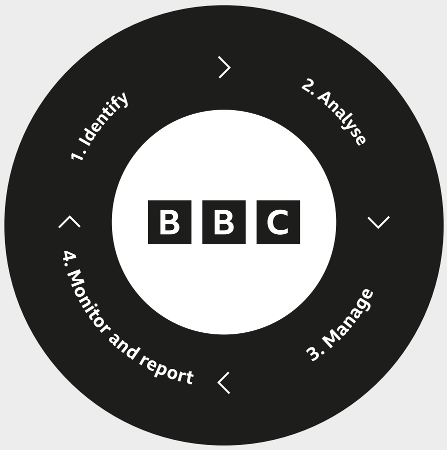
1. How we manage risk

Our approach to risk management helps to ensure that risks are identified, assessed, managed and monitored appropriately in line with our risk framework as outlined below:

Our risk framework

We have a four-step process to support the business to manage risks within our day-to-day activities.

Risk Governance
Oversight provided by the BBC Board and the Audit and Risk Committee (ARC)
Management oversight provided by Executive Committee and Operations Committee



Common Risk Taxonomy | Risk Appetite | Risk Metrics | Risk Registry

1. Identify
- Risks are identified in line with our corporate risk taxonomy and assessed by the Operations Committee with input from the Executive Committee. Risk owners are assigned to each risk at an appropriate level.
- The Board and ARC provide input during the review of principal risks.
- Divisional level risks are identified based on consideration of factors with the largest potential to impact Divisional strategy and objectives.
- Emerging risks are identified via scanning of upcoming areas of interest, threats and opportunities with subject matter expert teams.

3. Manage

We use a three lines of defence model to manage risks:
- Risk owners in the Divisions and functions manage risk and ensure the effective operation of mitigations and controls.
- Risk appetite statements and risk metrics are in place for key operational risk areas. Our risk appetite approach sets both current and target (aspirational) state. Management actions in place to bring current risk appetites to target. Actions are tracked to completion.
- The Corporate Risk Management team monitors risks, including whether risks are in or out of appetite.
- Audit and Assurance provides independent assurance on key business risks, as appropriate and based on their audit plan.

2. Analyse
- We analyse the likelihood of each identified risk crystallising given mitigations in place.
- We assess the potential impact of financial, reputational, legal and regulatory, operational and health and safety considerations.
- Collectively, this analysis allows us to determine whether additional mitigation is needed given our risk appetite.

4. Monitor and report
- The Operations Committee, which is a sub-committee of the Executive Committee, has delegated authority to monitor key operational, risk, compliance and project-related activities. This includes the improvement of internal controls, overseeing remedial activities, and conducting deep dives on specific risks.
- The Executive Committee receives a quarterly risk dashboard; the Director-General receives a monthly operational performance briefing; Operations Committee receives a monthly dashboard.
- The remit of ARC is to review and maintain oversight of BBC Group's internal control and risk management processes, particularly with respect to financial reporting and the key operational risks facing the Corporation. ARC receives a quarterly risk report covering key operational, compliance, emerging risk areas including progress and performance against metrics and targets. Risk deep dives are conducted into specific areas as required.
- The Board provides oversight of strategic risks, whilst the BBC Executive Committee is responsible for the management of strategic risks. The Board receives a quarterly risk update report on key operational, and compliance risks.
- Divisions and functions maintain local risk registers which are reviewed and approved at Divisional governance committees.

Our principal risks *continued*

Risk management at the BBC in 2025/26
Effective risk management is integral to the BBC's success, ensuring that we navigate uncertainties whilst protecting our reputation and value to audiences.

The risk landscape in 2025/26 has continued to evolve at pace, against a backdrop of geopolitical volatility, global conflict, a shifting macroeconomic environment, and heightened cybersecurity threats.

The media market continues to go through a period of unprecedented change, with audience behaviour evolving rapidly, distribution moving to streaming platforms including video sharing platforms (VSPs), and increased pressure on funding for both commercial and public service broadcasters.

The safety and security of our staff and journalists supporting newsgathering operations in a high volume of active global conflict zones has been one of our highest priorities during the year. Coupled to this, we have seen a sustained increase in protest activity across the UK and a challenging operating environment, resulting in heightened risks to our people and premises. Significant activity has been undertaken to enhance protective measures across BBC sites.

Reputationally, a series of high-profile incidents have adversely impacted public perceptions of the BBC's impartiality and have resulted in changes to senior leadership.

The BBC undoubtedly faces financial challenges, reflecting both the uncertainty of the current funding model and wider cost-base pressures. As negotiations for the new Charter begin, defining a funding model that reconciles delivery of the BBC's strategic objectives with the most rapid and disruptive transformation to the media market in generations, is one of the key uncertainties. The BBC is a vital national asset and is needed more than ever. But it is also at risk like never before. To achieve the modern, agile and financially sustainable BBC of the future, and to achieve our strategic ambition, we must fundamentally reshape the way in which we operate

UK Financial Reporting Council (UK-FRC) Corporate Governance Code Requirements – Provision 29:
In 2025/26, a key focus has been implementation and embedding of the revised UK Corporate Governance Code which will include in 2027 a new directors' declaration addressing material risk management and internal controls. This requirement applies to financial periods starting on or after 1 January 2026. Our approach is centred on our Material Risks which may threaten the business model, future performance, solvency, liquidity and reputation of the BBC. We are strengthening our existing risk management processes and controls for operational risks as well as internal controls over financial reporting risks. We will continue to monitor progress in implementing our internal controls framework and keep our priorities under review.

Our approach to risk management and internal control implementation is built on a three-tier risk hierarchy enabling proportionate management and oversight of risks at the different levels of the business.

i. **Material Risks**: Material Risks represent those risks that could pose an 'existential level' threat to the BBC's performance, solvency or reputation. The Executive Committee and Board has agreed a set of 12 Material Risks which are managed by the Executive Committee and overseen by the Board and its sub-committees – including the Audit and Risk Committee. The12 Material Risks in 2025/26 encompassed seven risk areas i.e. audiences; editorial; funding; technology; supply chain; staff safety and security risks; and financial reporting risk. Full details are outlined from page 121 onwards.

ii. **Other Priority Risks:** Other Priority Risks are risks of significant organisational importance that could result in major disruption but do not meet the threshold of Material Risks. These risks are reviewed across the full corporate risk taxonomy and are governed and overseen by the Operations Committee, with bi-annual review and approval. Other Priority Risks monitored and overseen by Operations Committee in 2025/26 included: compliance with international laws and regulations, data protection, transformation risk and environment sustainability risk.

iii. **Divisional or Functional Risks**: Divisional and Functional Risks are identified and managed locally by divisions and functions and are overseen through divisional governance arrangements. These risks may be escalated to Group level where appropriate.

Risk Governance and Oversight:

i. **Material Risk ARC Reporting:** 2025/26 saw the Material Risk framework embedded, with Audit and Risk Committee reporting fully aligned to the BBC's 12 Material and Other Priority risks, supported by the development of metrics.

ii. **Material Risk and Control testing:** Following identification and agreement of Material Risks and Material Controls, dry run testing of control design and effectiveness is in progress, with independent testing and validation conducted by Internal Audit.

iii. **Risk Action Tracking**: A process to formally track and monitor risk actions was implemented in 2025/26, encouraging active management of risk. The processes has enabled actions to be monitored in a timely manner, and has assigned clear accountabilities for delivery, providing management with early visibility of implementation delays / challenges and supporting stronger governance and risk outcomes.

iv. **Risk Deep Dives and Risk Appetite Deep Dives:** During 2025/26, a structured programme of in-depth risk discussions was undertaken, incorporating both risk deep dives and rolling annual risk appetite reviews. Risk owners presented the risk outlook, current status, and mitigation activities, with discussions covering key operational risks. Deep-dives on key risks included cyber risk, as well as broader IT resilience, financial reporting, and whistleblowing which are regular agenda items. Risk appetite deep-dives discussed in detail included Data Protection, Corporate Security, Safety, Sustainability, and Key Supplier Risk Management. These sessions enabled a comprehensive review and refresh of risk appetite, integrated into the broader assessment of operational risks. Risk appetites, associated metrics, targets, and management actions were reviewed, challenged, and overseen by the Audit and Risk Committee (ARC) as part of its governance responsibilities. ARC continued to evaluate the overall risk profile, monitor the timeliness of remedial actions, and assess management's approach to risk mitigation. In addition, the Operations Committee considered significant change and transformation initiatives, including East Bank BBC Music Studios and orchestras building and the TV Licensing website upgrade. For further detail on ARC deep dives, please refer to the Audit and Risk Committee report on page 102.

v. **Corporate risk taxonomy**: The taxonomy remains the cornerstone of our risk framework that enables the completeness of risk identification, risk aggregation, and ensuring that risk reporting remains consistent.

vi. **Corporate Policy Refresh**: A project to refresh our Corporate Policies was completed with the launch of 30 new policies in July 2025, providing a more streamlined and consistent approach.

vii. **Second line assurance activity**: our established programme of second line assurance activity covering areas including Safety; Safeguarding; Data Protection continues to drive pan-BBC remedial activities and improvements to the control environment.

viii. **Third line assurance activity:** Internal Audit presented 36 completed audits to ARC in 2025/26. The plan for each year focuses on the BBC's highest-risk areas, providing independent pan-Group assurance, strengthening controls, driving accountability and improvement, and supporting effective risk management and governance.

Priorities for 2026/27:

i. **UK Corporate Governance Code implementation:** 2026/27 will be the first full year in which the Board will be required to make a declaration on the effectiveness of material controls. During 2026/27, Executive Committee and management will review the set of Material Risks and Controls, confirming their continued relevance to the reporting period, and will undertake testing of their design and operating effectiveness. Internal Audit will provide independent third-line assurance over the risk management and internal control framework, including assurance over management's testing of material controls. Significant progress continues to be made in enhancing the BBC's internal controls framework, with elements of the framework continuing to mature as part of a multi-year programme of enhancement. The Board will continue to monitor progress through its established governance arrangements to support future assessments of the effectiveness of material controls.

ii. **Strategic risks and targets:** Given the unique nature of our strategic risks which are significantly impacted by external factors, our mitigation efforts are concentrated on areas within our direct control or influence. We therefore plan to utilise targets and tolerances set for our Strategic choices in line with our Group scorecard to monitor the performance of strategic risks for risk appetite purposes.

iii. **Operational risk appetite programme**: We will continue to embed and monitor our operational risk appetite programme.

Emerging risks

Emerging risks are unforeseen threats which may develop or those which already exist but whose impacts are difficult to quantify. They are considered over short-, medium- and longer-term timeframes.

Emerging risks are categorised into external or market facing, political, legal and regulatory, operational and technology. Such risks are monitored and tracked through our existing risk framework. The following emerging risks are being considered for the forthcoming year:

i. **Geopolitical risks**: The BBC operates in a dynamic geopolitical setting, with factors such as hard power resurgence, growing use of geo-economic coercion and rapidly expanding AI-enabled cyber activity and the AI-driven lowering of high-impact digital disruption barriers, expected to shape the 2026 environment.

ii. **AI Cyber Criminality**: The growing use of artificial intelligence by criminals to carry out more sophisticated and scalable cybercrime, with AI making it easier for attackers to automate hacking, generate convincing scams, identify system weaknesses, and analyse stolen data at speed. Even when criminals cannot immediately exploit stolen information, data can be stored in the expectation that future AI tools will make it easier to unlock, combine, or monetise. As AI capabilities evolve faster than traditional security controls, the gap between attackers and defenders will widen. There is a growing risk that today's security measures may not be sufficient against tomorrow's AI-enabled attacks, particularly for sensitive data and critical services, making early action and long-term resilience essential.

iii. **UK Social media for under 16s**: In 2025, the UK Government announced plans for restrictions on the use of social media by under 16s. Whilst the breadth and coverage of this is yet to take full shape, the BBC is monitoring developments and potential impacts on our content and audience proposition.

Key Legislative changes:

i. **Cyber Security Bill:** is likely to come into force in 2026, setting out requirements for baseline cyber risk management obligations, expanded incident reporting and supply chain assurance alongside enhanced Regulator powers, including higher fines for non-compliance and strengthened enforcement arrangements.

ii. **Employment Rights Act 2025:** whilst already enacted, certain elements come into force during 2026/27. Our HR teams continue to monitor and assess each element that is applicable to us and implement across the organisation.

Assessing the effectiveness of risk management and internal control

The Board, supported by the ARC and the Board's other sub-committees, monitor and oversee the effectiveness of the BBC's Risk Management and Internal Control framework. The ARC receives management reporting; quarterly reports on risk management and compliance as outlined above; the results of internal audit assurance; and conducts focused deep dives on specific areas of risk to help make an assessment on the effectiveness of risk management and internal control.

Our principal risks *continued*

2. Our principal risks

An assessment of the principal risks facing the Group, including those that would threaten its business model, solvency and liquidity, future performance and reputation was undertaken by the Executive Committee and overseen by the Audit and Risk Committee in January 2025. These risks continued to be overseen by the Audit and Risk Committee during 2025/26.

The impact of these risks is considered when developing the BBC's viability statement. The principal risks and uncertainties faced by the Group are set out below.

During the course of 2025/26, we refined our risks as our operating environment shifted. Misinformation risk is now considered a sub-risk of impartiality and editorial standards risk and is therefore not a standalone principal risk. We will continue to review and validate our risks for 2026/27.

Audience

1. Inability to maintain a critical mass of high-quality content.
2. Inability to grow online destinations of scale to meet the changing needs of our audiences.
3. Inability to maintain universal, easy to access distribution with significant prominence and appropriate value return.

Funding

4. Significant reduction in income to fund public service activities from Licence fee collection, BBCC (profits and dividend) and or Government funding (Grants in Aid) received by BBC.
5. Insufficient financial resources to deliver the strategy.

Editorial

6. BBC is not perceived as an impartial, accurate and trusted provider of news and content.
7. Material breach of BBC Editorial Standards resulting in sanctions and/or fines, as well as reputational damage.

Technology

8. Failure of a critical broadcast, online and/or operational technology resulting in significant disruption to operations, negatively impacting staff and/or audiences.
9. Significant cyber-attack resulting in substantial loss or theft of sensitive BBC data or a significant, prolonged period of outage.

Supply Chain

10. Failure of a key supplier, resulting in material disruption to operations with significant audience and/or staff impact.

Staff safety / security

11. Failure to ensure the safety, security and welfare of individuals to whom we owe a duty of care, causing serious harm to both the individual and the BBC's reputation.

Financial reporting

12. Financial Reporting Risk – Material Financial Reporting Misstatement.

Risk classification key:

Strategic risk

Operational risk

Public purposes key:

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

2 To support learning for people of all ages.

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

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.

5 To reflect the UK, its culture and values to the world.

Strategic priorities key:

A Pursue truth with no agenda

B Back the best homegrown storytelling

C Bring people together

D Accelerate transformation of the BBC

Key to risk movement:

Risk has increased in year

Risk has remained static in year

Risk has decreased in year

Audience risks

1. Inability to maintain a critical mass of high-quality content

Potential impact: A reduction in our content offer would likely adversely impact our ability to reach audiences.

Risk owner:	**Chief Content Officer**
2025/26 direction:	>
Public purposes:	2 3 4 5
Strategic priorities:	A B C

2025/26 update: We continue to deliver a wide range of high-quality content working with and investing in suppliers and partners across the UK. Macro financial and commercial pressures continue to drive competition for key IP along with ongoing pressure on the availability of third-party funding sources. This is amplified by our own funding position and the requirement for further savings which will impact the volume of programmes we can commission.

Approach to managing and monitoring risk:
- Content and supply strategy annual review
- Content targets or performance monitoring
- Monthly Content Operations Group chaired by Chief Content Officer
- Monthly Content Commercial Group chaired by Head of Business Development & Partnerships
- New YouTube strategic partnership, expanding our content offering, including additional BBC YouTube channels
- New network commissioning model

Residual risk:
The combination of new and strengthened initiatives aimed at ensuring the supply of high-quality content and new routes to market are balanced by wider movements in the sector – notably platform and studio consolidation. For these reasons, the residual risk remains unchanged at the end of 2025/26. We anticipate the position will continue to remain unchanged in 2026/27.

2026/27 planned activities:
- Projects and interventions planned to grow IP value across genres, including funding new drama produced and owned by the BBC
- New partnerships launched or being developed with a range of other content platforms and providers

Our principal risks *continued*

Audience risks *continued*

2. Inability to grow online destinations of scale to meet the changing needs of our audiences

Potential impact: Audiences are unable to obtain sufficient value from our online propositions, resulting in the BBC losing market share to other Subscription Video on Demand (SVOD) providers and thereby less able to deliver public value in a digital world.

Risk owner:	**Chief Technology and Product Officer**
2025/26 direction:	>
Public purposes:	1 2 3 4 5
Strategic priorities:	A B

2025/26 update: Digital strategy delivery continues, strengthening the BBC's ability to grow and sustain online destinations of scale. The BBC Product Strategy 2025-2030 establishes a clear long-term framework focused on personalisation, discoverability, and habit formation to support Weekly Active Account (WAA) growth.

Approach to managing and monitoring risk:
- Integrated Digital Strategy
- Digital Roadmap – Quarterly Business Review
- Digital Roadmap – Funding approval
- Consolidated cloud capability under a unified platform

Residual risk:
- WAA performance remains below target with under-35 engagement an area of focus
- Audience migration from broadcast to habitual digital consumption continues at a slower pace than required to offset market change
- Global digital platform competition continues to constrain growth in reach and time spent
- Increased fragmentation across devices and manufacturer-controlled entry points reduces direct control over discovery and audience journeys
- Continued embedding of transformation / organisational change initiatives

2026/27 planned activities:
- Further scaling of personalisation and search capability, including search and page ordering improvements
- Acceleration of growth initiatives focused on acquisition, activation, and retention, with particular emphasis on under-35 audiences
- Continued platform architecture simplification to improve delivery pace and resilience
- Expansion of formats, including short-form video and interactive offerings, to strengthen engagement
- Ongoing enhancement of user journeys across connected TV and mobile environments
- Leveraging organisational transformation to accelerate responsiveness to audience behaviours, and time-to-market

3. Inability to maintain universal, easy-to-access distribution with significant prominence and appropriate value return

Potential impact: Failure to maintain universal, easy-to-access distribution with strong prominence and value return could reduce audience reach, diminish brand visibility, and limit the BBC's ability to deliver on its public service mission.

Risk owner:	**Group Chief Operating Officer**
2025/26 direction:	>
Public purposes:	1 2 3
Strategic priorities:	B C D

2025/26 update: The risk remains static. Global pressures and market dynamics continue to evolve against BBC interests but there are strong mitigations in place including government support and industry engagement.

Approach to managing and monitoring risk:
- Annual policy review – Distribution
- Joint Venture Board approval
- Access & Prominence governance forum
- Partner contract reviews
- Distribution policy enabling measurement of success
- Horizon-scanning to identify new platforms/technologies impacting prominence
- Analytics trials enabling detailed measurement and dynamic metrics for assessing multiplatform prominence

Residual risk:
- Audience preferences are shifting away from linear broadcast where Public Service Broadcasting benefits from strong prominence and there is less competition, to on-demand streaming applications, social media services and video-sharing platforms.
- Big Tech influence over TV, smart speaker and in-car ecosystems continues to grow, with the political climate making regulation challenging
- TV market financial dynamics are driving device costs down, increasing manufacturers' need to monetise user interfaces by selling prominence, self-preferencing their services and vertically integrating with their own operating systems

2026/27 planned activities:
- Build scale in the Freely platform and secure manufacturer partners
- Secure regulatory protection and prominence (Charter, PSM Review, Media Bill implementation) via the Charter review process
- Deliver successful product integrations with third-party platforms that support prominence and value generation (e.g. Continue Watching, Long Press, Account Linking)
- Engage with government to plan the future of TV to ensure a managed broadcast to IP transition in PSB and audience interests
- Progress development of 'radically simple' stick via Everyone TV
- Progress integrations with third-party platforms
- Increase off-platform distribution through strategic partnerships, including video-sharing platforms such as YouTube

Funding risks

4. Significant reduction in income to fund public service activities from Licence fee collection, BBCC (profits and dividend) and or Government funding (Grants in Aid) received by BBC

Potential impact: Reduction to the level of services delivered to audiences and a threat to Value for All.

Risk owner:	**Chief Customer Officer**
2025/26 direction:	^
Public purposes:	1 2 3 4 5
Strategic priorities:	B C D

2025/26 updates: Licences in Force declined by almost 540k across the year, with 23.3 million in force at year end, with the decrease predominantly driven by a decline in households requiring a TV licence due to not consuming licensable content. Total households declaring No Licence Needed increased by 62k in 2025/26 to a total of 3.7 million households at year end.

Approach to managing and monitoring risk:
- Annual licence fee collection plan – Board review
- Weekly licence fee actuals vs budget monitoring
- Monthly licence fee performance reporting
- Management of supply chain with established governance

Residual risk:
- Changing audience behaviour which may reduce consumption of licensable content or increased evasion
- Inability for critical suppliers to operate due to financial instability or operational disruptions thereby impacting income
- Engagement with the UK Government (DCMS) to secure a sustainable long-term financial future for the BBC in the next Charter

2026/27 planned activities:
- Funding model negotiations for new Charter
- Enhancing commercial oversight of revenue collection contracts and partners
- Increased resources in research, marketing and customer retention teams
- Reviewing granularity of payment patterns to inform revenue collection activities

5. Insufficient financial resources to deliver the strategy

Potential impact: Reduction of overall value for our audiences with potential for declining audience performance.

Risk owner:	**Group Chief Financial Officer**
2025/26 direction:	^
Public purposes:	1 2 3 4 5
Strategic priorities:	B D

2025/26 updates: Savings plans announced in prior years are on track, but with income structurally under pressure (see risk #4) the BBC's funding model is not sustainable. Additional cost reductions are necessary to fund our strategy and fulfil our purposes. An additional £500 million of required annual savings in public service by 2028 was announced in April 2026.

Approach to managing and monitoring risk:
- Executive oversight of Savings Programme
- Board approval of one-year Budget within the context of a three-year BBC Group plan
- Quarterly Review of financial forecasts
- Weekly banking provider financial health indicator monitoring
- BBC Group oversight of affordability, cash/debt headroom and capacity to fund strategic ambitions against budget, supported by annual stress testing via viability modelling
- BBC Public Service Broadcasting and Commercial financial performance and liquidity monitoring to identify, escalate and manage actual or emerging cashflow and BBC Commercial covenant risks
- Increased focus on accuracy of financial forecasting and funding availability

Residual risk:
- Delivery of recently announced £500 million savings programme by 2028
- Delivery of Commercial growth plans
- Obligations and funding model in next Royal Charter

2026/27 planned activities:
- Further improvements to reporting for savings delivery confidence, and risks and opportunities through improved governance of the new saving programme
- Implement new financial strategy and continue enhancing financial reporting controls
- Continue protecting licence fee income through marketing activity and marketing spend effectiveness reviews
- Future savings planning: 2026/27 savings are required. Immediate cost control measures were implemented in April 2026. Mobilisation and delivery of next wave of savings plans
- Continued focus on Group-wide saving opportunities to unlock new savings

Our principal risks *continued*

Editorial risks

6. BBC is not perceived as an impartial, accurate and trusted provider of news and content.

Potential impact: Erosion of trust in the BBC. Serious breaches may result in Ofcom fines.

Risk owner:	**CEO, BBC News and Current Affairs**
2025/26 direction:	^
Public purpose:	1 5
Strategic priorities:	A

2025/26 updates: Audience impartiality indicators remain under pressure due to a combination of the broader news environment and some serious reputational incidents. Those incidents included the two Gaza documentaries (one of which was aired by the BBC and the other not) and live Glastonbury coverage featuring offensive language. President Trump initiated legal action against us over an edit in Panorama. Gaza was just one example of an increasingly polarised environment, with audiences and stakeholders deeply divided. A critical memo written by previous editorial advisor was leaked, resulting in a high public profile for the issues raised. This was followed by the resignations of the Director-General and the CEO of BBC News. The organisation has been under some strain since then. A review was undertaken of the Editorial Guidelines and Standards Committee (EGSC) which resulted in a number of actions being implemented to enhance action tracking and accountability. The review also led to the EGSC being renamed the Editorial Standards Committee (ESC). New Editorial Guidelines were launched during the year and are being reinforced through a comprehensive rollout and engagement programme.

Approach to managing and monitoring risk:
- Governance: BBC Board; Editorial Standards Committee (ESC) – Committee of the BBC Board
- Editorial Standards and Complaints Committee (ESCC) – Sub-committee of the Executive
- Revised BBC Editorial Guidelines: BBC Board Approval, ESC oversight and approval
- Editorial Guidelines apply to BBC content on all platforms, ensuring due impartiality and due accuracy for all content, exceeding Ofcom Broadcasting Code requirements
- Bespoke Election Guidelines for Parliamentary elections in Scotland and Wales, plus local government elections in parts of England – ESC approval
- Allocation criteria for Party Election Broadcasts for the different elections – ESC approval
- Discussion of emerging risks and issues at ESCC, Executive Committee (ExCo) and ESC. Content standards, serious editorial breaches, upheld complaints and Ofcom decisions reviewed by ESCC, ESC and at the Board
- Monitoring of 10-Point Impartiality Plan framework. Reviewed by the Director of Editorial Complaints and Reviews – ESC approval
- Implementation of EGSC review recommendations
- Monthly monitoring at ESCC of impartiality training statistics

Residual risk:
- Unpredicted reputational incidents
- Fragmented/polarised audience
- Increase in contested topics
- Increase in misinformation fuelled by AI

2026/27 planned activities:
- Continued embedding of 2025 Editorial Guidelines
- A further programme of Thematic Reviews and Internal Content Reviews within News, Nations and Content Divisions
- Enhancements identified post the programme review relating to *Gaza: How to Survive a Warzone*

7. Material breach of BBC Editorial Standards resulting in sanctions and/or fines, as well as reputational damage.

Potential impact: Breach of standards which may result in loss of trust in the BBC and reputational damage. A serious breach of standards could result in fines or sanctions.

Risk owner:	**CEO, BBC News and Current Affairs**
2025/26 direction:	^
Public purposes:	1 2 3 4 5
Strategic priorities:	A

2025/26 updates: The Editorial Complaints Unit (ECU) found 48 breaches of editorial standards in 2025/26 (2024/25: 40), and two serious editorial breaches were identified by the Executive (2024/25: 5). All were reported to the ESC and appropriate action was taken to try to mitigate against future issues. There was one Ofcom breach upheld in this period in relation to *Gaza: How to Survive a Warzone*, together with a sanction requiring the BBC to broadcast a statement on BBC Two which broadcast in November 2025 (2024/25: 3 investigations, none upheld). The review of the ESC by the Senior Independent Director highlighted findings and recommendations were unanimously accepted by the BBC Board and implemented.

Approach to managing and monitoring risk:
- Governance: BBC Board; Editorial Standards Committee (ESC) – Committee of the BBC Board
- Editorial Standards and Complaints Committee (ESCC) – Committee of the Executive
- Editorial Guidelines and Editorial guidance, available to everyone making BBC content: public service, BBC Studios and Indies
- Editorial Complaints Framework
- Editorial complaints escalation process and monitoring of numbers and outcomes at ESC and by Ofcom. Complaints and whistleblowing disclosure reporting to the BBC Audit and Risk Committee and to ESC. Content standards, serious editorial breaches, upheld complaints and Ofcom decisions reviewed at ESCC, ESC and Board
- Updated training modules to accompany new Editorial Guidelines
- Monthly monitoring at ESCC of impartiality training statistics
- Annual internal audit of compliance procedures for pre-recorded content
- Editorial whistleblowing policy, accessible to all staff

Residual risk:
- Human error may result in breach of guidelines
- Live output brings risks
- Failure to implement the Editorial Guidelines or refer as required
- On-going legal disputes

2026/27 planned activities:
- Continued embedding of the 2025 Editorial Guidelines and rollout of Editorial Guidelines in international bureaux

Technology risks

8. The failure of a critical broadcast, online and/or operational technology resulting in significant disruption to operations, negatively impacting staff and/or audiences

Potential impact: Potential to compromise our output to our audiences and meet our obligations to maintain broadcast and network resilience.

Risk owner:	**Chief Technology and Product Officer**
2025/26 direction:	>

2025/26 updates: Technology performance against key indicators has continued to remain stable as we continue to invest in our digital product capability and to transform our services, alongside maintaining our operational integrity and resilience, in a rapidly evolving, fragmented technology media landscape.

Approach to managing and monitoring risk:
- Operational support for major event and breaking news delivery, including Women's Euros, Eurovision, the Six Nations and the Winter Olympics coverage
- Incident management and business continuity and disaster recovery processes and plans in place
- Targeted technology refresh and upgrade to maintain operational integrity and enhanced cloud resilience for digitised archive storage

Residual risk:
The Technology risk appetite has been refreshed to reflect the current external and internal technology risk landscape. Focus areas include supply chain risks; concentration risks associated with the increasing dominance of a small number of global technology companies providing interconnected services; increasing cyber threat; and longer-term future technology plans, including broader implications of transitioning to a fully Internet Protocol service.

2026/27 planned activities:
- Operational support for major event delivery, including coverage of UK local elections, US mid-term elections and the FIFA men's World Cup
- Technology resilience planning and rehearsal for specific operational risk scenarios with key internal and third-party stakeholders
- Maintaining stable core service operation, including core enterprise, connectivity, and revenue collection technology services; whilst modernising, standardising and increasing suitability for a Software as a Service and cloud environment
- Investment decisions for targeted investment in major projects and further standardisation and simplification of our media supply chain
- Joint technology and digital product roadmaps supporting next stages of transformation delivery, further aligning with strategic objectives

9. Significant cyber-attack resulting in substantial loss or theft of sensitive BBC data or a significant, prolonged period of outage.

Potential impact: A significant cyber-attack could result in substantial loss or compromise of BBC data or a prolonged period of outage, resulting in material disruption to operations, with significant audience and/or staff impact.

Risk owner:	**Chief Technology and Product Officer**
2025/26 direction:	^

2025/26 updates: The cyber threat landscape continues to evolve in both complexity and scale, with a growing volume of interconnected threats affecting organisations globally, including those supporting UK Critical National Infrastructure.

Approach to managing and monitoring risk:
- Operational cyber security control framework in place protecting BBC infrastructure, systems and data from cyber threats
- Operational processes and response plans are established to manage cyber security incidents effectively
- Information Security Policy and Standards framework defines the BBC's cyber security control environment, supported by a comprehensive training and awareness programme
- Vulnerability and patch management processes implemented to identify threats and remediate vulnerabilities across the BBC estate.
- Information security policies annual review
- Information security mandatory training completion monitoring

Residual risk:
A structured process for reviewing and accepting residual risk is in place, including regular risk assessments and ongoing oversight of high priority risks, with appropriate scrutiny from operational teams, governance fora and third-party stakeholders.

Key residual risks include those associated with third-party supply chains, state-sponsored cyber threat actors targeting Critical National Infrastructure, including the UK, and risks from emerging technologies.

2026/27 planned activities:
- Adoption of the National Cyber Security Centre's Cyber Assessment Framework (CAF), to assess and measure the effectiveness and resilience of BBC's information security controls
- Continued engagement with UK Government and industry partners to monitor developments in the threat landscape and further strengthen organisational resilience and incident response capabilities
- Ongoing use of independent third-party expertise in providing assurance and supporting continued development of our operational cyber-risk maturity

Our principal risks *continued*

Supply chain risk

10. Failure of a key supplier, resulting in material disruption to operations with significant audience and/or staff impact.

Potential impact: Major operational disruption, leading to service delays, audience dissatisfaction, staff strain, financial losses, and potential regulatory breaches.

Risk owner:	**Group Chief Financial Officer**
2025/26 direction:	>

2025/26 updates: The BBC has continued to strengthen its assurance over key suppliers, building on the updated Procurement Policy and the Supplier Code of Conduct, both of which have now been in place for a full year. Significant progress has been made on the implementation of a Supplier Lifecycle Management (SLM) tool – enhancing supplier obligation visibility, enabling ongoing monitoring of supplier risk, and streamlining contracting processes, tracking of contractual obligation and supplier due diligence checks.

Approach to managing and monitoring risk:
- Annual policy review – Procurement & Supplier Code of Conduct
- Annual review – Procurement contracting and approvals framework
- Annual key supplier segmentation assessment
- New key supplier due diligence checks
- New or amended contract approval for key suppliers
- Quarterly key supplier performance reviews
- Annual key supplier Code of Conduct confirmation
- Delegation of Authority framework in place for due diligence and application of contractual terms.

Residual risk:
Residual risk remains elevated, reflecting continued macroeconomic and geopolitical volatility impacting the financial stability and operational resilience of the BBC's global supply chain.

Unexpected operational failures, cyber incidents, or changes in sub-contracting arrangements amongst key suppliers continue to pose risks of service disruption.

2026/27 planned activities:
- Group wide key-supplier criteria and risk-tiering logic to be defined, followed by supplier and contract data cleansing and migration to the new Supplier Lifecycle Management (SLM) tool
- Approval and implementation of the enhanced third-party framework and governance standards mitigating threats to BBC operations and data
- Alignment of key-supplier identification with broadcast critical services.
- Embedding consistent post-contract management routines, with continuous improvement actions
- Enhanced oversight of supplier obligations and risk indicators through SLM tool
- Implementation of revised Supplier Management governance forum, focused on the revised set of 'key suppliers'
- Monitoring of agreed actions plans for suppliers identified as underperforming or requiring additional assurance

Safety and security risk

11. Failure to ensure the safety, security of individuals to whom we owe a duty of care, causing serious harm to the BBC's reputation.

Potential impact: Failure to ensure the safety, security and welfare of individuals under our duty of care could result in serious harm, triggering reputational damage, legal consequences, and loss of public trust in the BBC.

Risk owner:	**Group Chief Operating Officer**
2025/26 direction:	>

2025/26 updates: We have provided support to newsgathering operations around the world across a high volume of active war zones, providing safety for journalists and staff on the front line. The BBC faced protests at several sites across the UK reflecting the ongoing geopolitical environment. At the same time, a number of our journalists have been subjected to online harassment, prompting the implementation of additional mitigation measures. Additionally, we have strengthened our safety framework, including the introduction of a new safety management system designed to promote a stronger safety culture, alongside updated staff training modules and enhanced safety and security practices to address current risks faced by staff during operations.

Approach to managing and monitoring risk:
- Annual policy review of relevant safety, safeguarding policies
- High-risk international deployment risk assessment process in place. Specialised training for staff deploying into or having oversight of high-risk News activities
- Safeguarding risk assessments for all productions involving under 18s
- Annual training programme review – Safety; Safeguarding; High-Risk
- Managing safety and security at UK events and productions, including implementation of provisions under Martyn's Law (Protection of Premises – Terrorism Bill)

Residual risk:
- The security and threat to life risks associated with deployments into high-risk locations
- Protests and Civil Unrest: Demonstrations at BBC offices or production sites can escalate into confrontations, posing risks to staff, visitors, and infrastructure
- Targeted Attacks on Journalists and Staff: Journalists, especially those covering sensitive or controversial topics, may be targeted for harassment, physical assault, or surveillance
- Unauthorised Access and Insider Threats: Individuals gaining unauthorised access to BBC facilities or systems, either physically or through social engineering
- Terrorism and Extremist Threats: As a high-profile media organisation, the BBC could be a symbolic target for extremist groups
- Journalists and staff living in exile due to the geopolitical environment

2026/27 planned activities:
- Managing safety and security at UK events and productions, including implementation of provisions under Martyn's Law (Protection of Premises – Terrorism Bill)
- Embedding safeguarding practices across the Divisions, including review of criminal records checks process and associated governance
- Continued support for our journalistic and editorial teams who provide coverage in hostile environments.

Financial reporting

12. Financial Reporting Risk – Material Financial Reporting Misstatement.

Potential impact: Inadequate controls over financial reporting risk (FRR) could lead to a material statutory reporting misstatement.

Risk owner:	**Group Chief Financial Officer**
2025/26 direction:	>
Public purposes:	1 2 3 4 5
Strategic priorities:	B D

2025/26 updates: Progress has been made across the enhancement of Internal Controls over our Financial Reporting framework. Phase one comprises expected minimum controls across key month end close processes and is progressing well with Dry Run testing completed in Q3 and Q4. Phase two has a focus on controls in place for material financial statement line items and is at various stages of completion from process documentation to control design effectiveness activity and remediation of design ineffective controls.

Approach to managing and monitoring risk:

- **Introduction of Expected Minimum Controls relating to material Financial Reporting Risk including:**
  - Manual Journals – Segregation of duties and material journal review controls
  - Balance sheet reconciliations and introduction of substantiation principles including valuation and measurement.
  - Accounting judgements and estimates process
  - Quarter end balance sheet review process supported by Finance Director attestations
  - Statutory reporting and Group critical processes
  - Review of significant non-routine transactions
  - Delegated authority in place
  - Financial Reporting Governance Controls
  - End User Computing Controls
  - IT General Controls
- **Internal Control over Financial Reporting Framework**
  - High-Risk Financial Statement Line Items are being better documented end to end with agreed risks and key controls
  - Enhanced end-to-end control documentation including End User Computing and IT controls
  - IT Control activity initiated for applications sitting across Public Service Broadcasting and BBC Commercial.

Residual risk:

- Embedding formalised, well-designed and effective controls into accounting processes takes time
- Temporary operational disruptions or incomplete adoption may occur
- Controls gaps could leave errors or fraud undetected

2026/27 planned activities:
Continued implementation of the Framework across the BBC Group, applying targeted remediations where necessary

Viability statement

Assessment period

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 three-year Plan covering the period to 31 March 2029 has been considered by the BBC Board and the 2026/27 Budget was approved. A three-year horizon is considered appropriate as this is in line with the BBC's budgeting and planning process, which is long enough to cover the majority of the commissioning and life cycle of programming and short enough given the pace at which we are seeing technological and audience behaviour changes. The three-year Plan, reviewed by the Board, considers cash flows as well as the financial covenants and credit facilities.

Key assumptions

The baseline assumption underpinning the three-year Plan is that the Charter and Agreement will be renewed broadly in their current form. This assumption impacts our view from 2028 onwards and is kept under close review given the significance of funding and scope decisions to the organisation's future operating model. Longer-term modelling is used to assess licence fee scenarios, with scenario modelling to consider material impacts which may occur post renewal. In the Board's judgement, other key assumptions underpinning the three-year Plan, and the associated cash flow forecast are:

- the licence fee settlement that sets the financial parameters for the BBC from 2026/27 to 2027/28;
- levels of licence sales;
- the Charter and Agreement that protects a licence fee until 2027 along with the licence fee coverage assumptions and borrowing limits;
- being able to secure a sustainable funding model after 2027;
- legal positions relating to ongoing claims;
- market conditions impacting the BBC Commercial Group; and
- progress with the delivery of transformation and savings plans.

Risk assessment

The Board continually assesses the BBC's prospects and risks throughout the year as part of the regular financial reporting processes (including performance against budget) and by robustly assessing emerging risks as required.

Following a detailed risk assessment as part of our annual budget process we identified income pressures leading to an increasing annual funding gap in the outer years of the plan. To address this, and ensure that net debt remains within agreed borrowing limits, we have instigated a new savings programme and are developing initiatives to deliver the required savings within the assessment period. As a consequence, we will maintain additional oversight and operational focus on these areas. BBC management have implemented increased financial stress testing and sensitivity analysis in our financial planning routines, with increased governance and support from the Board. Quarterly cash management, savings progress and risk tracking reporting take place to ensure risk mitigation is a key priority. This process provides enhanced visibility of future year cash projections. In addition to the Budget process, a robust assessment of the principal risks facing the Corporation, as described in our principal risks, has been undertaken, including those that would threaten its business model, future performance, solvency or liquidity.

We have considered the impact of climate change risks and do not believe they would have a significant financial impact on the business in the assessment period. Please refer to our Climate-related Financial Disclosures (page 70) for further details.

We have undertaken a reverse stress testing exercise to test the limits of the BBC's resilience under a combination of extreme events deemed to be of remote likelihood. The results of the reverse stress test support the approach taken in assessing the key financial risks that we face.

Downside scenario modelling

The media market continues to change. In response, the BBC must continue to transform to deliver its Value for All strategy and maintain public willingness to pay the licence fee. This requires strong financial management to deliver services and meet its public purposes within the funding available. Consequently, we conducted additional financial stress testing and sensitivity analysis, considering income at risk and the potential impact of other risks, for example, delays in meeting savings targets, crystallisation of other financial risks, and changes in the expected level of dividends to be paid from the BBC Commercial Group to the BBC. Sensitivity analysis has been undertaken in relation to the cash flow to model the potential effects should principal risks materialise, individually or in combination. The peak borrowing requirement was calculated by modelling a combination of hypothetical severe but plausible risks (see table). Even under severe but plausible downside scenarios, the application of identified mitigations is expected to keep forecast cash flows within available borrowing limits.

Principal risk	Link to KPI	Scenario detail	Modelled	Mitigations	Type
Change in LF price	Income	The April 2026 Price methodology is based on a 12-month average (and Bank of England forecasts are used for future years). The licence fee price remains sensitive to changes in CPI.	A decrease in CPI of 50 bps vs Bank of England forecasts.	We have explored a number of high-level mitigations, consistent with delivering the BBC's Value for All strategy and maximising return or reach on investment.	Recurring
A negative movement in Reach of Licensable Content (ROLC) and/or Evasion	Time spent with the BBC, Licences in Force	Changes in audience behaviour, acceleration in the rate of ROLC decline, the current economic environment, reputational impacts and level of price increase could impact renewals and purchase of licences.	A decrease in ROLC/increase in evasion above the rates included in forecasts.		Recurring
Savings risk or crystallisation of other cash risks	Savings delivery and cash/net debt	Changes in audience behaviour/negative impact on reputation and trust either impact the ability to deliver existing plans or requires an increase; together with other factors impacting timing of savings or ability to deliver in full.	The impact of savings plans not being fully achieved or plausible realisation of other financial risks.		One-off
Decrease in the level of dividends paid by BBC Commercial Group	Commercial Free Cash Flow	Payment of dividends by BBC Commercial Group redistributes funds across BBC Group and enables the BBC to main positive cash balances.	Reduction of dividends in outer years of the financial Plan.		One-off
Impact of any changes to the Charter and Agreement and/ or the LF model	Cash/net debt	Charter renewal is a risk for the BBC, as the funding model, and our scope and service obligations will be negotiated with HMG.	Indicative transformation costs that might arise in implementing a new funding model together with potential changes to scope.	Engagement remains active between the BBC and HMG, noting that the Green Paper demonstrates HMG's commitment to a sustainable and fair funding model.	Mix

Conclusion

Taking account of the Group's current cash/ net debt position, planned cash flows, principal risks and available borrowing facilities, the Board has a reasonable expectation that the Corporation will continue to operate and meet its liabilities as they fall due over the assessment period.

Editorial Standards Committee report

The Editorial Standards Committee (ESC), formerly the Editorial Guidelines and Standards Committee (EGSC), is a Committee of the BBC Board, established firstly to oversee the BBC's editorial standards across its public and commercial services and secondly to ensure that the BBC is accountable to the licence fee payer through its complaints process. The Board sets the BBC Editorial Guidelines and it is the responsibility of the Director-General and his executive team to meet them.

This was a challenging year for the BBC against a very polarised political and societal backdrop. There were a series of BBC reputational issues which were discussed at the Committee, including in relation to Gaza, Glastonbury and the BAFTA Film Awards.

Over the summer of 2025 an effectiveness review of the EGSC was undertaken following concerns raised by the Chair regarding the clarity of its remit. In the autumn, following the leak of external adviser Michael Prescott's email to the Board, which raised a number of issues including concerns about an edit of a speech by President Trump which was subsequently deemed to be an unintentional editorial error for which the BBC apologised, and criticism of EGSC oversight, I was tasked with extending the review. My findings were unanimously accepted by the BBC Board with reports approved for publication on 18 December 2025 (bbc.co.uk/aboutthebbc/documents/egsc-review-december-2025.pdf).

The BBC has now refocused the Committee's remit to provide oversight of the controls that are in place to manage editorial risk and to ensure that individual issues are dealt with promptly and at the right level in the organisation. In order to support this work, the composition of the Committee has been reset to consist of three non-Executive members, in addition to me as Chair, and the Director-General who is Editor-in-Chief. We also clarified the role of the external editorial advisers to the Committee and have advertised for two new advisers, who have now been appointed. We will review progress after six months of the operation of the new Committee.

My tenure as Chair of the new Committee started on the 11 March 2026 under its new name, the ESC and with its new membership in place. I would like to thank Samir Shah for his time as Chair.

Despite these challenges the Committee has continued to focus on its work for the Board which in 2025/26 included:

Editorial Policy and Standards
One of the most important roles for the ESC is the oversight of the BBC's Editorial Guidelines. These set the editorial values and standards for all BBC output – in the UK and internationally – and apply to anyone making content for the BBC, whether public service, BBC Studios or Indies. The ESC approved the revised Editorial Guidelines for publication in 2025. The amended guidelines incorporated responses to the public consultation and were updated to reflect changes in the broadcasting landscape, legal issues, regulatory issues and technological changes – such as the use of AI – since 2019. As agreed by ESC, the revised guidelines continue to apply due impartiality and due accuracy to all output, going further than the requirements in the Ofcom Broadcasting Code. The new guidelines were published on 24 June and came into formal effect for all BBC output from 1 September. The ESC approved a comprehensive communications plan for the rollout of the guidelines, including sessions in London, Belfast, Cardiff, Glasgow and hub international bureaux. All associated guidance was updated and published at the same time.

Parliamentary elections in Scotland and Wales, plus local government elections in parts of England, were held on 7 May 2026. Bespoke Election Guidelines were drawn up for these elections, as required by the BBC's Editorial Guidelines; they contain the Code of Practice – fulfilling the obligations on the BBC towards the participation of candidates, having regard for the view of the Electoral Commission, as set out in the Political Parties, Elections and Referendum Act 2000. The guidelines also reference Ofcom's Digest of Past and Current Electoral Support, taking account of respective levels of electoral support in each nation. Draft guidelines were initially published, allowing comment from political parties, and the final guidelines were approved by the ESC in March 2026. The Committee also approved the allocation criteria for Party Election Broadcasts for the different elections. ESC was briefed on the process for dealing with expedited complaints in an election period and the BBC maintained ongoing communication with Ofcom throughout the election period.
ESC regularly discusses key areas of editorial risk, identified by the Director Editorial Policy and Standards, to provide editorial oversight of the procedures that are in place to mitigate against any potential issues. In addition, ESC assesses the effectiveness of risk management through internal audits and editorial reviews.

Editorial Reviews
The Thematic Reviews commissioned by the Board are overseen by the Committee. It recommends topics for review and leaders to undertake them, as well as developing terms of reference for the Board to approve. Regular updates on progress with the reviews are received during the year.

The third independent Thematic Review of BBC content – on the portrayal and representation of the UK (bbc.co.uk/aboutthebbc/documents/thematic-review-of-portrayal-and-representation.pdf) – was published on 29 January 2026. It was jointly authored by Anne Morrison and Chris Banatvala. The subject is a key Public Purpose in the current Charter and this Review, in common with its predecessors, put forward significant and practical ideas for enhancing the representation of all UK communities and their portrayal in BBC content. The Executive's response reflected the extensive work being undertaken in these areas across the BBC output divisions. The Committee will monitor progress with implementation.

The Board has decided that the next Thematic Review would consider coverage of the conflicts in the Middle East, although this was subject to the state of hostilities in the region. In view of the continuing conflicts in the Middle East, this review has not yet commenced its work and planning has also begun for a thematic review of coverage of climate change and net zero.

The ESC also commissioned editorial research examining a range of topics, including business content, local online content, and the use of political labels. Following discussion at the Committee, the findings were disseminated to support and inform content producers and promote best practice.

The ESC was kept informed on the current approach to the use of generative AI at the BBC, developments with BBC Verify, work ongoing to reinforce editorial standards in BBC World Service, including BBC Arabic and Audience Research into public perceptions of impartiality. The Committee also noted papers on progress with recommendations arising from the 10-point impartiality plan and Editorial Whistleblowing. Ofcom also attended the Committee once during the year.

Editorial Complaints and lessons learned
A core function of the ESC is to oversee the BBC's complaints process* and to ensure adherence to the BBC's Editorial Guidelines and Ofcom's Broadcasting Code.

The BBC received 193,207 complaints at stage 1 of the BBC First process. 94% of complaints at stage 1a were handled within ten working days against a target of 93%.

* See bbc.co.uk/contact/how-we-handle-your-complaint

The Executive Complaints Unit (ECU) dealt with 691 editorial complaints at stage 2 of the BBC's complaints process in 2025/26. The ECU found the BBC in breach of editorial standards on 48 occasions. The process for escalating complaints directly to the ECU was executed following the inclusion of an offensive racial slur broadcast in coverage of the BAFTA Film Awards 2026 on BBC One and BBC iPlayer.

85% of complaints at stage 2 were concluded within 20 working days for standard stage 2 complaints and 35 working days for complex stage 2 complaints against a target of 80%.

In the reporting year Ofcom found the BBC in breach on one occasion – *Gaza: How to Survive a Warzone*, BBC Two and iPlayer, 17 and 18 February 2025. It imposed a sanction, in the form of a direction to broadcast a summary of its finding.

The ESC receives reports on complaints and discusses breaches and actions to be taken with the Executive. Complaints figures and a summary of any editorial breach is also provided to the Board.

Serious editorial breaches

In addition to the breaches upheld by the ECU, there were also two serious editorial breaches identified by the Executive in this period, which were reported to the ESC together with action taken by the relevant division. The breaches were:

***BBC East*:** A regional shared programme aired an interview with an Awami League politician wanted by the International Crimes Tribunal of Bangladesh, and others, for crimes against humanity.

The interview was meant to be pre-recorded but due to logistics, it was transmitted live without additional editorial oversight. During the interview, the guest used the platform to pursue an agenda without sufficient challenge.

Following broadcast, this was escalated to a senior editorial figure who agreed that the interview was inappropriate and should be removed from BBC Sounds.

There was inadequate pre-transmission compliance, including no escalation to senior editorial figures for approval. A new compliance process has been introduced for the shared programme.

Gaza: How to Survive a Warzone

This programme showed the impact of the Israel-Gaza war on children living in the Gaza warzone. The programme was made for BBC News by independent production company HOYO Films. The film was narrated by a 13-year-old boy, whose narration was scripted.

Following broadcast, allegations were made on social media regarding the family connections of the narrator, specifically that his father held a position as a Deputy Minister of Agriculture within the Hamas-run government in Gaza. Two days after initial broadcast, the BBC re-broadcast the programme with new text at the outset making clear about the narrator's father.

The BBC removed the programme from iPlayer a few days later and it was announced that the Director-General had asked for a full fact-finding review of this programme.

The review found that the failure to identify and disclose the information about the narrator's father's position as Deputy Minister of Agriculture was a breach of the BBC's Editorial Guidelines on Accuracy (misleading audiences).

BBC News has taken action as a result, including enhanced editorial controls through a 'first gate' and 'final gate' process, and the embedding of a BBC News executive producer inside the production company for every high-risk long form film produced for BBC News.

All serious editorial breaches were reported to the ESC and the Board, and Ofcom was informed where relevant in line with the agreed protocol.

Of all the responsibilities of the BBC Board the setting of editorial standards, maintaining them, monitoring their implementation and learning the lessons when things go wrong are the most important. They speak to our very purposes. So, it is with pride and some trepidation that I take over as Chair of this crucial committee. I am most grateful to Robbie Gibb for agreeing to serve another term and to Chris Jones and Marinella Soldi for joining us. We are ably assisted by Jo Clarke as the ever-efficient secretary. Both Michael Prescott and Caroline Daniel stepped down this year as independent advisors and we benefited a lot from their rigorous and challenging approach. I would also like to thank and pay tribute to the executives who oversee the editorial standards across the board. They have a tough job and the Committee is lucky to have them working alongside us. We look forward to working with them as we implement the new approach.

Caroline Thomson
Chair, Editorial Standards Committee
29 June 2026

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

The BBC Wales Committee met twice in Cardiff and once in Bangor where the team were celebrating 90 years of broadcasting. I was joined by members Michael Smyth, Rhuanedd Richards, Rhys Evans, Garmon Rhys and Michael Jochnowitz. In addition to the regular meetings, we attended a joint Nations Committee meeting in Glasgow.

Across all meetings, the Committee maintained a focus on delivering high-quality content for Welsh audiences, strengthening the BBC's editorial and cultural leadership, preparing for Charter renewal, and supporting a resilient and representative Nations division. The Committee also reviewed strategic, editorial and operational priorities for BBC Wales, with a particular focus on audience impact, production performance, governance, the Nations division, and preparation for upcoming elections.

The Committee scrutinised editorial output and journalism, including News performance, the Caerphilly by-election, cross-platform sport performance, and the development of guidelines for the 2026 Senedd election coverage. Members were briefed on early planning for Wales election reporting, the integration of Your Voice and BBC Verify, and the formation of a pan-Nations' election steering group.

A significant area of work discussion centred on the forthcoming new BBC Television and iPlayer commissioning model, designed to boost the portrayal of Wales from April 2026 onwards.

Audience insights were examined regularly, including RAJAR figures for Radio Wales and Radio Cymru, audience behaviour on digital platforms, and performance on BBC Sounds – boosted by cross-network content such as *Fool's Gold.*

Operational updates covered finance, property and resilience planning, with particular attention to production bases in Cardiff, Bangor and Wrexham.

The Committee also reviewed AI innovation and completion of mandatory Generative AI staff training.

Members also considered the regulatory environment, particularly the Ofcom 2025 PSB Review; in addition, the media market in Wales was noted, including some of the challenges facing the independent sector.

To coincide with the 90th anniversary of the BBC in Bangor, the Committee visited the site and met with a range of regional stakeholders in a special reception to note the anniversary. The Committee also scrutinised the BBC's output in the North, from bases in Wrexham and Bangor for Radio Wales, Radio Cymru and News output along with partnership working such as the relationship with the BBC National Orchestra of Wales and the Universities of Bangor and Wrexham.

Outside the Committee I was pleased to attend many stakeholder meetings, including attendance at the BBC Proms where the National Orchestra of Wales performed.

More detailed information on the BBC's performance in Wales can be found on page 52 and page 225. To read more about the BBC Wales Committee go to bbc.com/aboutthebbc/whoweare/bbcboard/wales.

Michael Plaut
Chair, Wales Committee
29 June 2026

Scotland

The BBC Scotland Committee met in Glasgow, Edinburgh and Stornoway along with attending a joint Nations Committee hosted in BBC Pacific Quay in Glasgow. In the meetings, I was joined by Samir Shah, Rhuanedd Richards, Hayley Valentine, Luke McCullough and Lorna Clarke.

The Committee maintained a focus on strengthening working culture, editorial leadership and stakeholder engagement across Scotland. Regular updates from the Director, Scotland highlighted the evolving shape of the executive team, including new appointments in News, Audio and Events, and progress on major content activity. This included new drama commissions, successes such as *The Ridge*, and ongoing work following the closure of *River City*. The Committee noted significant factual programming, including documentaries and digital experimentation such as the strong performance of vertical video pilots. Sport continued to be a major audience driver, with strong figures for football coverage and recognition of the 50th anniversary of *Sportscene*.

The Committee also reviewed progress on Radio Scotland, including refreshed breakfast output and the launch of new shows developed collaboratively across News, Sport and Audio. Podcasts continued to demonstrate strong momentum, and there was increasing focus on developing new entertainment formats. In addition, the Committee noted the success of public-facing initiatives such as the *Make a Difference Awards* and children's outreach activity across Scotland.

Across the meetings, the Director, Nations provided updates on strategic alignment between Nations, News and Content divisions, with a clear emphasis on audience engagement, strengthening editorial strategy and improving geographical representation across the UK. Leadership changes within Nations were noted, alongside preparations for major election coverage, supported by BBC Verify, with a pan-Nations steering approach.

Market reports highlighted emerging dynamics in Scotland's media environment, including Ofcom's Public Service Media Review, language-use data trends, and announcements such as STV's plans for a new radio station. The Committee also noted changes to international access for BBC Sounds and broader political and stakeholder engagement activity.

In Stornoway, the Committee received a detailed regional update from the Gaelic services team, discussing strategic ambitions, digital developments and the recruitment of a new Digital Reporter located in the Western Isles. Discussions emphasised the importance of Gaelic Medium Education, cultural retention in island communities, and the potential establishment of a Nations sub-committee focused on indigenous language content.

The Committee also met with MG ALBA leadership to review partnership performance, future opportunities and the wider strategic context ahead of Charter discussions. The importance of a sustainable future funding model and a strengthened digital strategy was highlighted.

Across all meetings, the Committee received regular finance and audience updates, noting consumption trends for BBC Scotland content, financial forecasts and ongoing work to support resilient performance.

More detailed information on the BBC's performance in Scotland can be found on page 53 and page 229. To read more about the BBC Scotland Committee go to bbc.com/aboutthebbc/whoweare/bbcboard/scotland.

Muriel Gray
Chair, Scotland Committee
29 June 2026

Northern Ireland

The BBC Northern Ireland Committee met three times in Belfast along with a joint all-Nations meeting in Glasgow.

I was joined at the Committee by Caroline Thomson, Adam Smyth, Rhuanedd Richards, Rhodri Talfan Davies, Mark Adair and Fiona Campbell with updates from senior editorial leaders.

The Committee received regular reports from the Director of BBC Northern Ireland, covering key editorial output, staff matters, and progress on strategic priorities. Highlights included the continued success of locally produced dramas such as *Blue Lights*, which gained significant acclaim and industry recognition, including a BAFTA win, whilst other titles such as *Titanic Sinks Tonight* and *Confessions of a Killer* also achieved strong audience and critical responses. The Committee additionally noted positive developments in audio and digital content, including the high performance of the Assume Nothing brand and other top-ranking BBC Sounds titles.

The Committee continued to oversee workplace culture improvements. These included leadership training, coaching programmes, and actions responding to internal staff surveys, where participation and follow-up planning remained a focus.

The Committee spent considerable time reviewing strategic developments in commissioning and content production. This included updates on joint commissioning plans with BBC Content, ongoing engagement linked to the Green Paper on BBC Charter Review, and evolving guidance for independent producers across the UK. Members also discussed minority language provision and future commitments in this area.

The Committee monitored progress on the large-scale refurbishment of Broadcasting House, including new studio and public areas and the use of the latest broadcast technology.

Financial performance and forecasting were scrutinised at each meeting. The Committee reviewed BBC Northern Ireland's delivery against its regulatory obligations, portrayal spend, children's content investment and Ofcom out-of-London production targets.

Finally, the Committee heard about ongoing work to develop a new BBC editorial partnership with the Ulster Orchestra, seeking to maximise its impact and benefits into the future.

Overall, the Committee recognises the strong creative output and operational resilience of BBC Northern Ireland during the period, and notes the commitment of its teams in delivering high-quality, distinctive content for audiences across Northern Ireland.

More detailed information on the BBC's performance in Northern Ireland can be found on page 54 and page 233. To read more about the BBC Northern Ireland Committee go to bbc.com/aboutthebbc/whoweare/bbcboard/northernireland.

Michael Smyth
Chair, Northern Ireland Committee
29 June 2026

England

The England Committee met in Leeds and Bradford, Birmingham and Jersey along with a joint all-Nations Committee in Glasgow. I was joined in the Committee by Michael Plaut, Rhuanedd Richards, Robert Thompson, Jason Horton, Chris Burns, Adrian Mills and Jon Petrie with updates provided by senior leaders across Local Production, Audio, Audiences, Regional teams and Finance.

Editorial performance remained strong throughout the period. The Committee noted a continuing run of high-impact journalism and investigations and major coverage of Bradford's City of Culture events, BBC Children in Need, NHS Day, Transfer Window Deadline Day, Make a Difference and significant breaking news such as the Huntingdon train attacks, extreme weather in the South West, and water shortages in southern England.

Sport continued to strengthen audience performance, supported by digital investment and expanded football programming, including new EFL club feeds, AI My Club Daily and increased visualised content on digital platforms.

True-crime and documentary podcasts such as *Crime Next Door*, *Strange But True Crime*, *Love Bombed*, and *The Sanctuary* continued to develop online audiences and secure cross-platform reach, including broadcast opportunities on Radio 4.

Strategic updates from the Director of Nations emphasised priorities in digital responsiveness, portrayal, tone of voice, and regional identity. Work progressed on the Across the UK strategy, including enhanced commissioning models and strengthened collaboration with BBC News. Preparations for forthcoming elections and development of the BBC's "Made Of" campaign also featured prominently.

The Committee monitored implementation of Culture Review actions, supported by initiatives such as "Lead from Here" training and the 'Call It Out' campaign. Staff survey results in Local continued to trend above BBC averages, with action plans monitored by the Committee.

Audience insight work guided planning, including assessment of Local and regional performance, strong engagement with true-crime formats, and preparation of new analytical tools such as a social dashboard.

The Committee welcomed the establishment of an Editorial Standards Group in England to share editorial best practice and the creation of the impartiality champions across the UK, both of which form part of the editorial robustness of the BBC's output.

More detailed information on the BBC's performance in England can be found on page 55 and page 236. To read more about the BBC England Committee go to bbc.com/aboutthebbc/whoweare/bbcboard/england.

Robbie Gibb
Chair, England Committee
29 June 2026

Commercial Board report

Over the last few years, BBC Commercial has undergone significant transformation to meet changes in the global marketplace and ongoing shifts in audience behaviour, in support of the BBC Group's strategy.

It now has a diverse portfolio of international businesses, across fast-growing direct-to-consumer services, high-quality content production and popular global brands. There are opportunities for growth whilst maintaining profitability for existing linear channel brands globally.

2025/26 was a successful year for BBC Commercial financially and creatively, in very tough trading conditions, with growth in profits and significant returns to the BBC. The business is on track to meet its ambitious five-year target to return £1.5 billion to the BBC Group between 2022/23 and 2026/27.

In the content studio, rising revenues for consumer products were driven by *Bluey*'s success, as it became the number one pre-school toy brand by sales in the US, alongside licensed games, clothing, music and live experiences available internationally.

The latest US series of *Dancing with the Stars* saw significant audience growth, in part thanks to an innovative strategy to create interest for younger audiences online and via social channels. The launch of a new video podcast, which led to increased engagement online, in votes and on screen, provided a model for the brand in other territories.

Alongside successful entertainment brands, there has been an increased focus on the development of scripted formats. Established comedy format *Ghosts* added local adaptations in six new markets, and there are US versions in development for further titles including *Mammoth* and *Here We Go*.

The business is actively exploring new ways of creating and distributing content, with the launch of a specialist AI hub to assess opportunities for the technology, and BBC Studios is playing a key role in the new BBC-wide partnership with YouTube to create content, nurture talent and reach new audiences with BBC IP.

For media and streaming, growth was led by BritBox, giving BBC Commercial a strong strategic footing in direct-to-consumer services alongside the fast-growing on demand documentary service BBC Select and BBC.com.

The business has continued to bear down on costs to protect profit margins, as inflation impacted both its own costs, and those of its suppliers.

During the year, the Board held five scheduled meetings. The focus of Board activity in the year supported the consideration of long-range strategy planning, including options for raising capital to support future growth, plans for the evolution of direct-to-consumer services and the content studio business, and approval of additional investment in BBC.com.

In the year, the terms of appointment for Gunjan Bhow and Bhavneet Singh were extended for a second three-year term to 31 March 2028. However, in April 2026 Gunjan Bhow stood down from the Commercial Board to pursue other interests.

In August 2025, following a competitive recruitment process, Amanda Jones who had been acting CFO since July 2024, was appointed Chief Financial Officer and an Executive Director.

In February 2026 I announced that I would stand down as a Director of the BBC Board and, consequently, as Chair of the Commercial Board on 30 June 2026. In the four years I have been in post, BBC Commercial has evolved to become a competitive international media business with compelling content, globally recognised brands and fast-growing consumer digital services. The significant financial, strategic and creative achievements of the organisation during my tenure leave it well positioned for future success.

The BBC Board has appointed Marinella Soldi as the interim Chair of the Commercial Board to 31 December 2026, whilst a permanent Chair is recruited.

Looking ahead, trading conditions continue to be challenging, but the business has ambitious plans to continue investing in sustainable growth to ensure steady increases in its profit measure, EBITDA, over the longer term. Forthcoming global content landmarks include the third series of the critically acclaimed *Blue Planet*, and the feature film, *The Bluey Movie*, which will be a key focus for both the brand and the business in 2027.

Sir Damon Buffini
Chair, Commercial Board and
Deputy Chair of the BBC
29 June 2026

Membership of the BBC Commercial Board

BBC Commercial Limited (the 'Commercial Board') is composed of ten directors, of which seven are non-executives:

- Sir Damon Buffini (Chair) – standing down at end of term on 30 June 2026
- Gunjan Bhow – resigned with effect from 29 April 2026
- Mai Fyfield
- Ian Griffiths
- Claire Hungate
- Gary Newman
- Bhav Singh
- Marinella Soldi

With three BBC group executive directors:

- Tom Fussell (CEO, BBC Commercial)
- Amanda Jones (CFO, BBC Commercial) – appointed 1 August 2025
- Leigh Tavaziva (COO, BBC Group)

Anthony Corriette is the Commercial Company Secretary

Full biographies of all Commercial Board members, including their other roles, can be found on the BBC's website: bbc.com/aboutthebbc/whoweare/commercial.

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 UK-adopted International Financial Reporting Standards (IFRS). 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 the UK-adopted IFRS; 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 the UK-adopted IFRS, 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

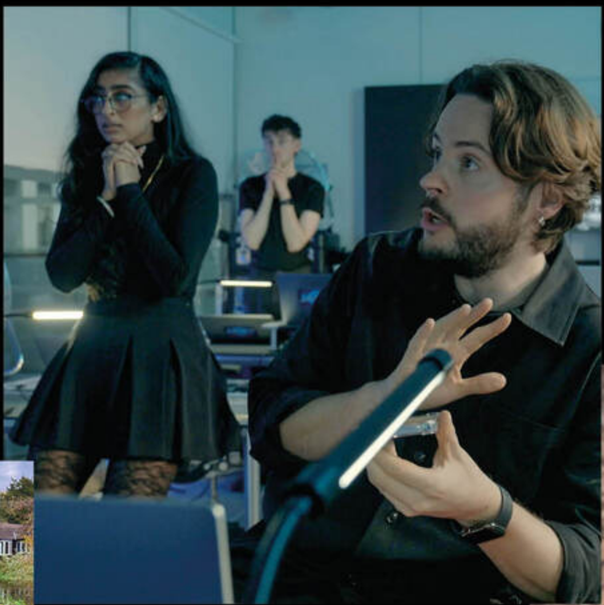
The Board has considered cash flow forecasts for a period in excess of a year from the date of approval of these financial statements, and have reviewed these forecasts, together with the sensitivities and mitigating factors in the context of available funds.

The Board is 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.

Samir Shah
Chairman
29 June 2026

Financial Statements



Nick Stapleton, part of a team of ethical hackers, hunts down cyber criminals in the fifth season of *Scam Interceptors.*

Assistant producer Matt Tomlinson and cinematographer Sam Oakes in a flooded Oxfordshire garden for *Secret Garden.*

Jane Bennet (Maddie Close) and Lizzie Bennet (Poppy Gilbert) behind the scenes in *The Other Bennet Sister.*

Comptroller and Auditor General's Certificate and Report on the Group Financial Statements

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 that I have audited the financial statements of the British Broadcasting Corporation (BBC) Group for the year ended 31 March 2026 which comprise the BBC Group's:

- Consolidated balance sheet as at 31 March 2026;
- Consolidated expenditure statement, Consolidated statement of comprehensive expenditure, Consolidated cashflow statement and Consolidated statement of changes in equity for the year then ended; and
- the related notes including the significant accounting policies.

The financial reporting framework that has been applied in the preparation of the Group financial statements is applicable law and UK adopted international accounting standards.

In my opinion, the financial statements:

- give a true and fair view of the state of the BBC Group's affairs as at 31 March 2026 and of the deficit for the year then ended;
- have been properly prepared in accordance with UK adopted international accounting standards; and
- have been prepared in accordance with the Royal Charter for the continuance of the British Broadcasting Corporation and Secretary of State directions issued thereunder.

Opinion on regularity

In my opinion, in all material respects the income and expenditure 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 (UK) (ISAs UK), applicable law and Practice Note 10 *Audit of Financial Statements and Regularity of Public Sector Bodies in the United Kingdom (2024)*. My responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of my certificate.

Those standards require me and my staff to comply with the Financial Reporting Council's *Revised Ethical Standard 2024*. I am independent of the BBC Group 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 framework of authorities that has been considered in the context of my opinion on regularity is:

- the Royal Charter for the continuance of the British Broadcasting Corporation and the agreements issued thereunder on 7 November 2016, 26 May 2022 and 16 December 2025; 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 Group'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 Group's ability to continue to adopt the going concern basis of accounting included understanding and assessing risks to future revenue streams and the BBC Group'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 Group 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 Group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

In relation to the BBC Board's reporting on how it has applied the UK Corporate Governance Code, I have nothing material to add or draw attention to in relation to the BBC Board's 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.

Comptroller and Auditor General's Certificate and Report on the Group Financial Statements *continued*

Overview of my audit approach

Summary of my audit approach	
Key Audit Matters	I identified the following as key audit matters for my audit of the BBC Group: • Consolidation Processes and Scope • Accounting for Daunus Limited • Revenue recognition - Licence Fee and Commercial revenue • Valuation of Defined Benefit Pension Scheme Assets and Liabilities • Programme asset accounting • Valuation of lease liabilities • Valuation of derivatives
Materiality	I have applied materiality of £60 million for my audit of the BBC Group financial statements, approximately 1% of group revenue (2024/25: £50 million, 1% of group revenue).
Scope	I included in the scope of my audit various classes of transactions, account balances and disclosures arising from the Public Service Broadcaster and BBC Commercial Group components based on the risk of material misstatement to the BBC Group financial statements, given their size, estimation, and/or complexity. I also included in the scope of my audit the licence fee income that I audit as part of the Television Licence Fee Trust Statement audit and certain Defined Benefit Pension Scheme assets that are audited by the BBC Pension Scheme auditors. My audit included coverage of 97.3% of BBC Group income and 89.1% of BBC Group total assets through the work performed directly as a group auditor and work performed by the component auditors.

Key audit matters

Key audit matters are those matters that, in my professional judgment, were of most significance in the 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) identified by the auditor, including those which had the greatest effect on: the overall audit strategy; the allocation of resources in the audit; and directing the efforts of the engagement team.

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.

This is not a complete list of all risks identified through the course of 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 information relating to the work I have performed around the presumed risk of fraud through management override of controls, where my work has not identified any matters to report.

The key audit matters 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 102-104.

I have made the following changes to the key audit matters and risks identified compared to my prior year audit and report:

- I previously considered the classification of Daunus Limited within the key audit matter 'Consolidation Processes and Scope'. This year, I have recognised accounting for the Daunus arrangement as a standalone key audit matter, as there is significant complexity and judgement in determining whether the holding represents a joint venture or subsidiary controlled by the BBC and in valuing the balances associated with the arrangement;
- I have updated the key audit matter on 'Commercial revenue' to focus on the risk that revenue recognised around the year-end is recorded in the incorrect financial year;
- In prior years, I included in the key audit matter 'Programme Assets' the assets within both the Public Service Broadcaster and BBC Commercial Group. This year, I have reduced the scope to focus on accounting for the programme assets held by the Public Service Broadcaster due to the lower value of these assets held by BBC Comercial Group; and
- For 2024/25 I identified 'Accounting for Corporate Transactions' as a key audit matter due to retrospective adjustments made for the Britbox acquisition in 2023/24, and the acquisitions and disposals made by the BBC Commercial Group in 2024/25. There have been no significant acquisitions or disposals during 2025/26.

Consolidation processes and scope

Description of risk
The production of BBC Group financial statements requires multiple levels of consolidation of entities within the Group, identification of consolidation adjustments and elimination of intra-group transactions. The complexity of the group structure, the volume and value of required adjustments and the manual interventions in the consolidation processes increase the risk of material misstatement.

How the scope of my audit responded to the risk
I assessed the design and implementation of controls relevant to this key audit matter. I have reperformed the BBC Group and BBC Commercial consolidations to ensure they have been undertaken appropriately, including sub-consolidations in the commercial entities. I have also tested the accuracy and completeness of consolidation adjustments and intra-group eliminations.

Key observations
The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.

Accounting for Daunus Limited

Investment in joint venture - £nil (2024/25: £nil), right of use asset £1,062 million (2024/25: £1,037 million), lease liability £922 million (2024/25: £918 million) – refer to note E and G4

Description of risk
The BBC holds shares in Daunus Limited, an entity that was set up as part of a sale and lease back arrangement to finance the refurbishment of London Broadcasting House in 2003. The BBC has assessed that Daunus Limited is a joint venture as it considers that the entity's activities are not controlled by the BBC. This is a significant judgement under the relevant accounting standards. The BBC has accounted for the interest in joint venture as an equity investment as at 31 March 2026.

As part of the arrangement, the BBC holds a sub-lease to London Broadcasting house with Daunus Limited. In 2033, the BBC can exit the sub-lease arrangement or exercise one of two options to continue its use of London Broadcasting House. The BBC has assessed that the value of the lease liability and right of use asset should include the expected cost to exercise the option to re-purchase the headlease to the property. The BBC has valued the option that it holds to purchase the remaining shares in Daunus Limited in 2033 at nil. The accounting for the lease liability & right of use asset and associated lease options require significant judgement.

How the scope of my audit responded to the risk
I assessed the design and implementation of relevant controls.

I reviewed legal and contractual documentation detailing the BBC's relationship with Daunus Limited to review and challenge the BBC's judgement that the entity is subject to joint control and therefore accounted for as a joint venture. I reviewed BBC's accounting for its investment in Daunus Limited against the relevant accounting standard and supporting financial information for the company. I assessed the data, assumptions, method and model used to account for the lease liability and right of use asset for London Broadcasting House. I reviewed the BBC's assessment of its share call option and the valuation of this option.

I consulted with accounting experts to challenge the appropriateness of the assumptions and application of the relevant accounting standards, and to provide support in all of these areas

I have reviewed the disclosures to ensure compliance with the accounting standards.

Key observations
The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.

Comptroller and Auditor General's Certificate and Report on the Group Financial Statements *continued*

Revenue recognition – Licence fee

Licence fee revenue – £3,879 million (2024/25: £3,843 million) – refer to note B2

Description of risk
The BBC's primary source of revenue is derived from the Television Licence Fee (the licence fee). The licence fee is set by the Secretary of State for Culture, Media and Sport in accordance with the 2016 Royal Charter for the Continuance of the BBC; the current Charter ends on 31 December 2027.

I consider that there may be an incentive to manage and report licence fee revenue in ways that meet stakeholders' 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 year end revenue recognition being managed to achieve particular results and this has been a key focus of my testing in this area.

How the scope of my audit responded to the risk
In relation to the licence fee revenue recognised in the BBC Group's consolidated financial statements, I have assessed the reasonableness of the licence fee revenue recognition policy. I have substantively tested the amounts and the timing of licence fee revenue paid to the BBC by the Secretary of State for Culture, Media and Sport as well as its associated disclosures. I assessed the design and implementation of controls relevant to this key audit matter.

The licence fee revenue and balances recorded in the Television Licence Fee Trust Statement (the Trust Statement) provide an expectation of the related licence fee revenue and balances recorded in the consolidated financial statements. I have carried out audit procedures on the BBC's licence fee collection systems and processes and on related transactions and balances reported in the Trust Statement, which I also audit. These included obtaining assurance on the accuracy, completeness and occurrence of licence fee revenue recorded in the Trust Statement by using IT audit procedures on reports generated from licence fee collection systems, testing controls and a sample of in-year transactions and year-end balances. I have also obtained assurance over the correct allocation of year end balances by examining evidence showing cash receipts and licences issued around the year end.

Key observations
The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.

Revenue recognition – Commercial

Commercial revenue from contracts with customers – £2,145 million (2024/25: £2,152 million) – refer to note B1

Description of risk
I have assessed that there is a lower inherent risk in revenue contracts following the conclusion of two large contracts and an enhanced understanding of the judgements involved in commercial revenue contracts. In the current year, given the competitive trading environment, I have focussed on ensuring that judgements around when revenue is recognised in the financial statements are appropriate. In forming my risk assessment, I have considered the incentives to manipulate revenue recognition and when there could be opportunity to do so. I concluded there is most opportunity to manipulate revenue recognition at the year end. Consequently, my significant risk was modified to focus on ensuring that the revenue recognised around the year-end is recorded in the correct financial year.

How the scope of my audit responded to the risk
I assessed the design and implementation of controls relevant to this key audit matter. I have reviewed the key accounting judgements and assumptions and considered theses against my knowledge of the business and the wider sector for the BBC's commercial subsidiaries.

My testing included a sample test of revenue items recorded in the final period of the financial year to confirm that items were appropriately recognised by inspecting supporting contracts and other documentation. I performed analysis of revenue on a monthly and year on year basis, and tested items recognised around the year end to ensure that there is no evidence of revenue being inappropriately accelerated or deferred.

Key observations
The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.

Valuation of defined benefit pension assets	
Defined benefit pension scheme asset: £12,445 million (2024/25: £12,558 million) – refer to note D6 **Description of risk** The valuation of the defined benefit pension scheme assets reported in the accounts is highly judgemental, and changes to market assumptions can result in material changes to the valuation. Pension assets include equities, bonds, repurchase agreements, property, alternative investments and other assets. There is also a longevity swap contract in place for this pension scheme which is held at fair value. The valuations for some of these assets are inherently subjective and require a significant level of estimation in selecting appropriate valuation methodologies and assumptions. Given these factors, and the quantum of the assets, I have assessed the valuation of the pension scheme assets as a significant risk of material misstatement for my audit.	**How the scope of my audit responded to the risk** I have obtained an understanding of the BBC's pension scheme arrangements and assessed the processes and controls used by the BBC to value and account for pension scheme assets. To audit the pension scheme assets, I have used the work of the BBC pension scheme auditors. The scheme auditors used their in-house valuations experts to consider whether the methodology and assumptions used in valuing these assets were reasonable. I reviewed the results of the procedures carried out by the scheme auditors to assess if they were sufficient for the purposes of my audit. I also commissioned additional specified procedures from the pension scheme auditors to ensure that all assets material to the BBC Group have been audited, and that where assets are held in unquoted formats, appropriate benchmarks, control reports and fund manager statements have been reviewed to challenge or verify year end valuations. The totality of this work by the pension scheme auditors, together with my team's review of this work, provides assurance over the valuation of the Scheme assets.
Key observations The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.	

Valuation of defined benefit pension scheme liabilities	
Defined benefit pension scheme liability: £11,951 million (2024/25: £11,684 million) – refer to note D6 **Description of risk** The valuation of the defined benefit pension scheme liabilities reported in the accounts is highly judgemental, and changes to actuarial assumptions, such as discount rate, inflation and mortality rates, can result in material changes to the valuation. The IAS 19 valuation of the pension scheme liability was carried out by external actuarial experts commissioned by the BBC. Given these factors, and the quantum of pension scheme liabilities, I have assessed the valuation of the pension scheme liabilities as a significant risk of material misstatement to my audit.	**How the scope of my audit responded to the risk** I have obtained an understanding of the BBC's pension scheme arrangements and assessed the processes and controls used by the BBC to value and account for pension scheme liabilities. Using actuarial experts, I have assessed the reasonableness of the method, model, data and key assumptions used by the BBC's actuaries in determining the pension scheme liability, benchmarking them against other schemes; and I have assessed the nature and appropriateness of BBC context-specific assumptions and challenged these, where appropriate. I have assessed the expertise and independence of the BBC's actuaries. I have tested the accounting entries to the underlying work performed by the BBC's actuaries and reviewed disclosures made to confirm these are in accordance with the accounting standards. I have also commissioned experts to consider whether the assumptions and methodology used in valuing the assets were reasonable in relation to the longevity swap contract. I reviewed the results of their procedures and assessed the expertise and independence of the experts who prepared the valuation of the swap.
Key observations The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.	

Comptroller and Auditor General's Certificate and Report on the Group Financial Statements *continued*

Programme asset accounting

Programme-related assets and other inventory: £1,368 million (2024/25: £1,207 million) – refer to note E1

Description of risk
The BBC Group recognises programme assets in respect of costs associated with making or acquiring a programme. These assets are then released to broadcast expenditure in the Consolidated Expenditure Statement as programmes are made available and consumed.

The valuation of programme assets held by the Public Sector Broadcaster is a highly material estimate in the accounts, and there is a significant amount of judgement over the release to broadcast expenditure and valuation of programme-related assets.

I have identified a risk that the approach to valuation (judgment over initial value and consumption of these assets) could result in material misstatement. As the accounting process is manual, there is also a risk of human error, which given the value of programme asset balances, could have a material impact on the financial statements.

How the scope of my audit responded to the risk
I assessed the design and implementation of controls relevant to this key audit matter. I have assessed the policy adopted by the BBC in respect of programme assets as a key accounting judgement, including an assessment against the relevant accounting standards and the wider practice within the media industry.

In particular, I reviewed the accounting estimate in respect of audience consumption of programmes. I considered independent audience data to challenge the BBC's assessment of the differing consumption between programme categories, particularly considering the impact of trends in iPlayer viewing. I considered and challenged the continued appropriateness of recognising expenditure for the majority of programme categories when first made available and children's categories of over a multi-year period.

I have reviewed the methodology and assumptions used in the BBC's calculations and whether there is any indication of bias. I substantively tested a sample of programme assets and related expenditure to confirm that these had been accounted for in accordance with the policy adopted by the BBC. I have also challenged whether programmes have been reviewed for impairment.

Key observations
The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.

Valuation of lease liabilities

Obligations under leases: £1,627 million (2024/25: £1,649 million) – refer to note F2

Description of risk
BBC has a significant number of leases that often require judgment around the method, model, data and assumptions used in calculating the value of the lease liabilities. These judgments include a consideration of repurchase options at the end of the lease term and the treatment of contingent rent arrangements. Therefore, I have identified a risk of material misstatement in respect of the valuation of lease liabilities.

How the scope of my audit responded to the risk
I have assessed the design and implementation of controls relevant to this key audit matter. For a sample of leases – I have recalculated the lease liabilities, confirming for those entered into in prior periods that the ongoing accounting treatment remains appropriate. I have assessed the reasonableness of inputs into lease calculations and key assumptions and judgements, by checking these for consistency and contradictory evidence through inspection of lease documentation.

I have assessed whether disclosures relating to the accounting policies adopted by the BBC in relation to leases are sufficient.

Key observations
The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.

Valuation of derivatives

Cash flow swaps financial assets: £299 million (2024/25: £310 million) – refer to note G4

Cash flow swaps financial liabilities: £467 million (2024/25: £461 million) – refer to note G4

Description of risk
The BBC entered into an agreement involving cash flow swaps as part of the 2016/17 refinancing of the London Broadcasting House sale and lease back arrangement (the Daunus arrangement above). The valuation of the cash flow swap assets and liabilities requires significant BBC judgement, and changes to assumptions can result in material changes to the valuation.

I have identified risks around the method, model, data and assumptions used in estimating the fair value of the derivative assets and liabilities related to the cash flow swaps, as well as the sufficiency and accuracy of the related disclosures.

How the scope of my audit responded to the risk
I assessed the design and implementation of controls relevant to this key audit matter. Using experts, I have assessed the reasonableness of the method, model, data and key assumptions used in determining the cash flow swap assets and liabilities. I have reviewed the relevant disclosures to confirm these are in accordance with the accounting standards and that the values disclosed are in line with the output from the model used to value these assets and liabilities.

Key observations
The outcomes of the procedures I performed in response to this risk were satisfactory. I noted no material issues arising from my work.

Application of materiality

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 overall materiality for the BBC group's financial statements as a whole as follows:

Materiality	£60 million (2024/25: £50 million)
Basis for determining materiality	Approximately 1% of revenue (2024/25: approximately 1% of revenue)
Rationale for the benchmark applied	I chose Group revenue as the materiality benchmark because, in my professional judgement, revenue is the key driver of the BBC Group's business; in particular licence fee revenue and commercial revenue generated by the BBC Group are key drivers of stakeholder interest. Parliament and the public have an interest in the way in which the BBC Group is funded and how it spends its funds. The level of licence fee revenue and commercial revenue determines the resources available to the BBC Group 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. Group performance materiality was set at 70% of Group materiality for the 2025/26 audit (2024/25: 75%). In determining performance materiality, I have also considered the uncorrected misstatements identified in the previous period.

Other Materiality Considerations

Apart from matters that are material by value (quantitative materiality), there are certain matters that are material by their very nature and would influence the decisions of users if not corrected. Such an example is any errors reported in the Related Parties note in the financial statements. Assessment of such matters needs 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 my audit work to support my opinion on regularity and in evaluating the impact of any irregular transactions, I considered both quantitative and qualitative aspects that would reasonably influence the decisions of users of the financial statements.

Error 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 £300,000, 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 have increased the net deficit by £3.5 million.

Comptroller and Auditor General’s Certificate and Report on the Group Financial Statements *continued*

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.

In line with the revisions to ISA (UK) 600 Audits of Group Financial Statements (Including the Work of Component Auditors) I assessed my approach to the audit of the BBC Group considering the risks of material misstatement given the size, estimation, and/or complexity of various classes of transactions, account balances and disclosures within the BBC Group financial statements. I used this risk assessment to determine the audit procedures I require to be performed under my direction, supervision and review, whether those classes of transactions, account balances and disclosures arise within the BBC Group itself or in its components.

Based on my risk assessment, I included in the scope of my audit various classes of transactions, account balances and disclosures arising from the BBC Public Service Broadcaster and BBC Commercial Group components. I also included in the scope of my audit the licence fee income that I audit as part of the Television Licence Fee Trust Statement audit and certain pension scheme assets that are audited by the BBC Pension Scheme auditors as I identified risks of material misstatements in these balances and disclosures.

My audit included coverage of 97.3% of BBC Group income and 89.1% of BBC Group gross assets through the work performed directly as a group auditor and work performed by the component auditors.

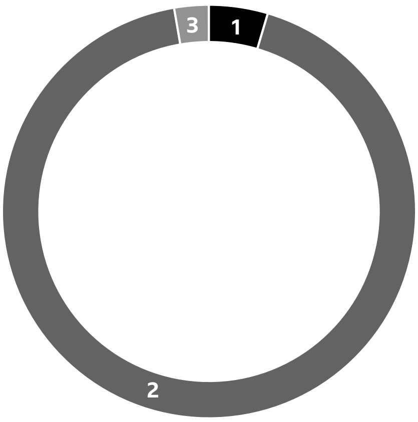
I audited the BBC Public Service Broadcaster component as part of my audit of the BBC Group.

I have had direct involvement in the audit strategy for all other scoped in components. I issued Group audit instructions which enabled me to direct the component auditors to carry out the procedures required for my audit opinion on the BBC Group’s consolidated financial statements.

I am the appointed auditor for all but one of the components. For the BBC Pension Scheme Assets component, I have used the work of the appointed auditors and commissioned additional procedures to gain assurance over these asset balances.

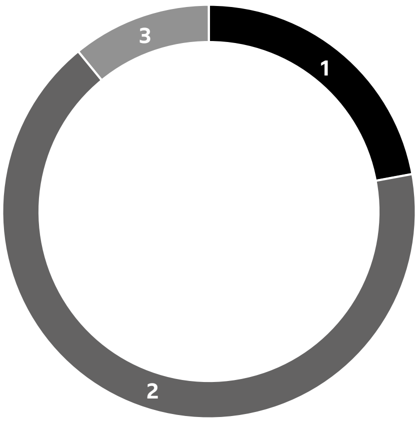
Audit procedures in accordance with local adaptations of International Standards on Auditing have been conducted for classes of transactions, account balances and disclosures included in the scope of my audit and I have satisfied myself that sufficient work has been undertaken to provide the necessary assurances for my audit opinion on the BBC Group’s consolidated financial statements.

Group coverage by income



1	Components where I directly performed testing as the group auditor (BBC Public Service Broadcaster)	**4.6%**
2	Components where I used the work of the component auditor (BBC Commercial Group, Licence Fee income, Pension	**92.7%**
3	Components with no risk for the purposes of the group account	**2.7%**

Group coverage by total assets*



1	Components where I directly performed testing as the group auditor (BBC Public Service Broadcaster)	**22.1%**
2	Components where I used the work of the component auditor (BBC Commercial Group, Licence Fee income, Pension Scheme assets)	**67.0%**
3	Components with no risk for the purposes of the group account	**10.9%**

* Pension assets (£12,445 million) and liabilities (£11,951 million) are presented in the accounts on a net basis (£494 million) but are audited separately. We included gross pension assets in total assets when calculating group coverage.

Other Information
The other information comprises the information included in the Annual Report, but does not include the financial statements and my auditor's certificate and report thereon. The Accounting Officer 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 certificate, I do not express any form of assurance conclusion thereon.

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.

If I identify such material inconsistencies or apparent material misstatements, 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.

Opinion on other matters prescribed by the terms of my engagement
In addition to my audit of the BBC Group's consolidated financial statements, the Board has engaged me to audit the information in the 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) Regulations 2008 (SI 2008/410) made under the Companies Act 2006, where relevant.

In my opinion, the parts of the 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) Regulations 2008 where relevant, as if those requirements were to apply to the BBC Group.

In my opinion, based on the work undertaken in the course of the audit:

- the information given in the Strategic and Governance Reports for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic and Governance Reports have been prepared in accordance with applicable legal requirements.

Matters on which I report by exception
In the light of the knowledge and understanding of the BBC Group 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 by the BBC Group or returns adequate for my audit have not been received from branches not visited by my staff; or
- I have not received all of the information and explanations I require for my audit; or
- the financial statements and the parts of the remuneration report subject to audit are not in agreement with the accounting records and returns; or
- certain disclosures of remuneration specified by Schedule 8 to the Large and Medium-sized Companies and Groups (Accounts and Reports) Regulations 2008 have not been made; or
- a corporate compliance statement has not been prepared.

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 Group's compliance with the provisions of the UK Corporate Governance Code 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 the appropriateness of adopting the going concern basis of accounting and any material uncertainties identified set out on page 142;
- The BBC Board's explanation as to its assessment of the entity's prospects, the period this assessment covers and why they feel this period is appropriate set out on page 116;
- The BBC Board's statement whether the financial statements are fair, balanced and understandable set out on page 123;
- The BBC Board's confirmation that it has carried out a robust assessment of the emerging and principal risks set out on page 105 to 115;
- The section of the annual report that describes the review of effectiveness of risk management and internal control systems set out on page 105 to 115; and
- The section describing the work of the Audit and Risk Committee set out on page 102 to 104.

Responsibilities of the BBC Board for the financial statements
As explained more fully in the Statement of the Board Responsibilities in respect of the Annual Report and Accounts, the BBC Board is responsible for:

- maintaining proper accounting records;
- providing me with access to all information of which management is aware that is relevant to the preparation of the financial statements such as records, documentation and other matters;
- providing me with additional information and explanations needed for my audit;
- providing me with unrestricted access to persons within the BBC Group from whom I determine it necessary to obtain audit evidence.
- ensuring such internal controls are in place as deemed necessary to enable the preparation of financial statements to be free from material misstatement, whether due to fraud or error;

Comptroller and Auditor General's Certificate and Report on the Group Financial Statements *continued*

- preparing Group financial statements which give a true and fair view and are in accordance with HM Treasury directions issued under the Government Resources and Accounts Act 2000;
- preparing the Annual Report, which includes the Remuneration report, in accordance with the Royal Charter for the continuance of the British Broadcasting Corporation and Secretary of State directions issued thereunder; and
- assessing the BBC Group'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 either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so.

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 (UK) (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 certificate 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.

Extent to which the audit was considered capable of detecting non-compliance with laws and regulations including fraud

I design procedures in line with my responsibilities, outlined above, to detect material misstatements in respect of non-compliance with laws and regulations, including fraud. The extent to which my procedures are capable of detecting non-compliance with laws and regulations, including fraud is detailed below.

Identifying and assessing potential risks related to non-compliance with laws and regulations, including fraud

In identifying and assessing risks of material misstatement in respect of non-compliance with laws and regulations, including fraud, I:

- considered the nature of the sector, control environment and operational performance including the design of the BBC Group's accounting policies, key performance indicators and performance incentives;
- inquired of management, the BBC's Director for Quality, Risk and Assurance and those charged with governance, including obtaining and reviewing supporting documentation relating to the BBC Group's policies and procedures on:
  - identifying, evaluating and complying with laws and regulations;
  - detecting and responding to the risks of fraud; and
  - the internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations including the BBC Group's controls relating to the BBC Group's compliance with the Royal Charter for the continuance of the British Broadcasting Corporation, the Communications Act 2003, the Companies Act 2006 in so far as it is applicable to the BBC Group, regulations established by the Office of Communications, the Competition and Markets Authority and regulations relating to money laundering and sanctions.
- inquired of management, the BBC's Director for Quality, Risk and Assurance and those charged with governance whether:
  - they were aware of any instances of non-compliance with laws and regulations;
  - they had knowledge of any actual, suspected, or alleged fraud; and
- discussed with the engagement team, including significant component audit teams, and the relevant internal and 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 a result of these procedures, I considered the opportunities and incentives that may exist within the BBC Group for fraud and identified the greatest potential for fraud in the following areas: judgements relating to revenue recognition and profit recognition; posting of unusual journals; complex transactions; and management override of controls, including bias in management's estimation. In common with all audits under ISAs (UK), I am required to perform specific procedures to respond to the risk of management override.

I obtained an understanding of the BBC Group's framework of authority and other legal and regulatory frameworks in which the BBC Group operates. I focused on those laws and regulations that had a direct effect on material amounts and disclosures in 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, the Communications Act 2003, the Companies Act 2006 in so far as it is applicable to the BBC Group, regulations established by the Office of Communications, regulations relating to money laundering and sanctions and applicable taxation and employment legislation.

In addition, I considered the following matters:

- the risk of fraud in revenue recognition with respect to both licence fee and commercial revenue as well as the judgement involved in impairing their associated receivables;
- the significant judgement applied in the valuation of programme assets and potential for management bias in determining the pattern of consumption that underpins when programmes are released to cost of transmission;
- the high degree of judgement applied in valuing the defined benefit pension scheme assets and liabilities, which exposes the valuation to a risk of management manipulation or bias; and
- the complex nature of the BBC's property portfolio and related financing arrangements including accounting for property under IFRS 16, including the Daunus arrangement, which gives rise to significant judgements that may be subject to management bias.

Audit response to identified risk

To respond to the identified risks resulting from the above procedures:

- I reviewed the financial statement disclosures and tested them to supporting documentation to assess compliance with provisions of relevant laws and regulations described above as having direct effect on the financial statements;
- I enquired of management, the Audit and Risk Committee and in-house legal counsel concerning actual and potential litigation and claims;
- I reviewed minutes of meetings of those charged with governance and the Board and internal audit reports;
- in addressing the risk of fraud through management override of controls, I tested the appropriateness of journal entries and other adjustments; assessed whether the judgements on estimates are indicative of a potential bias; and evaluated the business rationale of any significant transactions that are unusual or outside the normal course of business;
- in assessing the reasonableness of the accounting treatment applied, as well as considerations of key inputs, model calculations and other methods of estimation, judgements and assumptions, relating to key estimates, I considered whether these indicated any potential bias or manipulation; and
- performed a sample of intra-group transactions to confirm these were made in accordance with regulations established by the Office of Communications.

I communicated relevant identified laws and regulations and potential risks of fraud to all engagement team members, including internal and external 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: frc.org.uk/auditorsresponsibilities. This description forms part of my certificate.

Other auditor's responsibilities

I am required to obtain sufficient appropriate audit evidence to give reasonable assurance that 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.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control I identify during my audit.

Report

I have no observations to make on these financial statements.

Gareth Davies
Comptroller and Auditor General
National Audit Office

157-197 Buckingham Palace Road
London
SW1W 9SP

1 July 2026

Consolidated expenditure statement for the year ending 31 March 2026

	Note	2026 £m	2025 £m
Licence fee income	B1	**3,879**	3,843
Other income	B1	**2,083**	2,057
Total income	B1	**5,962**	5,900
Total operating costs	B1	**(6,046)**	(6,032)
Group operating deficit		**(84)**	(132)
Share of results of associates and joint ventures	E7	**(13)**	5
Other gains and losses	C3	**(15)**	23
Net financing income/(expenditure)	C4	**9**	(19)
Deficit before taxation		**(103)**	(123)
Taxation (expense)/income	C5.1	**(18)**	11
Deficit for the year		**(121)**	(112)
Attributable to:			
BBC		**(120)**	(112)
Non-controlling interests		**(1)**	–
Deficit for the year		**(121)**	(112)

Consolidated statement of comprehensive expenditure for the year ending 31 March 2026

	Note	2026 £m	2025 £m
Deficit for the year		**(121)**	(112)
Other comprehensive income:			
Remeasurement on defined benefit pension schemes	D6.1	**(418)**	959
Total items that will not be reclassified to the expenditure statement in the future		**(418)**	959
Currency translation adjustment		**(10)**	(14)
(Loss)/gain on cash flow hedges		**(10)**	11
Recycling of translation reserves on disposal		**–**	(31)
Deferred tax charge on financial instruments		**3**	(3)
Total items that may be reclassified to the expenditure statement in the future		**(17)**	(37)
Other comprehensive (expenditure)/income net of tax		**(435)**	922
Total comprehensive (expenditure)/income for the year		**(556)**	810
Attributable to:			
BBC		**(555)**	810
Non-controlling interests		**(1)**	–
Total comprehensive (expenditure)/income for the year		**(556)**	810

Consolidated balance sheet as at 31 March 2026

		As at 31 March	
	Note	**2026 £m**	2025 £m
Non-current assets			
Intangible assets (including goodwill)	E2	**790**	869
Property, plant and equipment	E4	**421**	444
Right-of-use assets	F1	**1,506**	1,505
Investment properties	E5, F3	**4**	4
Interests in associates and joint ventures	E7	**10**	13
Trade and other receivables	H1.2	**203**	240
Contract assets	H1.1	**3**	5
Investments		**7**	11
Derivative financial instruments	G4.2	**312**	325
Deferred tax assets	C5.5	**1**	–
Pension assets	D6.1	**490**	868
		3,747	4,284
Current assets			
Programme-related assets and other inventories	E1	**1,368**	1,207
Trade and other receivables	H1.3	**1,062**	1,098
Contract assets	H1.1	**53**	16
Assets classified as held for sale	E6	**10**	6
Derivative financial instruments	G4.2	**14**	16
Current tax assets	C5.4	**80**	79
Cash and cash equivalents	G1	**257**	477
		2,844	2,899
Current liabilities			
Trade and other payables	H2.3	**(1,252)**	(1,256)
Contract liabilities	H2.1	**(151)**	(243)
Borrowings	G2.1	**(5)**	(2)
Obligations under leases	F2	**(151)**	(140)
Provisions	H4	**(66)**	(79)
Derivative financial instruments	G4.2	**(3)**	(5)
Current tax liabilities	C5.6	**(3)**	(9)
		(1,631)	(1,734)
Non-current liabilities			
Trade and other payables	H2.2	**(66)**	(65)
Contract liabilities	H2.1	**(8)**	(13)
Borrowings	G2.2	**(582)**	(442)
Obligations under leases	F2	**(1,476)**	(1,509)
Provisions	H4	**(107)**	(120)
Derivative financial instruments	G4.2	**(475)**	(463)
Deferred tax liabilities	C5.5	**(15)**	(50)
		(2,729)	(2,662)
Net assets		**2,231**	2,787
Attributable to the BBC:			
Operating reserve	I2	**2,239**	2,777
Hedging reserve	I2	**11**	18
Translation reserve	I2	**(18)**	(8)
		2,232	2,787
Non-controlling interests		**(1)**	–
Total capital and reserves		**2,231**	2,787

The financial statements were approved by the Board and authorised for issue on 29 June 2026, and signed on their behalf by:

Matt Brittin
Director-General

Bérangère Michel
Group Chief Financial Officer

Consolidated statement of changes in equity for the year ending 31 March 2026

	Note	Operating reserve £m	Hedging reserve £m	Translation reserve £m	Total £m	Non-controlling interests £m	Total £m
At 1 April 2024		1,930	10	37	1,977	1	1,978
Deficit for the year		(112)	–	–	(112)	–	(112)
Currency translation adjustment	I2	–	–	(14)	(14)	–	(14)
Cash flow hedges	I2	–	11	–	11	–	11
Deferred tax on financial instruments	C5.5	–	(3)	–	(3)	–	(3)
Recycling of translation reserves on disposal		–	–	(31)	(31)	–	(31)
Remeasurement of defined benefit pension scheme	D6.1	959	–	–	959	–	959
Total comprehensive income/(loss) for the year		847	8	(45)	810	–	810
Dividends declared in year	B5	–	–	–	–	(1)	(1)
At 31 March 2025		2,777	18	(8)	2,787	–	2,787
Deficit for the year		(120)	–	–	(120)	(1)	(121)
Currency translation adjustment	I2	–	–	(10)	(10)	–	(10)
Cash flow hedges	I2	–	(10)	–	(10)	–	(10)
Deferred tax on financial instruments	C5.5	–	3	–	3	–	3
Remeasurement of defined benefit pension scheme	D6.1	(418)	–	–	(418)	–	(418)
Total comprehensive loss for the year		(538)	(7)	(10)	(555)	(1)	(556)
At 31 March 2026		**2,239**	**11**	**(18)**	**2,232**	**(1)**	**2,231**

Consolidated cash flow statement for the year ending 31 March 2026

	Note	2026 £m	2025* £m
Operating activities			
Group deficit before taxation		**(103)**	(123)
Depreciation, amortisation and impairment		**463**	455
Difference between pension charge and cash contribution		**12**	(34)
Fair value impact of derivatives associated with loans		**(1)**	–
Fair value impact of other derivatives		**(3)**	(7)
Loss/(gain) on disposal of tangible and intangible fixed assets		**8**	(11)
Loss/(gain) on disposal/deemed disposal of associates and joint ventures	C3	**1**	(1)
Other gains and losses		**9**	(2)
Share of results of associates and joint ventures	E7	**13**	(5)
Financing income (excluding fair value swaps)		**(96)**	(56)
Financing costs (excluding fair value swaps)		**90**	81
Increase in programme-related assets and inventories		**(146)**	(10)
Increase in receivables and contract assets		**(47)**	(8)
(Decrease)/increase in payables and contract liabilities		**(105)**	5
(Decrease)/increase in provisions		**(29)**	25
Cash generated from operations		**66**	309
Tax received		**14**	83
Net cash from operations		**80**	392
Investing activities			
Interest received		**16**	28
Financing income relating to swap transactions		**19**	18
Dividends received from associates and joint ventures	E7	**–**	9
Proceeds from disposal of property, plant and equipment		**–**	79
Proceeds from disposal of associates and joint ventures		**–**	33
Acquisition of interests in associates and joint ventures		**–**	(2)
Acquisition of subsidiary net of cash acquired		**(1)**	(6)
Purchases of other intangible assets		**(200)**	(241)
Purchases of property, plant and equipment		**(50)**	(84)
Net cash used in investing activities		**(216)**	(166)
Financing activities			
Interest paid	C4	**(35)**	(29)
Proceeds from increase in borrowings		**145**	292
Repayments of borrowings	G2.3	**(2)**	(376)
Proceeds from settlement of interest rate swap		**–**	1
Payment of obligations under leases		**(190)**	(193)
Net cash used in financing activities		**(82)**	(305)
Net decrease in cash and cash equivalents		**(218)**	(79)
Cash and cash equivalents at beginning of the year	G1	**477**	559
Effect of foreign exchange rate changes on cash and cash equivalents		**(2)**	(3)
Cash and cash equivalents at the end of the year	G1	**257**	477

* The comparatives have been restated to reclassify interest on lease receivables from interest received to the movement on receivables within cash generated from operations.

Notes to the accounts

Contents

The structure of these notes, which form part of the financial statements, include accounting risks and judgements clearly highlighted in each section, explanations of complex terms and the policies are included in the relevant notes as denoted by the book symbol:

The notes are organised as follows:

A. How the BBC's accounts are prepared

This section includes the BBC's policies on how the financial statements have been prepared and what standards have been adopted and applied during the year. Other accounting policies are captured in each of the following sections alongside the relevant notes.

Risk – Consolidation

The BBC is a complex group consisting of many entities from across the world, some with different year-end dates, functional currencies and accounting policies. Trade occurs between members which also requires identification for elimination on consolidation. The consolidation of such a large organisation therefore holds a degree of inherent risk of misstatement.

Incorporation
The BBC is incorporated in the United Kingdom by Royal Charter as a body corporate.

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 sets out the framework for how assets, liabilities, income and expenditure should be accounted for in the financial statements, in accordance with the applicable standard, how those items will be measured and where they are presented in the consolidated expenditure statement, balance sheet and statement of cash flows.

Basis of preparation
These consolidated financial statements for the BBC have been prepared in accordance with UK adopted IFRS. Additional analysis is also presented to meet regulatory requirements including those prescribed by DCMS, Ofcom and 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.

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 and are therefore drawn out at the front of each note.

In summary, the most significant estimate and judgement areas are:

Area	Key judgement	Significant estimates
Income recognition (Note B)	The criteria for recognising income have been satisfied	
Other gains/losses (Note C)	Classification of income or expense as other gains and losses and therefore reported separately from operating profit	
Pension scheme and actuarial assumptions (Note D)		Estimates of the assumptions used in the valuation of pension assets and liabilities
Programme assets (Note E)	Determining the most appropriate release of inventory to operating costs as programmes are consumed by audiences	
Leases (Note F)	Determining the lease term used in the valuation of lease liabilities and right-of-use assets that are linked to the exercise of lease breaks and purchase options	
Cash flow swaps (Note G)		Estimates over the assumptions used to calculate fair value
Classification of investments (Note E and I)	The complexity of some of the BBC's investments can require significant judgement in the assessment of control when determining whether an investment should be classified as either subsidiary, joint venture or associate	

Risks relevant to the disclosures made are also highlighted at the start of each section and cross-referenced across the Annual Report and Accounts accordingly.

Notes to the accounts *continued*

In addition to the consolidation risk mentioned above, the significant risk areas identified are:

- Income recognition (Note B);
- Acquisitions (Note C);
- Valuation of defined benefit pension scheme (Note D);
- Complex property transactions (Notes E and F);
- Valuation of derivatives (Note G);
- Programme accounting (Note E).

Going concern

The annual financial statements for the period 31 March 2026 have been prepared on a going concern basis. In reaching this conclusion, the Board considered the challenging funding and market environment in which the BBC operates, together with the stability provided by the Royal Charter and Agreement (which runs to 31 December 2027) and the well-established regulatory framework. Whilst pressures remain, the BBC has a clear plan and a strong record of adapting to deliver within its financial constraints for a period of at least 12 months from the date at which these financial statements were issued for approval.

Principal risks and stress testing

The BBC continues to face significant financial challenges, including sustained pressure on licence fee income, tougher commercial markets and persistent inflation in content costs. The UK Government confirmation that the licence fee will be maintained and uprated to £180 from April 2026 provides some near-term certainty, but the overall environment remains demanding. Against this backdrop, the BBC's refreshed Value for All strategy and continued programme of transformation are essential to ensuring we deliver for audiences. Although 2026 brings several senior leadership changes, the organisation remains focused on delivery. Progress towards our £700 million savings programme and a 94% weekly reach demonstrates our ability to deliver through periods of transition.

As part of the Going Concern review there has been a thorough review of the risks facing the BBC, and appropriate mitigations are available if required. As the PSB and Commercial Group have separate borrowing limits (see next section), the going concern review for the Group has been completed through two sub-assessments.

We've extrapolated expected cash flows for 12 months from the date of issue of these financial statements, based on the budget approved by the Board. This shows that we will continue to operate within our borrowing limits, and with sufficient headroom over this period.

We have stress tested these projections for the identified risks including the impact of changes in licence fee income, risk to savings delivery and commercial performance. In all modelled scenarios, sufficient mitigations exist to remain operating within our approved debt limits throughout the period under review.

The risks have been taken into consideration over a longer period within the Viability Statement modelling and further information on this approach is in the Viability Statement on page 116. This shows 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 as described under principal risk 1, "Our Finances" to cash flow and budgetary modelling.

We have undertaken a reverse stress testing exercise to test the limits of the BBC's resilience under a combination of extreme events deemed to be of remote likelihood. The results of the reverse stress test support the approach taken in assessing the key financial risks that we face.

Funding and liquidity position

The Charter and licence fee give the BBC a secure source of income over the period under assessment, 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 Public Service Broadcasting (PSB) Group (£2,200 million of which £2,000 million is available to fund leases) and the Commercial Group (£(850) million in 2025/26, rising to £950 million by 2026/27, of which £200 million is specifically for leases). The Board considers the BBC's funding and liquidity position to be sufficient to support delivery of the plan, whilst recognising that continued careful management will be required. The BBC PSB has external funding available comprising a £200 million revolving credit facility which expires in March 2029. This was extended in the year with a further one-year extension available (requiring lender consent) and is currently unutilised. Including leases, PSB net debt as at 31 March 2026 was £1,381 million, which equates to headroom of £819 million against the borrowing limit available (£323 million headroom including cash and cash equivalents and excluding leases).

There are separate facilities available to the BBC Commercial Group. At the balance sheet date, the primary sources of funding to the Commercial Group was a combined £490 million revolving credit and term loan facility from several international banks, comprising £348 million of the former and £142 million of the latter (maturing in January 2029 with a further one-year extension option requiring lender consent) and two private placements with an insurance company of £150 million each (maturing in February 2039 and July 2041). The financial covenants associated with the facilities are unchanged. As at the year-end the BBC Commercial Group had drawn down £585 million (2025: £444 million). The BBC Commercial Group had headroom against its lease borrowing limit of £77 million (2025: £89 million) at 31 March 2026.

Summary

The Board of the BBC has reviewed the cash flow forecasts, projections 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 the 12-month period from the date on which these financial statements are authorised for issue.

As a result, the Board is 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).

At the point of acquisition, and wherever relevant circumstances change thereafter, the BBC has assessed whether its economic interest should be considered to be subsidiaries, associates or joint ventures. In such circumstances, the assessment performed is on the BBC's ability to control or influence those entities. The BBC controls an investee if, and only if, it has power over the investee (i.e. existing rights that give it the current ability to direct the relevant activities of the investee), exposure, or rights, to variable returns from its involvement with the investee, and the ability to use its power over the investee to affect its returns. Where such policies are reserved such that an economic partner has the power to veto key strategic financial and operating decisions, the entity is considered to be an associate or joint venture undertaking.

The BBC consolidates its subsidiaries on a line-by-line basis, recognising separately any share of results held by 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.

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. 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 consolidated expenditure 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.

The BBC accounts for its interests in associates and joint ventures using the equity method. Using the equity method, 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 consolidated expenditure statement.

Where necessary, adjustments are made to the financial statements of subsidiaries, associates and joint ventures to bring the accounting policies used into line with those used by the BBC. All intra-group transactions, balances, income and expenses are eliminated on consolidation. Unrealised gains from transactions with associates and joint ventures are eliminated to the extent of the BBC's interest in the entity. Unrealised losses are eliminated in the same way as unrealised gains, but only to the extent that there is no evidence of impairment.

Foreign currency transactions
Transactions in foreign currencies are translated into the functional currency of each entity of the BBC 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 consolidated expenditure 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 consolidated expenditure statement.

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:

- Lack of exchangeability (amendments to IAS 21 *The Effects of Changes in Foreign Exchange Rates*). This amendment provides guidance to specify when a currency is exchangeable and how to determine the exchange rate when it is not.

This change has been applied since 1 April 2025 and has not had a significant impact on the results or financial position of the BBC.

New standards and interpretations not yet adopted
At the date of authorisation of these financial statements, the following standards and interpretations that have been endorsed by the UK, which have not been applied as not yet effective are:

- IFRS 18 *Presentation and Disclosure in Financial Statements* sets out presentation and disclosure requirements that apply across the primary financial statements and notes. This standard does not however change how entities recognise and measure items in the financial statements.
- Amendments to IFRS 9 *Financial Instruments* and IFRS 7 *Financial Instruments: Disclosures* regarding the classification and measurement of financial instruments. The amendment addresses matters identified during the post-implementation review of the classification and measurement requirements of IFRS 9 *Financial Instruments*.
- Annual improvements to IFRS accounting standards - Volume 11. Includes amendments to IFRS 1 *First-time Adoption of International Financial Reporting Standards* (clarity around hedge accounting by a first-time adopter), IFRS 7 *Financial Instruments: Disclosures* (clarity around certain disclosures), IFRS 9 *Financial Instruments* (clarity around derecognition of lease liabilities and transaction prices), IFRS 10 *Consolidated Financial Statements* (clarity around the determination of a de facto agent) and IAS 7 *Statement of Cash Flows* (clarity around the use of the cost method for cash flow statements).
- Contracts referencing nature-dependent electricity (Amendments to IFRS 9 *Financial Instruments* and IFRS 7 *Financial Instruments: Disclosures*). This amendment addresses how IFRS 9 *Financial Instruments* should be applied to power purchase agreements with specific characteristics and their related disclosures under IFRS 7 *Financial Instruments: Disclosures*.

With the exception of IFRS 18 *Presentation and Disclosure in Financial Statements* 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 BBC in future periods. IFRS 18 *Presentation and Disclosure in Financial Statements* will affect presentation, not recognition and measurement, and is expected to be adopted within the 2027/28 financial year.

Notes to the accounts *continued*

B. The BBC's operations, income and expenditure
The BBC Group structure separates its PSB Group activities from the Commercial Group.

The distinction between the segments is important as the BBC must not cross-subsidise its commercial activities through its PSB Group or grant-funded activities.

The PSB Group part of the BBC receives licence fee income for the purpose of making content available for licence fee payers. PSB Group therefore owns many programme titles which have the potential to generate additional income through a more commercial market, for example airing across other platforms, merchandising, etc.

BBC
- PSB Group
- Commercial Group

The commercial arm of the BBC Group is used to trade within that commercial market. It is self-funded and operates independently to the PSB arm of the BBC Group. The profits generated are distributed in part back to the PSB Group, through dividends and programme investment, thereby contributing towards the funding of PSB Group activities.

The notes in this section provide information on the performance in the year for each segment of the BBC Group.

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. They are noted as:

PSB Group
PSB Group is responsible for the BBC Public Service activities and provides a wide range of programmes to audiences across the UK on television, radio, digitally and across the world via its World Service provision. Examples of some of its well known services are:

BBC ONE, BBC RADIO 1, BBC SPORT, BBC TWO, BBC RADIO 2, BBC PARLIAMENT, BBC THREE, BBC RADIO 4, BBC CBeebies, BBC FOUR, BBC RADIO 5 LIVE, BBC CBBC, BBC SOUNDS, BBC RADIO 6 MUSIC, BBC NEWS, BBC iPLAYER, BBC RADIO ASIAN NETWORK, BBC WEATHER

Commercial Group
The Commercial Group is 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 consumer through support for programme funding and cash dividends. Examples of some of its well-known brands are:

Bluey, BBC Doctor Who, BBC Earth, Hey Duggee, Strictly Come Dancing, BBC TopGear

B. The BBC's operations, income and expenditure *continued*

Group adjustments reflect eliminations required for trading activity between the segments detailed above.

Information regarding reporting segment total assets and liabilities, financing income/cost and taxation is not reported to the Board.

Further information on the PSB Group expenditure can be found within the Operations and Finances Report on page 62. Key policies adhered to are:

- 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.
- 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.

The prices charged for the services provided between PSB Group and the Commercial Group are determined on an arm's length basis in accordance with Ofcom's Trading and Separation Obligations and the BBC published transfer pricing methodologies.

Also included within this section is additional information to comply with Ofcom's Commercial and Trading Reporting requirements.

Risk – Income 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 income in the public service and commercial income.

The BBC mitigates this risk by ensuring good financial controls are in place, and regularly reviewing material areas or complex judgements relating to income recognition.

Judgement – Income recognition

Income recognition in the BBC's Commercial Group can be complex 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.

B. The BBC's operations, income and expenditure *continued*

B1 Income and operating results

2026	Note	PSB Group £m	Commercial Group £m	Intra-group eliminations £m	Group £m
Licence fee income	B2	3,879	–	–	3,879
Total income from contracts with customers	B3.2	202	2,145	(437)	1,910
Grant income		140	6	–	146
Rental and associated income		21	1	(15)	7
Other income		18	3	(1)	20
Total other income		381	2,155	(453)	2,083
Total income	B3.1	4,260	2,155	(453)	5,962
Depreciation and amortisation	B6	(150)	(298)	4	(444)
Other operating costs		(4,319)	(1,717)	434	(5,602)
Total operating costs	B7	(4,469)	(2,015)	438	(6,046)
Group operating (deficit)/surplus	B8	(209)	140	(15)	(84)
Share of results of associates and joint ventures	E7	(13)	–	–	(13)
Other gains and losses	C3	(10)	(5)	–	(15)
Operating segment result		(232)	135	(15)	(112)
Financing income	C4				99
Financing costs	C4				(90)
Net financing income	C4				9
Deficit before taxation					(103)
Taxation	C5.1				(18)
Deficit for the year					(121)

The tables in this section demonstrate how each of our different operating segments have performed over the past 12 months and how we internally monitor and report our results. The Commercial Group aims to maximise their long-term operating profits to provide commercial returns back to the BBC Group. The PSB Group is closely monitored on its effective use of the licence fee and the public services it provides. Its primary obligation is delivering value for all audiences.

B. The BBC's operations, income and expenditure *continued*
B1 Income and operating results *continued*

2025	Note	PSB Group £m	Commercial Group £m	Intra-group eliminations £m	Group £m
Licence fee income	B2	3,843	–	–	3,843
Total income from contracts with customers	B3.2	221	2,152	(449)	1,924
Grant income		107	1	–	108
Rental and associated income		15	1	(10)	6
Other income		17	1	1	19
Total other income		360	2,155	(458)	2,057
Total income	B3.1	4,203	2,155	(458)	5,900
Depreciation and amortisation	B6	(142)	(304)	3	(443)
Other operating costs		(4,307)	(1,769)	487	(5,589)
Total operating costs	B7	(4,449)	(2,073)	490	(6,032)
Group operating (deficit)/surplus	B8	(246)	82	32	(132)
Share of results of associates and joint ventures	E7	–	5	–	5
Other gains and losses	C3	29	(6)	–	23
Operating segment result		(217)	81	32	(104)
Financing income	C4				62
Financing costs	C4				(81)
Net financing expenditure	C4				(19)
Deficit before taxation					(123)
Taxation	C5.1				11
Deficit for the year					(112)

B2 Licence fee income

Income from television licences represents the value of licences issued in the year, less a deduction for refunds, cancellations and estimated impairment of licence fee sales debt.

The BBC collects the licence fee on behalf of the Government's consolidated fund. Licence fee income is then drawn down from the consolidated fund by DCMS and passed to the BBC as grant income. Licence fee income is recognised in full at the point the licence comes into force in line with the revenue recognition accounting policy applied in the TV Licence Fee Trust Statement. Accordingly a licence fee receivable/payable is also recognised for those licences paid in arrears/advance, including a receivable/payable with DCMS for licence fee cash transfers not settled by the balance sheet date.

	2026			2025		
	Licence fee £	**Licences in force as at 31 March 000**	**Total income £m**	Licence fee £	Licences in force as at 31 March 000	Total income £m
Colour	**174.50**	**22,026**	**3,857**	169.50	22,574	3,821
Monochrome	**58.50**	**3**	**–**	57.00	3	–
Concessionary - Blind	**87.25**	**74**	**6**	84.75	73	6
Concessionary - Other	**7.50**	**125**	**1**	7.50	122	1
Quarterly payment scheme premium			**15**			15
Total paid-for licences		**22,228**	**3,879**		22,772	3,843
BBC funded*		**1,025**	**–**		1,020	–
Total licences/licence fee income		**23,253**	**3,879**		23,792	3,843

* Primarily relates to free licences issued to anyone over 75 who receive Pension Credit. Licence holders who are over 75 and resident in an Accommodation for Residential Care (ARC) scheme or an ARC scheme with Preserved Rights are also eligible for a free licence.

During the year 3 million (2025: 3 million) colour licences were issued under the quarterly payment scheme at a premium of £5 each (2025: £5).

Notes to the accounts *continued*

B. The BBC's operations, income and expenditure *continued*

B3 Total contract and other income

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 *Revenue* 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 (income recognised over time) or represents a right to use the content (income 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 the income recognised at a 'point in time'.

The transaction price, being the amount to which the Group expects to be entitled and has right to under the contract is allocated to the identified performance obligations. Most of the Group's income is derived from fixed price contracts and therefore the amount of revenue to be earned from each contract is determined by reference to those fixed prices.

The allocation of the transaction price to the performance obligations is at the amount that depicts the consideration to which the Group expects to be entitled to in exchange for goods or services transferred. This is generally done in proportion to the stand-alone selling prices.

The Group's main sources of contract revenue are recognised as follows:

Content and format sales

Licence fees from programme content and programme formats are recognised on the later 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 income is recognised either at a point in time, when the performance obligation under the contract has been satisfied (typically upon delivery of the related programme), or over time, as control of the performance obligation transfers to the customer. Where revenue is recognised over time, it is measured based on the stage of completion, which is typically determined by reference to the proportion of the production budget utilised. The payment terms are over the term of the contract.

Subscription fees

Subscription fees on pay channel platforms, 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 (merchandising) 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.

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 except where there is insufficient data to measure this and then royalty income is recognised on a cash basis. The value of income recognised on a cash basis is immaterial to the accounts. 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.

B. The BBC's operations, income and expenditure *continued*

B3 Total contract and other income *continued*

Grant income

Grants, other than licence fee income (see note B2), from government departments are recognised as income in the financial year to which they relate. 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.

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.

The recognition point varies depending on the nature of the revenue stream.

B3.1 PSB Group Income

	2026			2025		
	External income £m	**Intra-group Income £m**	**Total Income £m**	External income £m	Intra-group Income £m	Total Income £m
Licence fee income	**3,879**	**–**	**3,879**	3,843	–	3,843
Content and format sales	**6**	**11**	**17**	6	12	18
Production income	**43**	**6**	**49**	39	5	44
Royalties	**26**	**40**	**66**	28	48	76
Advertising income	**–**	**3**	**3**	1	1	2
Consumer products	**26**	**1**	**27**	24	1	25
Other contract income	**7**	**33**	**40**	22	34	56
Total income from contracts with customers	**108**	**94**	**202**	120	101	221
Grant income	**140**	**–**	**140**	107	–	107
Rental and associated income	**6**	**15**	**21**	5	10	15
Other income	**15**	**3**	**18**	14	3	17
Total other income	**161**	**18**	**179**	126	13	139
Total income	**4,148**	**112**	**4,260**	4,089	114	4,203

B3.2 Income from contracts with customers

2026	Note	**PSB Group £m**	**Commercial Group £m**	**Intra-group eliminations £m**	**Group £m**
Income streams					
Content and format sales		**17**	**366**	**(39)**	**344**
Production income		**49**	**729**	**(321)**	**457**
Royalties		**66**	**235**	**(40)**	**261**
Advertising income		**3**	**288**	**(3)**	**288**
Subscription fees		**–**	**453**	**–**	**453**
Consumer products		**27**	**45**	**(1)**	**71**
Other contract income		**40**	**29**	**(33)**	**36**
	B1, B3.1	**202**	**2,145**	**(437)**	**1,910**
Timing of transfer of goods and services					
At a point in time		**120**	**1,387**	**(398)**	**1,109**
Over time		**82**	**758**	**(39)**	**801**
	B1	**202**	**2,145**	**(437)**	**1,910**
External revenue by segment					
Income from contracts with customers		**108**	**1,802**	**–**	**1,910**

This table details the BBC's external sources of contract income by operating segment and the timing of how the income is received.

Notes to the accounts *continued*

B. The BBC's operations, income and expenditure *continued*
B3 Total contract and other income *continued*
B3.2 Income from contracts with customers *continued*

2025	Note	PSB Group £m	Commercial Group £m	Intra-group eliminations £m	Group £m
Income streams					
Content and format sales		18	363	(37)	344
Production income		44	775	(328)	491
Royalties		76	175	(48)	203
Advertising income		2	307	(1)	308
Subscription fees		–	444	–	444
Consumer products		25	86	(1)	110
Other contract income		56	2	(34)	24
	B1, B3.1	221	2,152	(449)	1,924
Timing of transfer of goods and services					
At a point in time		129	1,503	(412)	1,220
Over time		92	649	(37)	704
	B1	221	2,152	(449)	1,924
External revenue by segment					
Income from contracts with customers		120	1,804	–	1,924

B3.3 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.

	2027 £m	2028 £m	2029 £m	Beyond £m
Content and format sales	174	253	81	81
Production income	245	44	22	40
Royalties	7	–	–	–
Advertising income	227	215	165	21
Subscription fees	149	125	67	67
Other contract income	1	–	–	–
	803	637	335	209

This table details the amounts still due under contracts that have not yet been fulfilled. This therefore gives an indication of when that income is expected to be recognised in the future.

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.

B3.4 Contract costs

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
- to expense the incremental costs of obtaining a contract when the amortisation period of the asset otherwise recognised would have been one year or less.

There were no capitalised commission fees or any other material contract costs in the current year or prior year.

B. The BBC's operations, income and expenditure *continued*

B4 Geographical location of non-current assets and income

2026	PSB Group £m	Commercial Group £m	Intra-group eliminations £m	Group £m
Non-current assets excluding deferred tax and derivative financial instruments:				
UK	**2,247**	**575**	**184**	**3,006**
America	**7**	**350**	**–**	**357**
Australia	**–**	**36**	**–**	**36**
Asia-Pacific (APAC)	**7**	**3**	**–**	**10**
Europe, Middle East and Africa (EMEA)	**3**	**13**	**–**	**16**
Rest of world	**9**	**–**	**–**	**9**
	2,273	**977**	**184**	**3,434**
Additions included in non-current assets and investments	**63**	**224**	**(1)**	**286**
External income:				
UK	**4,240**	**761**	**(453)**	**4,548**
America	**8**	**850**	**–**	**858**
Australia	**–**	**111**	**–**	**111**
Asia-Pacific (APAC)	**2**	**66**	**–**	**68**
Europe, Middle East and Africa (EMEA)	**10**	**367**	**–**	**377**
	4,260	**2,155**	**(453)**	**5,962**

2025*	PSB Group £m	Commercial Group £m	Intra-group eliminations £m	Group £m
Non-current assets excluding deferred tax and derivative financial instruments:				
UK	2,305	652	558	3,515
America	8	371	–	379
Australia	–	30	–	30
Asia-Pacific (APAC)	8	1	–	9
Europe, Middle East and Africa (EMEA)	4	12	–	16
Rest of world	10	–	–	10
	2,335	1,066	558	3,959
Additions included in non-current assets and investments	120	326	(61)	385
External income:				
UK	4,176	875	(458)	4,593
America	12	776	–	788
Australia	1	129	–	130
Asia-Pacific (APAC)	2	51	–	53
Europe, Middle East and Africa (EMEA)	12	324	–	336
	4,203	2,155	(458)	5,900

* The geographical locations presented have been expanded in the current year to provide more detail to the readers of the accounts. The comparatives have therefore been restated to align with this view.

Non-current assets are the Group's long-term investments where the full value will not be realised within an accounting year.

The allocation of income and non-current assets to geographical segments is based upon the business region in which the income is generated/assets reside.

Further analysis of the Group's income by product or service line is not provided as this information is not routinely reported to the Board.

Notes to the accounts *continued*

B. The BBC's operations, income and expenditure *continued*

B5 Contribution from commercial activities

A dividend of £197 million was declared and paid by BBC Commercial Limited to the PSB Group during the year (2025: £73 million dividend declared and, together with dividends declared in 2023/24, £161 million paid).

During 2024/25:

- BBC Studios declared and paid a dividend of £205 million to BBC Commercial Limited
- BBC Studioworks declared and paid a dividend of £3 million to BBC Commercial Limited
- BBC Global News Holdings Limited declared, and settled via a transfer of assets, a dividend in specie of £2 million to BBC Commercial Limited

The dividends above are not identifiable in the consolidated primary statements as they are eliminated upon consolidation.

B6 Total operating costs

The accounting policies for the sections below are detailed within their respective balance sheet notes with the exception of development and research costs.

Online and TV 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 which is focused on much longer-term research of new technology and standards that benefit the whole industry.

Total operating costs of £6,046 million (2025: £6,032 million) have been arrived at after charging the following items:

	Note	2026 £m	2025 £m
Intangible fixed assets, property, plant and equipment and other investments			
Depreciation			
- owned assets	E4	**64**	66
- leased assets	F1, F3	**107**	99
Amortisation of intangible fixed assets	E2	**273**	278
Impairment of property, plant and equipment and right-of-use assets	E4, F1	**14**	–
Impairment of intangible fixed assets (excluding goodwill)	E2	**1**	–
Programme related assets and other inventories			
Amortisation and broadcasting expenditure from programme-related assets		**1,291**	1,253
Write-downs of programme-related assets recognised as an expense		**9**	13
Other operating costs			
Staff costs	D2	**1,704**	1,662
Online and TV development		**210**	88
Research costs		**18**	21
Net exchange differences on settled transactions		**6**	9
Expenses relating to short-term leases	F5	**8**	6
Audit fees (see below)		**3**	3
Impairment of trade receivables	H1.4	**5**	6

Research costs are incurred to explore ideas for new programmes or assets, such as 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.

The Comptroller and Auditor General (C&AG) is the statutory external auditor for the BBC Group. The National Audit Office (NAO) provided external audit services on behalf of the C&AG for the financial years ended 31 March 2026 and 31 March 2025.

The following table presents the aggregate fees for the external audit (including the audit of pay disclosures and, in 2024/25 returns, for the purposes of WGA) undertaken by the NAO. As in prior years, the NAO on behalf of the C&AG also audits the TV Licence Fee Trust Statement and provides Value for Money reports on the activities of the BBC to Parliament. These services are funded by Parliament.

No additional services were provided by the C&AG or NAO during 2025/26 or 2024/25.

	2026 £m	2025 £m
For the audit of the BBC's annual accounts	**1**	1
For the audit of subsidiaries of the BBC	**2**	2
Total fees paid	**3**	3

B. The BBC's operations, income and expenditure *continued*

B7 Analysis of total operating costs by commercial activities

	Commercial Group	
	2026 £m	2025 £m
Cost of sales	**1,512**	1,566
Distribution costs	**190**	192
Administration expenses	**313**	315
Total operating costs	**2,015**	2,073

Analysis of total operating costs for the PSB Group can be found within the Operations and Finance Report on page 62.

B8 Commercial EBITDA

The Commercial Group believes that earnings before interest, tax, depreciation and amortisation ('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.

The Commercial Group defines EBITDA as statutory operating profit, with the following operating expenses added back: depreciation; non-content-related amortisation and impairments; earnout costs and non-cash settled long term incentive plan costs;
deal costs; transformational restructuring costs; and other non-recurring exceptional items. In calculating EBITDA, the Commercial Group also offsets costs with creative sector incentive tax credits, which aligns to market practice.

The following table reconciles the EBITDA to the operating profit report:

	Commercial Group	
	2026 £m	2025 £m
Statutory operating profit	**140**	82
Stated before adding back:		
Operating exceptional items	**16**	29
Share of EBITDA of associates and joint ventures	**–**	6
Creative sector incentive tax credits	**4**	6
Depreciation, amortisation and impairment*	**107**	105
EBITDA	**267**	228

* Excludes amortisation and impairment relating to programme rights

Operating exceptional items include the following:

	Commercial Group	
	2026 £m	2025 £m
Acquisition related costs	**2**	8
Transformational restructuring costs	**13**	13
Other gains and losses and exceptional items	**1**	8
Total operating exceptional items	**16**	29

C. Other profit and loss items
This section provides information relating to the following areas of the consolidated expenditure statement:

Acquisitions and disposals
The BBC operates within a competitive market, and in order to ensure the BBC remains competitive and innovative within the market place, commercial decisions can be made to acquire other commercial operations or dispose of existing assets and investments.

+ Risk – Acquisitions

Where large acquisitions are performed there is the risk that the transaction is not valued or accounted for correctly given the degree of judgement applied to the fair value calculation of the assets and liabilities purchased, the value of the consideration paid and consequently the resulting goodwill generated.

Judgements – Acquisitions

All identified assets and liabilities included within an acquisition are recognised at fair value as at the acquisition date. Fair value is determined by what could be exchanged between knowledgeable, willing parties in an arm's length transaction. 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.

Other gains and losses
The BBC generates gains and losses which are unrelated to its normal course of business. These gains and losses are associated with the reclassification of certain financial assets which are separately disclosed.

Judgement – Other gains and losses

The classification of income or expense as exceptional in nature and hence recognised separately from operating profit requires judgement.

Net financing costs
The BBC incurs interest and other costs associated with the borrowing of funds which largely relate to bank borrowings, leases and the unwinding of discount rate applied to its longer-term payables. Financing income is largely generated by the BBC on the cash it holds in the bank, including its investments returns during the year and the unwinding of discounts applied to its longer-term receivables. Also included in net financing costs is the fair value movement of financial instruments used to manage the risk of interest rate fluctuations and fix the payment profile of lease repayments. Depending on market movements, these fair value changes could be classified as either income or expense in the year.

Estimate – Net finance costs

Net finance costs is the difference between the expected return on assets and the interest liabilities. For long-term receivables (where the right to receive consideration exceeds one year) and long-term payables (where the obligation to pay consideration exceeds one year) an effective interest rate is used to discount future cash flows over the life of the contract back to its present value. Judgement is required in determining the value of the effective interest rate so it reflects a current market assessment of the time value of money.

Taxation
The BBC's public sector 'free-to-air' broadcasting activities are not subject to taxation. The PSB Group is however liable to taxation on its other activities which yield a taxable profit including rent, royalties and interest receivable. The commercial subsidiaries in the BBC Group are taxed in accordance with tax legislation.

Estimate – Deferred tax

The amount of deferred tax provided is based on the expected manner of realisation of settlement of the carrying amount of assets and liabilities. A deferred tax asset is recognised only to the extent that it is probable that sufficient taxable profit will be available to utilise the temporary difference. Recognition of deferred tax assets therefore involves estimates around the timing and level of future taxable income.

C. Other profit and loss items *continued*

C1 Acquisitions

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 acquiree. The acquiree's separately identifiable assets, liabilities and contingent liabilities that meet the conditions for recognition under IFRS 3 *Business Combinations* 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 consolidated expenditure statement.

Acquisitions

All identified assets and liabilities included within an acquisition are recognised at fair value as at the acquisition date.

There were no material acquisitions in either the current or prior year.

C2 Disposals

There were no material disposals in the current year.

The BBC disposed of its interest in New Video Channel America, LLC and Moonage during the prior year.

C3 Other gains and losses

The table below provides a summary of the other gains and losses.

	Note	2026 £m	2025 £m
(Loss)/gain on financial instruments		**(10)**	10
Gain on disposal of asset held for sale		**–**	13
Gain on disposal of investment property		**–**	7
Loss on deemed disposal of associates and joint ventures		**(1)**	–
Gain on disposal of interests in associates and joint ventures	E7	**–**	1
Gain in earn-out payments due in respect of prior acquisitions		**2**	–
Impairment of investments		**(6)**	(10)
Other gains and losses		**–**	2
		(15)	23

Deemed disposal gains and losses were driven by the BBC increasing its investment leading to the reclassification to that of a subsidiary. The entity is therefore consolidated as such, and hence a deemed disposal is recognised for the equity investment previously held.

C. Other profit and loss items *continued*

C4 Net financing costs

Set out below is an analysis of the financing income and expenses incurred in the year.

	Note	2026 £m	2025* £m
Financing income			
Interest income		**16**	26
Interest on lease receivable		**12**	13
Unwinding of discounted receivables		**16**	17
Fair value gains on financial instruments classified as fair value through surplus/(deficit)		**3**	6
Financing income excluding that received from pension plan liabilities		**47**	62
Net interest income on pension plan liabilities	D6.3	**52**	–
Total financing income		**99**	62
Financing costs			
Interest expense		**(35)**	(29)
Unwinding of discounted payables		**(1)**	(1)
Interest on obligations under leases	F5	**(54)**	(48)
Total financing expenditure excluding that paid on pension plan liabilities		**(90)**	(78)
Net interest expenditure on pension plan liabilities		**–**	(3)
Total financing expenditure		**(90)**	(81)
Net financing income/(expenditure)		**9**	(19)

* Comparatives have been restated to split out interest on lease receivables.

C5 Taxation

The tax charge for the period comprises both tax currently payable and deferred tax. Taxation is recognised in the consolidated expenditure 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 for 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 consolidated expenditure statement give rise to deferred tax balances; and
- the BBC's Commercial Group is 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.

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.

C. Other profit and loss items *continued*

C5 Taxation *continued*

C5.1 Recognised in the consolidated expenditure statement

The tax charge for the year, based on the rate of corporation tax of 25% (2025: 25%) comprised:

	Note	2026 £m	2025 £m
Current tax			
UK corporation tax		**(11)**	11
Foreign tax		**(40)**	(24)
Adjustments in respect of prior years		**–**	(7)
Total current tax		**(51)**	(20)
Deferred tax			
Origination and reversal of temporary differences		**30**	14
Adjustments in respect of prior years		**3**	17
Total deferred tax		**33**	31
Total taxation in the consolidated expenditure statement	C5.2	**(18)**	11

C5.2 Reconciliation of the effective tax rate

The Group's effective tax rate for the year ended 31 March 2026 is 17% (2025: (9)%) which is lower than (2025: lower than) the standard rate of Corporation Tax in the UK due to the items shown below:

	Note	2026 £m	2025 £m
Deficit before tax		**(103)**	(123)
Deficit before tax multiplied by standard rate of corporation tax in the UK of 25% (2025: 25%)		**26**	31
Effects of:			
Public service activities			
Public service taxable external income		**8**	10
Non-taxable public service income		**(45)**	(48)
Commercial activities			
Disallowed expenditure (including impairment)		**(5)**	10
Creative sector incentives		**(8)**	21
Tax exempt capital gain (International)		**–**	(8)
Tax differential on overseas earnings		**(13)**	(1)
Change in unrecognised deferred tax assets		**15**	–
Deferred tax not recognised		**1**	(14)
Adjustments in respect of prior years		**3**	10
Total tax (expense)/income for the year	C5.1	**(18)**	11

The tax charge is primarily driven by the results of the commercial businesses, as the Group's public sector 'free-to-air' broadcasting activities are not subject to taxation.

C5.3 Factors that may affect future tax charges

The UK corporation tax rate of 25% was effective from 1 April 2023 (and substantively enacted on 24 May 2021).

In the UK, Finance Act (No.2) 2023 (substantively enacted on 20 June 2023) introduced a 15% global minimum corporate income tax rate in line with the Organisation for Economic Cooperation and Development's (OECD) Pillar Two model framework. Pillar Two legislation has also been enacted or substantively enacted in certain jurisdictions in which the Group operates. The legislation is effective for the Group's financial year beginning on 1 April 2024.

Management has performed an assessment of the Group's potential exposure to Pillar Two income taxes based on financial information of the constituent entities in the Group. Based on the assessment performed, the Pillar Two effective tax rates in all jurisdictions in which the Group operates are either above 15% or covered by exemptions provided within the rules (Transitional Safe Harbour).

Therefore, it is not expected that the legislation will have a material impact on the Group tax charge. As a result, the BBC is not subject to additional top-up taxes under the Pillar Two framework and no deferred tax liabilities have been recognised in relation to Pillar Two.

The Group will continue to monitor developments in the implementation of Pillar Two rules and assess any future impact on its financial reporting.

C5.4 Current tax asset

The current tax asset totalling £80 million (2025: £79 million) includes £68 million (2025: £50 million) due in respect of creative sector incentives outstanding on high-end drama, comedy, natural history and factual productions.

C. Other profit and loss items *continued*
C5 Taxation *continued*
C5.5 Deferred tax assets/(liabilities)

	Fixed asset temporary differences £m	Provisions £m	Financial instruments £m	Carried forward losses £m	Intangible assets and other temporary differences £m	Net deferred tax liability £m
At 1 April 2025	6	–	(6)	–	(50)	(50)
(Charge)/credit to the consolidated expenditure statement	(1)	5	–	15	11	30
Charge to reserves	–	–	3	–	–	3
Adjustment in respect of prior years	(1)	1	–	–	3	3
At 31 March 2026	**4**	**6**	**(3)**	**15**	**(36)**	**(14)**

Deferred tax liability presented within:	**2026 £m**	2025 £m
Non-current assets	**1**	–
Non-current liabilities	**(15)**	(50)
	(14)	(50)

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 consolidated balance sheet 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.

The BBC has unrecognised deferred tax assets arising on capital losses totalling £162 million (2025: £152 million) and other trading and non-trading losses, including non-trading losses arising from fixed intangible assets, of £936 million (2025: £980 million).

The deferred tax asset on capital losses has not been recognised on the basis that there is insufficient certainty that capital gains will arise against which the Group can utilise these losses. The deferred tax assets on trading and non-trading losses have not been recognised on the basis that there is insufficient certainty that future profits will arise against which the Group can utilise these losses.

There is no time limit for the utilisation of either of these losses and the position is reviewed annually.

C5.6 Current tax liabilities
Current tax liabilities totalling £3 million (2025: £9 million) were due in overseas jurisdictions.

D. 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 has two main parts; the first details employee numbers (excluding freelancers and agency staff), 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 Benefit*s estimate of the scheme's assets and liabilities as at 31 March 2026. This accounting valuation provides a snapshot of the scheme at the year-end date and is therefore sensitive to short-term fluctuations within markets.

To ensure the scheme is adequately funded to meet its liabilities, a statutory triennial actuarial valuation is also performed as an appraisal of the fund's assets versus liabilities. This will often differ to the IAS 19 accounting valuation due to the difference in discount rates used to determine the liability. Whilst the actuarial valuation uses discount rates based on gilts, the accounting valuation uses discount rates based on high credit corporate bonds. Generally therefore, the accounting valuation presents a more favourable funding position than that required on an actuarial basis.

Risk – Defined benefit pension scheme

Changes in the assumptions used to calculate the IAS 19 valuation of the BBC's defined benefit pension scheme can result in large swings in the final numbers disclosed. The BBC therefore carries a risk of a material misstatement arising on this highly judgemental area if the assumptions used are not appropriate.

Sensitivity analysis on these assumptions (discount, inflation and mortality rates) is presented in Note D7.5 to reflect the impact of this risk.

The defined benefit pension scheme exposes the BBC to the following 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 rate 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. The scheme has also implemented longevity swaps to hedge most of the Scheme's current pensioner 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 where 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.

Significant estimate – Defined benefit pension scheme

Judgement is required when determining the assumptions used in calculating the pension costs and obligations of the BBC's defined benefit schemes. These include the discount rate, inflation rate and mortality.

The BBC mitigates this risk by using assumptions recommended by independent actuarial specialists, which are reviewed and approved by BBC senior management (see page 102).

Notes to the accounts *continued*

D. What the BBC spends on its people *continued*

D1 Persons employed

The average full-time equivalent number of persons employed in the year was:

	2026			2025		
Average	Staff excluding apprentices	Apprentices^	Total number	Staff excluding apprentices	Apprentices^	Total number
PSB Group	**16,863**	**454**	**17,317**	17,103	428	17,531
Commercial Group	**3,992**	**67**	**4,059**	4,178	64	4,242
Group total	**20,855**	**521**	**21,376**	21,281	492	21,773

^ Includes Early Careers and FJAA apprentices.

Within the averages above 2,594 (2025: 2,363) part-time employees have been included at their full-time equivalent of 1,507 (2025: 1,588).

In addition to the above, the BBC employed an average full-time equivalent of 1,527 (2025: 1,518) persons on a casual contract.

The full-time equivalent number of persons employed at 31 March was:

	2026			2025		
At March 31	Staff excluding apprentices	Apprentices^	Total number	Staff excluding apprentices	Apprentices^	Total number
PSB Group	**16,784**	**426**	**17,210**	16,815	385	17,200
Commercial Group	**3,923**	**49**	**3,972**	4,249	59	4,308
Group total	**20,707**	**475**	**21,182**	21,064	444	21,508

^ Includes Early Careers and FJAA apprentices.

D2 Employee remuneration

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 (redundancy costs) are recognised when the BBC has a present obligation as a result of a past event and it is probable that it will result in a payment. This is typically the earlier of when the BBC can no longer withdraw or recognises costs for a restructure.

	Note	2026 £m	2025 £m
Salaries and wages		**1,323**	1,316
Social security costs		**191**	162
Pension costs			
Main scheme (defined benefit)	D6.3	**67**	74
Other schemes	D6.3	**123**	110
		1,704	1,662

Employee pension contributions made via salary sacrifice are included within pension costs, with a corresponding reduction in salaries and wages.

D3 Remuneration of the BBC Board and BBC Executive Committee

The total emoluments of the members of the BBC Board and BBC Executive Committee are disclosed in the Remuneration Report.

D4 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 2026, 23 individuals were classified as key management personnel (2025: 22).

Information about the BBC's structure, senior staff salaries and expenses are published on the BBC's website. Key management personnel compensation during the year was as follows:

	2026 £m	2025 £m
Short-term employee benefits	**6.8**	6.0
Pension benefits	**0.3**	0.1
Compensation for loss of office	**0.2**	–
	7.3	6.1

D. What the BBC spends on its people *continued*

D5 Related party transactions with key management personnel

The disclosures included in this note comprise only those transactions that meet the definition of a related party under IAS 24 *Related Party Disclosures*. During the year, the BBC reassessed its related party relationships and disclosures against IAS 24 and, following this reassessment, includes only those disclosures required by the standard.

Juniper Communications Limited ("Juniper") was formerly co-owned by BBC Chair Samir Shah (70%) and his wife, Belkis Shah (20%), until the disposal of their interests on 4 August 2024. Accordingly, Juniper was not a related party of the BBC during the financial year ended 31 March 2026.

The BBC continued to transact with Juniper during the year in respect of pre-existing commissioning arrangements. These transactions were conducted in the ordinary course of business and on an arm's length basis.

D6 Group pension plans

Defined contribution plans

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 amounts charged as expenditure for the defined contribution plans represent the contributions payable by the BBC for the accounting period.

Defined benefit plans

The BBC Group has two defined benefit pension schemes, the BBC Pension Scheme and the Unfunded Scheme.

The BBC Pension Scheme is accounted for within its own financial statements but gives rise to net 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 Pension Scheme, of which a significant minority of staff are members, provides benefits based on pensionable pay. The assets of the BBC's Pension Scheme are held separately from those of the BBC.

The Unfunded Scheme gives rise to net liabilities, representing the present value of liabilities expected to be paid to remaining members, and is reported collectively with the BBC Pension Scheme above in the balance sheet.

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.

Remeasurement 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 consolidated statement of comprehensive expenditure in the period in which they occur.

Remeasurement recorded in the consolidated statement of comprehensive expenditure is not recycled through the expenditure statement. When the benefits of a plan are changed the resulting change in benefit that relates to past service is then recognised immediately in the consolidated expenditure 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 expenditure 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 expenditure 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 consolidated expenditure statement. Other administrative scheme expenses associated with running the scheme are recorded within operating expenses when incurred.

D. What the BBC spends on its people *continued*

D6 Group pension plans *continued*

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.

The pension scheme is valued under two bases:

- **Funding valuation basis**: This measure is used by the scheme trustees as part of the mandatory three-yearly scheme valuation. The assumptions tend to carry a higher level of caution as the measurement is done on the basis of being able to pay out full scheme benefits. This measurement also provides the basis for any deficit recovery contribution required.
- **IAS 19 Accounting basis**: This valuation is performed at each year-end date to disclose the value of the defined benefit pension scheme within the Annual Report & Accounts. The measurement details are prescribed by IAS 19 to provide a consistent measurement of accounting across different companies.

D6.1 Group pension plans

	2026			2025		
	BBC Pension Scheme £m	Unfunded Scheme £m	Total £m	BBC Pension Scheme £m	Unfunded Scheme £m	Total £m
Surplus/(deficit) in scheme at the start of the year	**874**	**(6)**	**868**	(114)	(7)	(121)
Movement in the year:						
Current service cost	**(65)**	**–**	**(65)**	(74)	–	(74)
Contributions (from employer)	**63**	**–**	**63**	116	–	116
Past service costs	**(2)**	**–**	**(2)**	–	–	–
Administration costs incurred	**(8)**	**–**	**(8)**	(9)	–	(9)
Net finance income/(expenditure)	**52**	**–**	**52**	(3)	–	(3)
Remeasurement (losses)/gains	**(420)**	**2**	**(418)**	958	1	959
Surplus/(deficit) in scheme at the end of the year	**494**	**(4)**	**490**	874	(6)	868

Current service cost is the underlying cost to the BBC of pension rights earned by employees during the year.

Net finance income is the net of the expected return on assets and the interest charged on liabilities.

Remeasurement gains and losses arise when the actual performance of the scheme is different from that predicted. This typically occurs through changes in the underlying assumptions, specifically discount factors.

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.

D6.2 BBC Pension Scheme financial position

IAS 19 valuation	Note	2026 £m	2025 £m
Scheme assets	D7.6	**12,445**	12,558
Scheme liabilities	D7.2	**(11,951)**	(11,684)
Surplus		**494**	874
Percentage by which scheme assets cover liabilities		**104%**	107%

The IAS 19 Pensions valuation takes assets at their market value and discounts the accrued liabilities by reference to the discount rate of an AA-rated corporate bond.

A deferred tax asset or liability in relation to the scheme does not arise for the BBC because most of the BBC's PSB Group activity is not subject to taxation.

D. What the BBC spends on its people *continued*

D6 Group pension plans *continued*

D6.3 Pension charges in the consolidated expenditure statement

	Note	Defined benefit schemes: BBC Pension Scheme £m	Defined benefit schemes: Unfunded Scheme £m	Defined contribution scheme £m	All schemes £m
2026					
Current service cost	D2	**(65)**	**–**	**(123)**	**(188)**
Past service costs		**(2)**	**–**	**–**	**(2)**
Administration costs		**(8)**	**–**	**–**	**(8)**
Total operating charge		**(75)**	**–**	**(123)**	**(198)**
Net finance income	C4	**52**	**–**	**–**	**52**
Net cost in consolidated expenditure statement		**(23)**	**–**	**(123)**	**(146)**
2025					
Current service cost	D2	(74)	–	(110)	(184)
Administration costs		(9)	–	–	(9)
Total operating charge		(83)	–	(110)	(193)
Net finance expenditure	C4	(3)	–	–	(3)
Net cost in consolidated expenditure statement		(86)	–	(110)	(196)

D6.4 BBC Pension Scheme gains/(losses) in the consolidated statement of comprehensive (expenditure)/income

IAS 19 valuation	**2026 £m**	2025 £m
Return on plan assets (excluding amounts included within interest)	**(259)**	(1,389)
Remeasurement (losses)/gains arising from:		
- Experience adjustments	**(70)**	574
- Changes in demographic assumptions	**(131)**	13
- Changes in financial assumptions	**40**	1,760
Net (loss)/gain recognised in the consolidated statement of comprehensive (expenditure)/income	**(420)**	958

Remeasurement gains/(losses) arise from actual performance being different from that predicted.

Only defined benefit schemes give rise to gains and losses in the consolidated statement of comprehensive expenditure.

D7 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.

D7.1 Funding the BBC Pension Scheme

Accounting valuations of the scheme are performed by PricewaterhouseCoopers LLP, consulting actuaries. Formal actuarial valuations are performed by Willis Towers Watson and are undertaken at least every three years. The most recent triennial actuarial valuation was performed a year early than previously reported, as at 1 April 2024, and showed a funding surplus of £296 million on an actuarial basis. The pension Trustees agreed the next formal valuation will be performed no later than as at 1 April 2026.

The BBC maintained a contribution rate of 18.3% in accordance with the Scheme's Statement of Contributions dated 13 December 2024 for the period from 1 April 2025 to 30 September 2025. A new Statement of Contributions was agreed between the Trustee and the BBC on 30 September 2025, under which the rate of employer contributions in respect of future service accrual for the period from 1 October 2025 to 31 March 2026 was set at 11.5%. It has also been agreed that the rate of BBC contributions for the period from 1 April 2026 will be 15.9%.

The next actuarial valuation has an effective date of 1 April 2026. If that valuation does not result in a revised schedule of contributions that removes the requirement for the payment, a deficit contribution of £125 million will become payable on 1 July 2027. This arrangement is designed to help protect the Scheme against the risk of reversal of the recent improvement in the funding position (on an actuarial basis) and a contingent liability has been recognised accordingly (see note H4).

D. What the BBC spends on its people *continued*
D7 BBC Pension Scheme *continued*
D7.1 Funding the BBC Pension Scheme *continued*

Contribution rates	2027 %	**2026 %**	2025 %
Employer	15.9	**18.3/11.5**	30.0/18.3
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

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 £65 million are expected to be paid in 2026/27.

Below are the cash flows that have occurred through the BBC Pension Scheme itself. These are recognised in the BBC Pension Scheme's own financial statements as opposed to the BBC's.

	2026 £m	2025 £m
Contributions including additional voluntary (employer and employee)	**66**	118
Investment income	**317**	329
Cash inflows	**383**	447
Payments of pensions and transfers out	**(637)**	(599)
Expenses	**(37)**	(27)
Net cash outflow	**(291)**	(179)

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).

D7.2 Changes in the fair value of plan liabilities
The key items which affect the movement on plan liabilities 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.

	Note	**2026 £m**	2025* £m
Opening present value of plan liabilities		**11,684**	13,890
Current service cost		**65**	74
Past service cost		**2**	–
Interest on pension plan liabilities		**660**	653
Remeasurement losses/(gains):			
- Experience adjustments		**70**	(574)
- Changes in financial assumptions		**(40)**	(1,760)
- Changes in demographic assumptions		**131**	(13)
Contributions by plan participants		**3**	2
Benefits paid		**(624)**	(588)
Closing present value of plan liabilities	D6.2	**11,951**	11,684

* Although there has been no change how the BBC recognises pension plan assets/liabilities, the comparatives have been restated to better reflect administration expenses. These had been netted down within plan assets and grossed out of benefits paid within plan liabilities historically.

Experience adjustments reflect the financial differences that occur between previous actuarial expectations and what actually occurred during the year. These will include impacts from salary changes, changes in the number of scheme members and mortality rates.

Changes in demographic and financial assumptions change the 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.

D. What the BBC spends on its people *continued*

D7 BBC Pension Scheme *continued*

D7.3 Plan liabilities principal actuarial assumptions made

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	2026 %	2025 %
Rate of increase in salaries:		
Old, New and Career Average Benefits (2006)*	**1.0**	1.0
Career Average Benefits (2011)*	**3.0**	2.9
Rate of increase in pension payments:		
Old Benefits*	**3.6**	3.4
New Benefits*	**3.5**	3.3
Career Average Benefits (2006)*	**2.3**	2.3
Career Average Benefits (2011)*	**3.0**	2.9
Inflation assumption (RPI)^	**3.6**	3.4
Inflation assumption (CPI)^	**3.4**	3.2
Discount rate	**6.0**	5.8

* For more information on the different pension arrangements, please refer to the Remuneration Report.

^ RPI and CPI are long-term assumptions.

The discount rate for the IAS 19 Pensions 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.

The average life expectancy assumptions for members, after retiring at 60 years of age, are as follows:

Principal demographic assumptions	2026 Number of years	2025 Number of years
Retiring today:		
Male	**27**	27
Female	**29**	29
Retiring in 20 years:		
Male	**29**	28
Female	**31**	30

The mortality assumptions have been selected to reflect the characteristics and experience of the membership of the scheme and are based on those in line with the preliminary funding valuation as at 1 April 2024. The standard 'S4' series of tables, published by the Continuous Mortality Investigation (CMI), reflect recent research into mortality experience in the UK. A subset of these tables have been used for males and females, with a multiplier of 101% for male members and dependents and 102% for female members and dependents. For the allowance for future improvements, the CMI 2023 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.

D7.4 Scheme membership analysis and maturity profile

Principal demographic assumptions	2026 Number	2025 Number
Contributors	**5,106**	5,678
Pensioners	**29,137**	23,453
Dependants	**4,483**	4,414
Deferred pensioners	**22,706**	23,951

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 the Trustees will favour low-risk investments.

As the scheme is now closed to new entrants, the number of contributors will decrease whilst the number of pensioners increase over time.

The total number of scheme beneficiaries as at 31 March 2026 was 43,485 (2025: 44,097).

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.

D. What the BBC spends on its people *continued*

D7 BBC Pension Scheme *continued*

D7.4 Scheme membership analysis and maturity profile *continued*

The average duration of the benefit obligation at the end of the reporting period is 12.5 years (2025: 13 years). This number can be subdivided into the duration related to:

- Contributors: 19 years (2025: 19 years)
- Pensioners: 9.5 years (2025: 9 years)
- Deferred pensioners: 17 years (2025: 18 years)

D7.5 Plan liabilities assumption sensitivities

The sensitivities of the schemes' liabilities to changes in the principal assumptions are set out below:

2026	Assumption used	Movement	Impact on scheme liabilities %	(Increase)/decrease on scheme liabilities £m
Discount rate	**6.0%**	**decrease 0.1%**	**1.2%**	**(141)**
	6.0%	**increase 0.1%**	**1.2%**	**138**
Retail price inflation rate	**3.6%**	**decrease 0.1%**	**1.1%**	**128**
	3.6%	**increase 0.1%**	**1.1%**	**(129)**
Mortality rate	**See Note D7.3**	**decrease 1 year**	**3.9%**	**464**
	See Note D7.3	**increase 1 year**	**3.8%**	**(453)**

2025	Assumption used	Movement	Impact on scheme liabilities %	(Increase)/decrease on scheme liabilities £m
Discount rate	5.8%	decrease 0.1%	1.2%	(138)
	5.8%	increase 0.1%	1.2%	136
Retail price inflation rate	3.4%	decrease 0.1%	1.2%	136
	3.4%	increase 0.1%	1.0%	(117)
Mortality rate	See Note D7.3	decrease 1 year	3.8%	446
	See Note D7.3	increase 1 year	4.0%	(463)

The **discount rate** for the IAS 19 Pensions 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.

The sensitivity analysis presented 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.

D. What the BBC spends on its people *continued*

D7 BBC Pension Scheme *continued*

D7.6 Changes in the fair value of plan assets

The key items which affect the movement on plan assets 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.

	Note	2026 £m	2025* £m
Opening fair value of plan assets		**12,558**	13,776
Interest income on assets		**712**	650
Remeasurements on plan assets		**(259)**	(1,389)
Contributions by employer		**63**	116
Contributions by plan participants		**3**	2
Administration expenses		**(8)**	(9)
Benefits paid		**(624)**	(588)
Closing fair value of plan assets	D6.2	**12,445**	12,558

* Although there has been no change how the BBC recognises pension plan assets/liabilities, the comparatives have been restated to better reflect administration expenses. These had been netted down within plan assets and grossed out of benefits paid within plan liabilities historically.

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 prior year value.

D7.7 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 liquidity needs.

	2026		2025	
Type of asset	£m	%	£m	%
Held at quoted market prices:				
Equities	**414**	**3**	394	3
Pooled vehicles	**70**	**1**	70	1
Repurchase agreements	**(2,552)**	**(21)**	(2,192)	(17)
Fixed interest bonds	**4,071**	**33**	3,630	29
Index-linked bonds	**4,693**	**38**	4,311	33
Derivatives	**(205)**	**(2)**	(24)	–
Other assets:				
Property				
- UK	**989**	**8**	977	8
- Pooled investment vehicles	**366**	**3**	389	3
Alternatives*	**4,495**	**36**	4,940	39
Cash and other current assets	**104**	**1**	63	1
Total assets	**12,445**	**100**	12,558	100
Actual return on pension plan assets**	**454**		(739)	

* 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 losses from the receipt of investment income (e.g. dividends and rent), transactions where assets are sold and unrealised fair value changes.

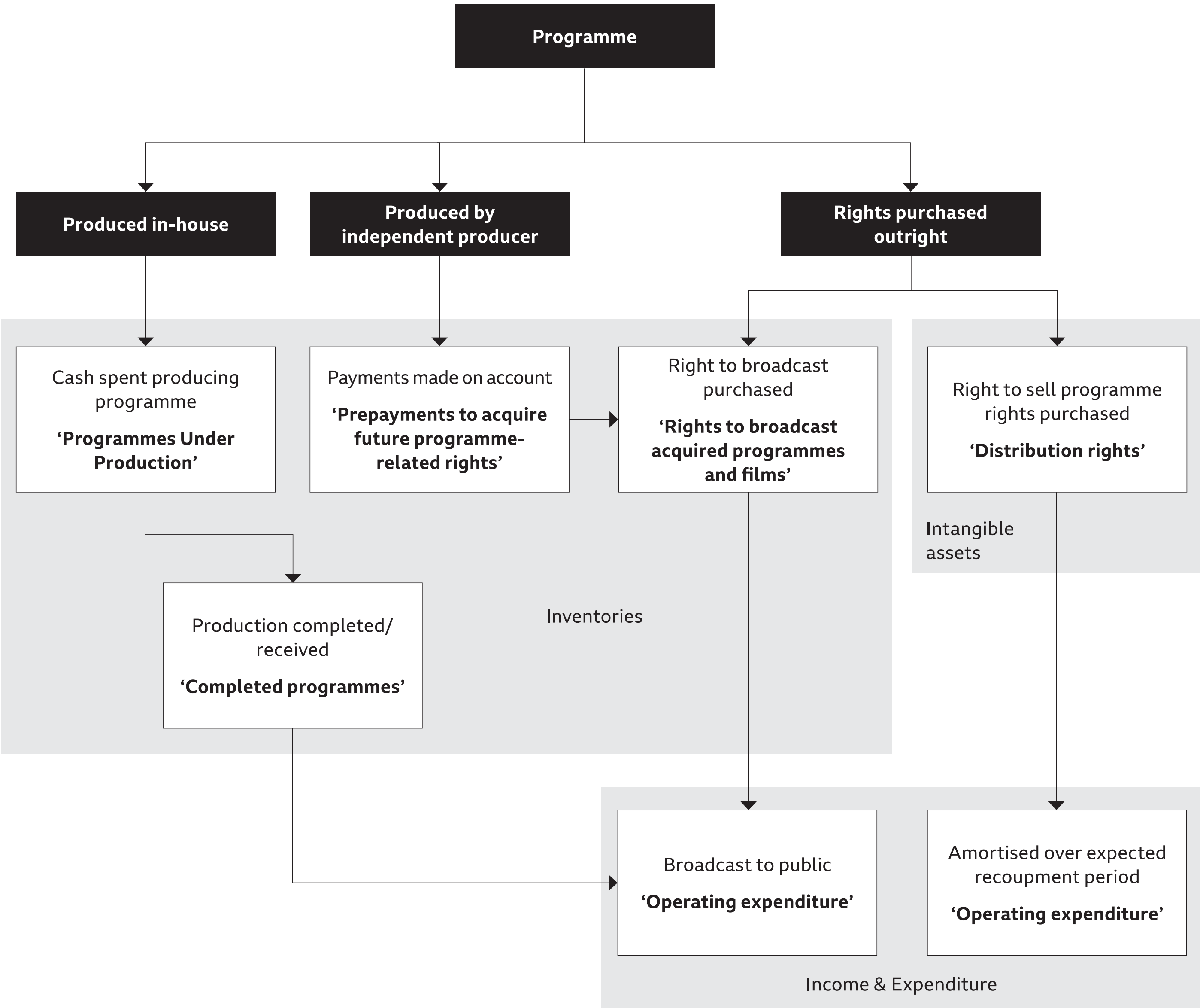
A long-term plan of achieving full funding, based on the actuarial valuation, on a discount rate equal to the yield on liability matching gilts plus 0.5% per annum has been agreed. The scheme's strategic asset allocation is based on the scheme's funding ratio, with the intention of not taking more risk 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 £2,890 million (2025: £3,129 million).

Notes to the accounts *continued*

E. The assets owned by the BBC
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 the owned assets the BBC intends to continue to use, those to be disposed of and any disposals made during the year. See section F for leased (right-of-use) assets held.

Owned assets can be broadly split into the following sections:

Programme-related assets
Programme assets can be recognised within either inventories or intangible assets as follows:



E. The assets owned by the BBC *continued*

Risk – Programme assets

There is a risk the accounting for programme assets held on the balance sheet may result in a misstatement due to the significant amount of judgements used in the accounting valuation methodologies.

The changing approach to the way viewers consume BBC content (iPlayer vs linear) also adds risk around the timing of the release of these assets to the consolidated expenditure statement and therefore the carrying value held on the consolidated balance sheet at each year end.

Judgement – Carrying value of programme assets

Judgement is required when assessing whether there is any indication of impairment over the carrying value of programme assets (including distribution rights).

When programmes are available across multiple platforms judgement is also required to determine when the associated cost should be recognised in the consolidated expenditure statement. The BBC's policy is to release programme asset inventory to broadcast expenditure as it is consumed. For the majority of programme types this is estimated to be when first made available and a review is performed at each year end to verify whether this is still appropriate. There are a small number of instances where this basis of recognition wasn't appropriate to apply.

As viewers consume more content across digital platforms, it's likely that the release from inventories should change to better reflect the period of consumption rather than just when first made available. The BBC identified in the prior year that Children's programmes are consumed differently to others and recognition over an estimated average contract length was more appropriate. Although the review performed at 31 March 2026 didn't identify any further changes required, the BBC is monitoring this very closely to ensure the correct recognition period is maintained.

Estimate – Carrying value of programme assets

Estimation can be required when calculating the carrying value of programme assets (including distribution rights), most significantly when calculating:

- the estimated average marketable life of distribution rights when setting the amortisation profile over these assets
- the estimated consumption patterns for programmes when setting the release of these assets to the consolidated expenditure statement
- the estimated average contract length of Children's programmes when setting the consumption profile of these assets
- the calculation of any identified impairment over the carrying value of all programme assets (inventories and distribution rights)

Intangible assets
Intangible assets include goodwill, programme rights (see above), software and carrier agreements.

Estimate – 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.

Property-related assets
Property, plant and equipment, furniture and fittings and assets under construction.

Risk – Complex property transactions

Where there are complex property transactions, there is a risk of misstating carrying values due to the valuation methods used, along with external factors, particularly for the areas such as:

- Accounting for properties under IFRS 16 *Leases*
- London Broadcasting House refinancing and the treatment of Daunus Ltd
- Other property transactions

E. The assets owned by the BBC *continued*
Property-related assets *continued*

Estimate – Capital projects
The BBC is completing a number of capital projects for which amounts have been capitalised on the BBC's consolidated balance sheet. The capitalised values are based upon estimates regarding the recoverability of these assets, the achievement of project completion, and the assets being used in the manner intended.

Investments
Balances held to represent the BBC's interest in associates and joint ventures and the results of any sales of operations that have occurred.

Judgement – Classification of investments
The BBC owns numerous investments in other entities and their classification as either subsidiary, associate or joint ventures requires judgement over the control held and consequently how they are accounted for and the valuation attributable to them. Most notable judgement is for Daunus which is described in more detail below.

Estimate – Carrying value of investments
The calculation of the share of results of associates and joint ventures (most notably the BBC's interest in Daunus Limited) can require a degree of estimation through the alignment of accounting policies, different year-end dates and the application of fair values at the date of acquisition. The BBC's interest in Daunus Limited (see below) also requires estimation around the use of forward RPI rates.

BBC's interest in Daunus
In order to facilitate the redevelopment and subsequent financing arrangement relating to London Broadcasting House, the BBC holds two investments in Daunus Limited:

- the issued ordinary A shares (10% of the total share capital), recognised as an equity investment in joint venture; and
- the issued ordinary C shares (a further 10% of the total share capital), which were previously recognised as a long-term interest in the joint venture. Following a detailed review completed during the year, the C shares were reclassified to an equity investment in joint venture, reflecting an updated assessment of their rights and obligations and ensuring their accounting treatment aligns with the substance of the arrangement.

When this structure was established in 2003, the BBC granted a 150-year headlease over London Broadcasting House to Daunus Limited. Daunus subsequently granted a 30-year underlease back to the BBC to enable the continued operation of the property.

Under the contractual arrangements in place, the BBC will have a series of rights when the underlease expires in 2033. At that point, the BBC may either:

- reacquire the headlease from Daunus;
- purchase the shares held by other shareholders on terms consistent with the headlease reacquisition; or
- vacate the property, after which Daunus may sell the property on the open market.

The BBC is currently anticipating reacquiring the property in 2033 and, although decisions around the mechanics of this are still to be determined, has recognised the ongoing value of this property by increasing the right-of-use asset and lease liabilities held for the underlease arrangement by the anticipated repurchase payments. The right-of-use asset at 31 March 2026 was £1,062 million (2025: £1,037 million) and lease liability £922 million (2025: £918 million).

Following the decision point in 2033, any profits generated within Daunus will be distributed to shareholders in accordance with a defined waterfall distribution mechanism. Each class of share is entitled to specified bands of distributable profits, with allocations made strictly in the contractual order set out in the agreements. No dividends or other profit distributions will be made before 2033.

The classification of this investment involves a significant degree of judgement. During the year, the Group performed a comprehensive review of the structure and related contractual rights. Based on this assessment, management concluded that the joint venture classification remains appropriate for the 2026 financial year, reflecting the continuing rights, obligations and level of influence the BBC holds over Daunus.

Further information on this structure is provided in the following notes:

- Note E7: accounting for the investment as a joint venture;
- Note G4.2: for information on the call option held; and
- Note I1.2: for information on the investment held.

E. The assets owned by the BBC *continued*

Impairment

At each balance sheet date, the BBC reviews the carrying amount (net amount held on the consolidated 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.

Specific indicators such as restructuring or discontinuation plans, adverse market or talent factors, strategic or commissioning changes, damage, or changes in use are all used to indicate impairment. 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 consolidated expenditure 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. 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.

For the purposes of impairment assessment the PSB component as a whole or sub-components within the PSB are not considered cash-generating units due to the statutory service obligations and funding arrangements under the Charter. Value in use assessments are therefore performed based on the cost of replacing the operational capacity provided by assets under review.

The Group tests investment assets for indicators of impairment annually. An impairment loss is recognised in the consolidated expenditure 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 post-tax rates that reflect current market assessments of the time value of money and the risks specific to each CGU/asset.

E1 Programme-related assets and other inventories

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 (those made in-house) 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 consolidated expenditure statement.

Programme development costs are expensed to the consolidated expenditure statement until such time as there is a strong indication that the development work will result in a commissioned programme, 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.

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.

The BBC's main purpose is the provision of services for audiences. As a result, the Group's output primarily includes 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.

E. The assets owned by the BBC *continued*

E1 Programme-related assets and other inventories *continued*

	2026 £m	2025 £m
Programme-related assets		
Rights to broadcast acquired programmes and films	**308**	267
Prepayments to acquire future programme-related rights	**560**	496
Completed programmes	**311**	231
Programmes in production	**185**	209
Total programme-related assets	**1,364**	1,203
Other inventories	**4**	4
Total programme-related assets and other inventories	**1,368**	1,207

E2 Intangible assets

Programme-related intangible assets

The BBC's right to sell programme rights (distribution rights) is recognised within intangible assets. Programme assets reported as inventory effectively represent the BBC's right to broadcast. 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 consolidated expenditure 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 consolidated expenditure statement immediately. 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 income recognition policies.

Research and development expenditure – internally generated intangible assets

Expenditure on research activities is written off in the consolidated expenditure statement when incurred. Expenditure on development activities is included on the consolidated 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.

An annual impairment review is conducted using management's best estimates of future income exploitation.

Amortisation

Amortisation is charged to the consolidated expenditure 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:

Software	Straight-line	2 to 5 years
Customer relationships	Straight-line	Unexpired term of agreement
Other intangibles: Licences and trademarks	Straight-line	30 years or unexpired return
Other intangibles	Straight-line	2 to 12 years

Amortisation, including impairment, of programme rights is charged to the consolidated expenditure statement to match the estimated future economic benefit. Typically the amortisation method is charged based on the higher of recoupment and an estimated useful life of up to 5 years using either the sum of digits or straight line method. 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. The amortisation policy is reviewed annually by management.

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 consolidated expenditure 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 Company's revenue recognition policies.

E. The assets owned by the BBC *continued*

E2 Intangible assets *continued*

	Goodwill £m	Distribution rights £m	Software £m	Customer relationships £m	Other intangibles £m	Total £m
Cost						
At 1 April 2024	256	2,089	330	278	273	3,226
Additions	3	197	33	–	15	248
Disposals	–	–	(11)	–	(1)	(12)
Exchange movements	(4)	–	–	–	–	(4)
At 31 March 2025	255	2,286	352	278	287	3,458
Additions	–	158	35	7	–	200
Disposals	–	(2)	(1)	–	–	(3)
Exchange movements	(1)	–	–	–	(1)	(2)
At 31 March 2026	**254**	**2,442**	**386**	**285**	**286**	**3,653**
Amortisation and impairment						
At 1 April 2024	42	1,925	239	43	68	2,317
Charge for the year	–	199	29	24	26	278
Impairment	5	–	–	–	–	5
Disposals	–	–	(10)	–	–	(10)
Exchange movements	(1)	–	–	–	–	(1)
At 31 March 2025	46	2,124	258	67	94	2,589
Charge for the year	–	196	31	25	21	273
Disposals	–	(1)	–	–	–	(1)
Impairment	–	–	–	–	1	1
Exchange movements	1	–	–	–	–	1
At 31 March 2026	**47**	**2,319**	**289**	**92**	**116**	**2,863**
Net book value						
At 31 March 2026	**207**	**123**	**97**	**193**	**170**	**790**
At 31 March 2025	209	162	94	211	193	869

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.

Customer relationships refers to intangible assets that are identified as part of an acquisition of a business. This includes customer contracts and carriage agreements with channel networks. These agreements can be secured for a fixed amount of time and are therefore amortised over the individual contract terms on a straight-line basis.

Other intangibles primarily includes intangible assets are identified as part of an acquisition of a business. This includes brands, trademarks and other contract related assets such as content rights, licence agreements and Electronic Programme Guide (EPG) slots.

E3 Goodwill

Goodwill

Goodwill is recorded in the consolidated 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 acquiree 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 consolidated expenditure 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. Goodwill is considered to have an indefinite useful economic life but is tested annually for impairment and is therefore 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.

All goodwill is recognised in Studios Group and allocated by cash-generating unit (CGU) as follows:

	2026 £m	2025 £m
BritBox	**176**	178
Production companies	**31**	31
	207	209

E. The assets owned by the BBC *continued*

E3 Goodwill *continued*

> **Fair value** is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

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. Cash flow projections are based on a five-year forecast period consistent with the approach applied across all impairment reviews. Management estimates discount rates using post-tax rates that reflect current market assessments of the time value of money and the risks specific to each CGU.

BritBox

The goodwill balance arose as a result of the acquisition of BritBox International on 29 February 2024. The movement from prior year was the result of exchange differences booked. Three CGUs were identified for BritBox. Their cash flow projections used in the recoverable amount calculation are based on the current business plans approved by management, which cover a five-year period, after which cash flows have been extrapolated using the following expected terminal growth and discount rates:

	2026		2025	
	Growth rate	**Discount rate**	Growth rate	Discount rate
BritBox US	2.0 %	9.6 %	3.0 %	9.9 %
BritBox AUS	5.0 %	13.1 %	1.5 %	13.0 %
Denipurna	2.0 %	13.8 %	2.9 %	13.7 %

Goodwill balance is supported by management's projections of the future profitability of the business which is mainly driven by forecast revenue, if forecast subscriber additions was 10% lower than planned or churn rates 10% higher, it would still not result in any impairment of goodwill.

Production companies

The goodwill balance arose as a result of the acquisition of several independent production companies in previous financial years. At 31 March 2026 the largest goodwill balances within independent production companies related to House Productions, Lookout Point and Clerkenwell Films.

The cash flow projections used in determining value in use for the 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 1.0% (2025: 1.0%) and a discount rate of 10.6% (2025: 9.2%). As a result of this assessment, management have made the decision to not impair the goodwill balances this year.

E4 Property, plant and equipment

Owned assets

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.

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.

Depreciation methods, estimated useful lives and residual values are reviewed at each reporting date.

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 15 years

Some assets may have an individual useful economic life outside of the range quoted above where specific circumstances are applied.

E. The assets owned by the BBC *continued*

E4 Property, plant and equipment *continued*

	Land and buildings* £m	Plant and machinery £m	Furniture and fittings £m	Assets under construction £m	Total £m
Cost					
At 1 April 2024	293	1,017	127	62	1,499
Additions	9	2	5	75	91
Reclassification to asset held for sale	(7)	(10)	(2)	–	(19)
Brought into service	18	51	4	(73)	–
Disposals	(28)	(138)	(13)	–	(179)
At 31 March 2025	285	922	121	64	1,392
Additions	–	2	2	49	53
Reclassification to asset held for sale	(1)	(2)	–	–	(3)
Brought into service	30	28	–	(58)	–
Disposals	(12)	(21)	(8)	–	(41)
At 31 March 2026	**302**	**929**	**115**	**55**	**1,401**
Depreciation					
At 1 April 2024	170	805	96	–	1,071
Charge for the year	12	45	9	–	66
Reclassification to asset held for sale	(6)	(9)	(2)	–	(17)
Disposals	(23)	(136)	(13)	–	(172)
At 31 March 2025	153	705	90	–	948
Charge for the year	12	45	7	–	64
Reclassification to asset held for sale	–	(1)	–	–	(1)
Disposals	(8)	(19)	(7)	–	(34)
Impairment	1	2	–	–	3
At 31 March 2026	**158**	**732**	**90**	**–**	**980**
Net book value					
At 31 March 2026	**144**	**197**	**25**	**55**	**421**
At 31 March 2025	132	217	31	64	444

* Land and buildings are not separable and therefore reported collectively.

E5 Investment properties (owned)

The majority of investment properties held by the BBC are right-of-use assets (see Note F3 for further details, including the BBC's accounting policy). One freehold property, with negligible net book value, is however classified as an investment property.

At 31 March 2026, this property was valued at £5 million (2025: £4 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 value of the properties, the highest and best use of the properties is their current use.

The property, which is leased out under an operating lease, earned an immaterial amount of rental income and incurred an immaterial amount of direct operating expenditure.

E6 Assets classified as held for sale

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.

	2026 £m	2025 £m
Property, plant and equipment held for sale	**10**	6

The prior year balance relates to Caversham and Bristol properties. Both property disposals were delayed, now expecting to complete during 2026/27 and therefore remain as held for sale at 31 March 2026. The final part of the Bristol site was reclassified to assets held for sale during the year.

E. The assets owned by the BBC *continued*

E7 Interests in associates and joint ventures

This Note details the BBC's share of net assets in associates and joint ventures, along with the impact that they have on the consolidated expenditure statement. Details of significant associates and joint ventures along with principal subsidiary undertakings, including their activities, are provided in Note I1. The Group's accounting policy for interests in associates and joint ventures can be found in Section A on page 143.

	2026 £m	2025 £m
Interests in associates	**10**	13
Interests in joint ventures	**–**	–
Total interests in associates and joint ventures	**10**	13
Share of results of associates	**–**	5
Share of results of joint ventures	**(13)**	–
Total share of results of associates and joint ventures	**(13)**	5

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.

A **joint venture** is where the BBC has joint control over an entity with another partner(s).

The movements in associates and joint ventures during the year were as follows:

	2026			2025		
	Associates £m	Joint ventures £m	Total £m	Associates £m	Joint ventures £m	Total £m
At 1 April	**13**	**–**	**13**	86	14	100
Additions	**–**	**–**	**–**	2	–	2
Disposals	**(1)**	**–**	**(1)**	(67)	–	(67)
Reclassification	**–**	**13**	**13**	1	(14)	(13)
Share of results	**–**	**(13)**	**(13)**	5	–	5
Dividends receivable	**–**	**–**	**–**	(9)	–	(9)
Impairment	**(2)**	**–**	**(2)**	(5)	–	(5)
At 31 March	**10**	**–**	**10**	13	–	13

See Notes C1, C3 and I3 for further details.

Investments in joint ventures primarily relates to the BBC's interest in Daunus Limited. This investment was made in two stages: an initial £10 made on the entity's establishment in 2003, followed by a further 10 shares acquired in 2017 for a consideration of £13 million.

In the prior year, the second investment was reclassified to Other Receivables and measured at a fair value of £22 million in accordance with IFRS 9 *Financial Instruments*, reflecting management's assessment at that time that it represented a long-term interest in the entity. Following a more comprehensive review in the current year, this reclassification has been reversed, and the investment has been returned to its previous classification as an equity investment in joint venture.

Inline with this reclassification of Daunus described on page 170 a total loss of £22 million has been recognised within the consolidated expenditure statement in the current year. £9 million fair value loss has been recognised within Other Gains and Losses (see Note C3) and the remaining £13 million as the BBC's share of results of this joint venture, as detailed in the table above.

The BBC has not recognised losses in associates and joint ventures beyond those that have been recognised in writing the investment value down to nil under equity accounting.

E. The assets owned by the BBC *continued*

E7 Interests in associates and joint ventures *continued*

The Group tests assets for indicators of impairment annually. An impairment loss is recognised in the consolidated expenditure 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 and growth rates using post-tax rates that reflect current market assessments of the time value of money and the risks specific to each CGU.

Material associates

The following table presents the Group's share of material associates during the year:

	Everyone TV		YouView Limited	
	2026 £m	2025 £m	**2026 £m**	2025 £m
Non-current assets	**1**	2	**2**	2
Current assets	**28**	29	**10**	9
Current liabilities	**(27)**	(17)	**(7)**	(8)
Non-current liabilities	**–**	–	**(61)**	(76)
Net assets/(liabilities) of material associates	**2**	14	**(56)**	(73)
Group's share of net assets of material associates	**–**	–	**–**	–
Income	**42**	50	**23**	23
Profit/(loss) after tax	**–**	4	**(14)**	(17)
Share attributable to other parties	**–**	(4)	**14**	17
Group's share of results of material associates	**–**	–	**–**	–

Liabilities within YouView primarily relate to borrowings. Non-financial liabilities within this entity are not material.

The BBC's share of results of immaterial associates was less than £1 million (2025: less than £1 million).

Material joint ventures

The following table presents the Group's share of material joint ventures during the year:

	Daunus Limited	
	2026 £m	2025 £m
Non-current assets	**714**	804
Current assets	**55**	75
Current liabilities	**(74)**	(88)
Non-current liabilities	**(478)**	(526)
Net assets of material joint venture	**217**	265
Group's share of net assets of material joint ventures	**–**	–
Income	**73**	69
Profit after tax	**30**	28
Share attributable to other parties	**(30)**	(28)
Group's share of results of material joint ventures	**–**	–

Liabilities within Daunus Limited primarily relate to borrowings. Non-financial liabilities within this entity are not material. Other material balances within this entity include £33 million (2025: £40 million) interest expense.

The BBC's share of results of immaterial joint ventures was less than £1 million in both the current and prior year.

Daunus Limited prepares its financial statements to a 30 November accounting reference date and under Financial Reporting Standard 102. Adjustments are therefore made to align the accounting periods and accounting policies (excluding judgements applied) to that of the Group. The Group is unable to receive dividends from Daunus Limited until 2033 due to restrictions mandated within this entity. Also see Note G4 for further details on the BBC's interest in Daunus Limited.

F. Leasing activities at the BBC

In providing the range of services to audiences, the BBC makes use of a significant number of assets in its operations, many of which are leased. This section sets out those leased assets, held for both operating purposes and as investment properties and their related liabilities including detail on any additions or disposals of these during the year.

Disclosures have also been made on lease-related activities such as income received as a lessor and lease expenses recognised directly within the consolidated expenditure statement.

Lease liabilities held by the BBC are subject to certain limits, as agreed with the DCMS and are explained in detail within Note G3. The BBC has remained in compliance with these throughout the year.

Risks – Leasing

The complex nature of some of the BBC's properties and the contractual conditions of leases entered may require judgement in the calculation of the valuation of the related right-of-use assets and lease obligations. Where significant judgements are made, the risk of potential misstatement is also present.

Judgement – Leases

Judgement is required when assessing whether a contract contains a lease, the timing of recognition under IFRS 16 *Leases* for assets under construction and the appropriate discount rates, etc. to be applied where this is not implicit within the contract.

Where a lease is identified, further judgement can be required in the determination of the lease term used in the valuation of lease liabilities and right-of-use assets that are linked to the exercise of lease breaks and purchase options.

Leases – initial assessment

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.

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.

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 determining the accounting for a lease, the BBC has assessed whether it has the right to use the leased asset at the inception 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.

Lease remeasurement

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 consolidated expenditure statement.

Short-term leases

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.

F1 Right-of-use assets

The Group recognises a right-of-use asset 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, 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 remeasurements of the lease liability.

F. Leasing activities at the BBC *continued*

F1 Right-of-use assets *continued*

	Land and buildings* £m	Plant and machinery £m	Assets under construction £m	Total £m
Cost				
At 1 April 2024	2,174	8	36	2,218
Additions	39	3	3	45
Disposals	(12)	(4)	–	(16)
Change in contract	63	–	–	63
Exchange movements	(1)	–	–	(1)
At 31 March 2025	2,263	7	39	2,309
Additions	29	2	3	34
Disposals	(25)	(1)	–	(26)
Change in contract	84	–	–	84
At 31 March 2026	**2,351**	**8**	**42**	**2,401**
Depreciation				
At 1 April 2024	712	5	–	717
Charge for the year	98	1	–	99
Disposals	(9)	(3)	–	(12)
At 31 March 2025	801	3	–	804
Charge for the year	105	2	–	107
Impairment	11	–	–	11
Disposals	(25)	(1)	–	(26)
Exchange movements	(1)	–	–	(1)
At 31 March 2026	**891**	**4**	**–**	**895**
Net book value				
At 31 March 2026	**1,460**	**4**	**42**	**1,506**
At 31 March 2025	1,462	4	39	1,505

* Land and buildings are not separable and are therefore reported collectively.

The right-of-use assets under construction reflects the East Bank transaction underway to obtain a new venue for the BBC Symphony Orchestra and Rock & Pop at the East Bank cultural quarter in the Stratford Olympic Park. In December 2018, the Agreement to Lease was entered into with London Legacy Development Corporation (LLDC), the government body responsible for developing the Olympic Park. Under the terms of the agreement the BBC is committed to signing a 200-year lease on the new Studio Building. A Development Agreement was signed whereby LLDC will construct the shell and core in exchange for the capped contribution of £41 million from the BBC. This will become payable in full upon practical completion of the shell and core at which point the building will be handed over to the BBC for fit-out. The handover date is yet to be confirmed. The BBC are currently recognising the right-of-use asset under construction, which includes in-house development and 91% of the £41 million development agreement with a corresponding creditor.

F2 Obligations under leases

The Group recognises a lease liability upon lease commencement. 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.

	2026 £m	2025 £m
Leases due within one year	**151**	140
Leases due after more than one year	**1,476**	1,509
Total obligations under leases	**1,627**	1,649

F. Leasing activities at the BBC *continued*

F2 Obligations under lease *continued*

The ageing of obligations under leases is as follows:

	2026 £m	2025 £m
Within one year	**151**	140
Between one and five years	**559**	545
Over five years	**917**	964
Total obligations under leases	**1,627**	1,649

The age analysis of the contractual undiscounted cash flows is as follows:

	2026 £m	2025 £m
Within one year	**196**	186
Between one and five years	**699**	691
Over five years	**1,099**	1,128
Total lease payments	**1,994**	2,005
Less interest element	**(367)**	(356)
Present value of obligations	**1,627**	1,649

The BBC is not exposed to many variables to the lease payments made, however many leases held are subject to extension or termination options which would change the value of cash flow disclosed. The above therefore reflects the BBC's best estimate of the contractual cash flows as known at 31 March 2026.

F3 Investment properties (right-of-use assets)

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 consolidated expenditure statement when the changes arise.

	Right-of-use assets	
	2026 £m	2025 £m
Cost		
At 1 April	**5**	37
Disposals	**–**	(32)
At 31 March	**5**	5
Depreciation		
At 1 April	**1**	6
Disposals	**–**	(5)
At 31 March	**1**	1
Net book value	**4**	4

At 31 March 2026, the BBC held right-of-use investment properties valued at £2 million (2025: £2 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 value of the properties, the highest and best use of the properties is their current use. The valuation is lower than the carrying amount due to the corresponding lease liabilities being presented separately. The BBC is confident that these properties will continue to be sublet for the duration of the main lease and consequently no impairments have been identified.

In May 2024 the BBC assigned, to the existing tenant, the lease of Henry Wood House.

The property rental income earned by the BBC from its investment properties, which are leased out under operating leases was less than £1 million for the year ended 31 March 2026 (2025: less than £1 million). Direct operating expenses incurred on the investment properties, which generated rental income during the year, were also less than £1 million for the current year (2025: less than £1 million). There were no direct operating expenses incurred on the investment properties which did not generate rental income during the year (2025: nil).

See Note E5 for owned investment properties.

F. Leasing activities at the BBC *continued*

F4 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 consolidated 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:

	2026 £m	2025 £m
Within one year	**26**	24
Between one and five years	**118**	113
Over five years	**125**	156
Total undiscounted finance lease payments	**269**	293
Unearned finance income	**(59)**	(71)
Net investment in the lease	**210**	222

The Group received £7 million (2025: £6 million) of lease income (including service charges) 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. This excludes service charges which are dependent on usage.

	2026 £m	2025 £m
Within one year	**4**	5
Between one and five years	**4**	8
Over five years	**1**	1
Total operating lease payments	**9**	14

F5 Lease expenses recognised in the consolidated expenditure statement

	Note	**2026 £m**	2025 £m
Interest on obligations under leases	C4	**54**	48
Depreciation on leased assets	F3, F1	**107**	99
Expenses relating to short-term leases		**8**	6
Total lease expenses		**169**	153

Total cash outflow on leases were £190 million (2025: £193 million).

G. Financing the BBC

This section contains the notes to the consolidated balance sheet that detail the funding of the BBC as well as information on the financial instruments held.

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 (a contractual obligation to deliver financial assets to another entity).

Risk – Valuation of derivatives and other financial instruments

The valuation of derivative financial instruments can be complex. Most notably the following:

- the BBC holds a series of cash flow swaps where the valuation requires significant estimation with reference to both forward Sterling Overnight Interbank Average (SONIA) and RPI data sets.
- the BBC's interest in Daunus Limited. Although nothing is recognised for the BBC's share in this entity in the financial statements at 31 March 2026, a judgement is required in the calculation of its valuation for disclosure purposes within this section.

Where significant estimates/judgements are made, the risk of potential misstatement is also present.

Significant estimate – Valuation of cash flow swaps

The valuation of the BBC's interest in Daunus Limited and the cash flow swaps requires significant estimation through the use of various market data sets, most notably forward SONIA rates, RPI and discount factors.

Judgement – 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 determining whether there is objective evidence of impairment, such as significant financial difficulty of the counterparty or breach of contract.

G. Financing the BBC *continued*

G1 Cash and cash equivalents

Cash and cash equivalents comprise cash balances and call deposits with maturities of less than three months which are readily convertible into cash (short-term deposits).

The Group retains significant cash amounts and cash equivalent balances in instant access accounts in order to manage the variation in cash flows required for its operations.

Cash at bank earns interest at floating rates based on daily bank deposit rates. Short-term deposits earn interest at the respective short-term deposit rates. Interest received is recognised in the consolidated expenditure statement, within financing income (see note C4), in the period in which they are earned.

	2026 £m	2025 £m
Cash at bank, available on-demand	**90**	115
Short-term deposits	**167**	362
Total	**257**	477

Of the total above, £125 million (2025: £369 million) cash and cash equivalents were held by the PSB Group. The remaining balance is held by the Commercial Group.

G2 Borrowings

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.

G2.1 Borrowings due within one year

	2026 £m	2025 £m
Bank loan	**5**	2

G2.2 Borrowings due after more than one year

	2026 £m	2025 £m
Bank loan	**582**	442

G. Financing the BBC *continued*
G2 Borrowings *continued*
G2.3 Borrowing facilities

		At 31 March 2026		At 31 March 2025		
Facility	Interest rate	Total available £m	Drawn down at £m	Total available £m	Drawn down at £m	Expiry or review date
PSB Group						
Sterling revolving credit facility agreement	SONIA plus the relevant margin; 0.275% up to 1/3 utilisation, 0.425% between 1/3 and 2/3 and 0.575% over 2/3	**200**	**–**	200	–	March 2029***
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
Overdraft*	Bank base rate plus 1%	**1**	**–**	1	–	Reviewed annually
Repayment grant	Nil	**2**	**2**	–	–	March 2036
BBC Commercial Limited						
Revolving credit facility agreement	SONIA plus the relevant margin; 0.45% up to 1/3 utilisation, 0.6% between 1/3 and 2/3 and 0.75% over 2/3	**348**	**139**	348	–	January 2029**
Private placement	5.72% fixed rate	**150**	**150**	150	150	February 2039
Private placement	5.74% fixed rate	**150**	**150**	150	150	July 2041
Fixed-term loan	SONIA plus 0.9%	**142**	**142**	142	142	January 2029**
Uncommitted money market lines	Interest rate determined when traded with the bank	**20**	**–**	20	–	Reviewed annually
Overdraft or money market lines*	Bank base rate plus 1.5%	**2**	**–**	2	–	Reviewed annually
BBC Studios Distribution Group						
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**	**–**	3	–	Reviewed annually
Bank loan	Three-month SONIA plus 2%	**8**	**3**	–	–	May 2027
Bank loan	Three-month EURIBOR plus 2%	**5**	**1**	–	–	March 2027
Bank loan	Three-month GBP SONIA plus 1.5%	**–**	**–**	1	1	December 2025
Bank loan	Three-month GBP SONIA plus 1.5%	**–**	**–**	1	1	September 2026

* The base rate used varies according to the currency drawn. GBP drawings are linked to the Bank of England base rate.
** BBC Commercial Limited has two, one-year extension options which, if agreed, will take maturity to January 2030.
*** BBC has one remaining extension option which, if agreed, will take maturity to March 2030.

There have been no defaults or breaches of covenants on these facilities during the year (2025: none).

G. Financing the BBC *continued*

G3 DCMS borrowing limits

As the BBC is under public sector control via its Royal Charter and governance framework, the BBC forms part of the UK's National debt. The BBC is subject to two specific limits to its borrowings, as agreed with the DCMS:

- the PSB Group net borrowing limit of £2,200 million is set by the Secretary of State for Culture, Media and Sport in accordance with the Framework Agreement between the BBC and the DCMS. Of this limit, £2,000 million is specifically for leases; and
- under a direction granted by the Secretary of State for Culture, Media and Sport a net borrowing limit of £850 million has been set for the BBC Commercial Group. Of this limit, £200 million is specifically for leases.

The Commercial Group element of the BBC borrowing limit will increase to £950 million on 1 April 2026. Of these limits, £200 million will continue to be specifically for leases.

G3.1 Analysis of net debt for the DCMS borrowing limits

	At 1 April 2025 £m	Cash flows £m	Non-cash changes £m	Exchange £m	**At 31 March 2026 £m**
Total cash and cash equivalents	477	(218)	–	(2)	**257**
Loans and loan notes	(444)	(143)	–	–	**(587)**
Derivatives associated with borrowings	–	–	1	–	**1**
Obligations under leases	(1,649)	190	(168)	–	**(1,627)**
Net debt	(1,616)	(171)	(167)	(2)	**(1,956)**
Made up of:					
PSB Group	(1,169)				**(1,381)**
Commercial Group*	(447)				**(575)**
Net debt	(1,616)				**(1,956)**

* Excludes £61 million (2025: £62 million) of lease liabilities held with the PSB Group.

G3.2 Reconciliation of net funds/(debt) to the DCMS borrowing limits

	Public Service Group			BBC Commercial Group*		
	Net funds/(debt) excluding leases £m	Lease borrowings** £m	Net debt £m	Net funds/(debt) excluding leases £m	Lease borrowings** £m	Net debt £m
2026						
Net funds/(debt)	123	(1,504)	(1,381)	(452)	(123)	(575)
Net borrowing limit	(200)	(2,000)	(2,200)	(650)	(200)	(850)
Headroom	**323**	**496**	**819**	**198**	**77**	**275**
2025						
Net funds/(debt)	369	(1,538)	(1,169)	(336)	(111)	(447)
Net borrowing limit	(200)	(2,000)	(2,200)	(600)	(200)	(800)
Headroom	569	462	1,031	264	89	353

* Under the terms of the DCMS agreement, the BBC Commercial Group must satisfy two financial covenants, which need to be satisfied throughout the respective period. During both the current and prior years, the BBC Commercial Group was in compliance with both these covenants.

** Lease borrowings are net of intra-group lease borrowings as these eliminate on consolidation.

G. Financing the BBC *continued*

G4 Financial instruments

The BBC classifies its financial assets and liabilities into one of the following categories:

Measured at amortised cost

- trade and other receivables/payables
- contract assets/liabilities
- cash and cash equivalents
- investments (cash held on long-term deposit)
- 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.

Measured at fair value through surplus/deficit

For the BBC, this category comprises derivatives. Those positive fair value derivatives are financial assets whilst those negative fair value 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 swaps) and foreign currency exchange rates (foreign currency forward and swap contracts).

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 consolidated expenditure statement.

- Interest rate swaps: The fair value is the estimated amount that the BBC would receive or pay to terminate the swap at the balance sheet date, taking into account current interest rates 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.
- Hybrid contracts: Contains both derivative and non-derivative elements 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 *Financial Instruments* 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 *Financial Instruments: Recognition and Measurement*, and are now held at fair value through surplus/deficit.

Measured at fair value through other comprehensive income

Certain derivatives designated as cash flow hedges are recognised at fair value through other comprehensive income.

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 is 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 consolidated expenditure statement within operating expenditure.

Impairment of financial assets

Financial assets are assessed at each balance sheet date to determine whether there is any objective evidence of impairment. 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 consolidated expenditure statement within other gains and losses.

G. Financing the BBC *continued*

G4 Financial instruments *continued*

Derivatives are financial instruments that are usually used to manage risk. Derivative contracts are entered into for a fixed period of time and their value changes during that period in relation to changes in a variable, such as an interest rate, commodity price, credit rating or foreign exchange rate.

The BBC uses the following derivative contracts:

- **Forward foreign currency and swap** contracts are entered into to fix future currency payments/receipts to a set exchange rate. These could be to cover expected future payments, receipts or specific contracts.
- **Interest rate swaps** allow the BBC to fix variable interest rates on borrowings to a fixed rate.
- A **cash flow** swap was entered into for the financing arrangements of London Broadcasting House, exchanging the inflation-linked rent and headlease repurchase payments for a fixed payment schedule out to 2045.

These instruments allow the BBC to manage its liquidity requirements more effectively as the amounts to be paid/received become known.

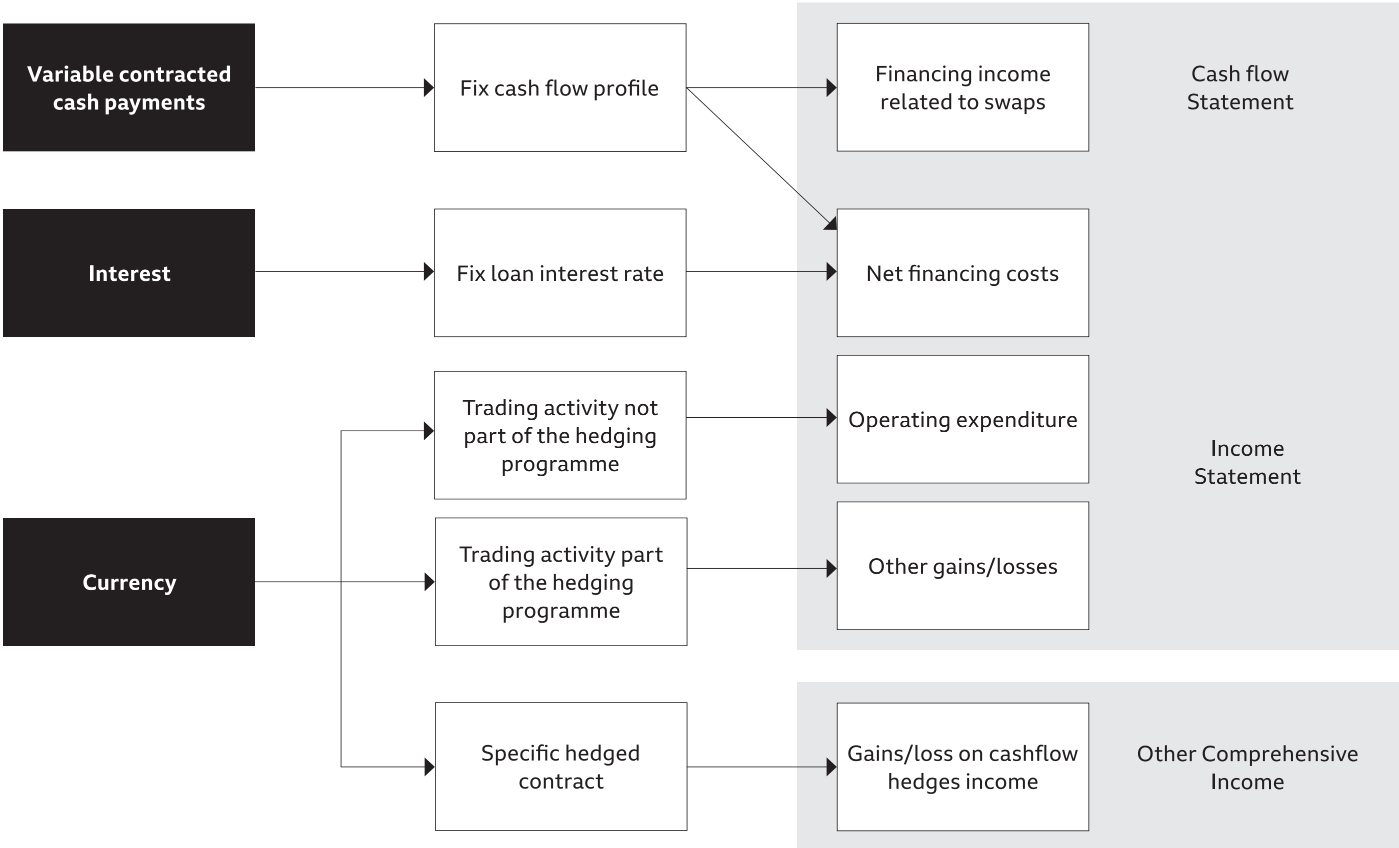
The following terminology is used throughout this section:

- **Counterparty Credit risk**: the risk of financial loss to the Group if a customer or counterparty to a financial instrument fails to meet its contractual obligation.
- **Fair value**: 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**: 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.

G. Financing the BBC *continued*

G4 Financial instruments *continued*

Derivatives are all valued at fair value and movements thereof are recognised as follows:



Derivative financial assets/(liabilities) are presented in the consolidated balance sheet as follows:

2026	**Non-current assets £m**	**Current assets £m**	**Current liabilities £m**	**Non-current liabilities £m**	**Total £m**
Forward foreign currency contracts	**12**	**14**	**(3)**	**(8)**	**15**
Cash flow swaps	**299**	**–**	**–**	**(467)**	**(168)**
Interest rate swaps	**1**	**–**	**–**	**–**	**1**
Total derivative financial assets/(liabilities)	**312**	**14**	**(3)**	**(475)**	**(152)**

2025	Non-current assets £m	Current assets £m	Current liabilities £m	Non-current liabilities £m	Total £m
Forward foreign currency contracts	15	16	(5)	(2)	24
Cash flow swaps	310	–	–	(461)	(151)
Total derivative financial assets/(liabilities)	325	16	(5)	(463)	(127)

G4.1 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 Chief Financial Officer, 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 objective, which is to protect the cashflows, availability of liquidity, value of financial assets and liabilities in order to deliver the budgeted financial position.

The BBC takes a risk-averse approach to the management of interest rate fluctuations and foreign currency risk and has implemented a hedging policy to minimise volatility in the financial results. A 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.

Notes to the accounts *continued*

G. Financing the BBC *continued*
G4 Financial instruments *continued*
G4.1 Financial risk management *continued*
The BBC is exposed to the following areas of risk arising from financial instruments:

Risk	Exposure arising from	Measurement	Management
Market risk – currency	Transactions and balances denominated in foreign currencies	Cash flow forecasting	Forward foreign currency contracts
Market risk – interest rates	Long-term borrowings at variable rates	Projected borrowing requirements	Interest rate swaps
Liquidity	Borrowings and other financial liabilities	Cash flow forecasting	Monitoring cash flow forecasts and covenant compliance
Credit	Counterparty default on contractual obligations	Credit ratings and ageing analysis	Monitoring of financial reliability and limits per counterparty

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 Studios Group's income is generated outside the UK, with resulting foreign exchange risk – principally to the US dollar, the Euro, the Australian dollar and the Canadian 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 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 to the Group as a whole. 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 largely fixed for the next financial year; 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 (unless hedge accounting is applied). 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 2026, the BBC had entered into a net commitment to sell foreign currencies amounting to £673 million (2025: £812 million) that mature in the period through to 2029 in order to fix the sterling cost of revenues through this period (mainly euros and US dollars).

The BBC applies hedge accounting for trades taken out by one of its commercial subsidiaries in respect of their forecast foreign currency transactions. Net losses (before tax and non-controlling interests) recognised in the hedging reserve on forward foreign exchange contracts in hedge relationships in the year to 31 March 2026 were £10 million (2025: £11 million net gains). These amounts are recognised in the consolidated expenditure statement in the period when the hedged forecast transaction impacts the consolidated expenditure 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 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 increase certainty 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 positions) are taken to the BBC's consolidated expenditure statement for the year.

Interest rate risk
BBC Commercial Group holds certain loan facilities at floating rates of interest and then uses interest rate swaps to manage the BBC's exposure to interest rate fluctuations; providing 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 through fixed rate debt or through interest rate swap transactions on floating rate debt. At the balance sheet date Group borrowings comprised £300 million fixed rate debt (Private Placement maturing February 2039 and July 2041) and £281 million floating rate debt (£142 million Term Loan and £139 million Revolving Credit Facility). At 31 March 2026 the Group held £142 million (notional value) (2025: £170 million) of interest rate swaps and £65 million of cash investments yielding floating interest, giving a total coverage of 73% (2025: 120%) of the current level of variable rate bank loans of £281 million (2025: £142 million). See Note G2.2 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.

G. Financing the BBC *continued*
G4 Financial instruments *continued*
G4.1 Financial risk management *continued*
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 for Culture, Media and Sport in accordance with the Agreement between the BBC and the DCMS (see Note G3). 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 and money market funds with highly rated financial institutions.

The BBC's commitments can be seen on notes F2 and H5.

The bank loans of the BBC's Commercial Group 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 both 31 March 2026 and 31 March 2025.

The Group utilises non-recourse debt factoring for certain trade receivables in order to improve liquidity by accelerating cash receipts. There is no obligation to repurchase these receivables. More detail can be found in note G5.

The following table sets out the carrying value and the contractual undiscounted cash flows (including interest) of financial liabilities:

2026	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	**(929)**	**(930)**	**(929)**	**(1)**	**–**
Bank loans and overdrafts	**(587)**	**(705)**	**(25)**	**(224)**	**(456)**
Obligations under leases	**(1,627)**	**(1,994)**	**(196)**	**(699)**	**(1,099)**
Derivative financial liabilities					
Forward foreign currency contracts - fair value through surplus/(deficit)	**(2)**	**(2)**	**(2)**	**–**	**–**
Forward foreign currency contracts - fair value through other comprehensive income	**(9)**	**(9)**	**(1)**	**(8)**	**–**
Cash flow swaps	**(467)**				
Inflow		**557**	**70**	**297**	**190**
Outflow		**(1,461)**	**(86)**	**(380)**	**(995)**

2025	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	(935)	(935)	(871)	(64)	–
Bank loans and overdrafts	(444)	(723)	(27)	(96)	(600)
Obligations under finance leases	(1,649)	(2,005)	(186)	(691)	(1,128)
Derivative financial liabilities					
Forward foreign currency contracts - fair value through surplus/(deficit)	(4)	(4)	(3)	(1)	–
Forward foreign currency contracts - fair value through other comprehensive income	(3)	(3)	(2)	(1)	–
Cash flow swaps	(461)				
Inflow*		626	69	291	266
Outflow*		(1,539)	(83)	(364)	(1,092)

* Comparatives have been re-presented to better reflect the cash inflows and outflows of the swap.

The cash flows above are not considered to be required to settle materially earlier or at a significantly different amount. Covenants are in place across some borrowing facilities (see note G2.3 for further details). There is however a remote chance of these being breached, requiring earlier settlement of the outstanding borrowings.

Counterparty credit risk
Counterparty credit risk 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 BBB+ rating and above, with a higher minimum rating required depending upon duration and amount. 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.

G. Financing the BBC *continued*

G4 Financial instruments *continued*

G4.1 Financial risk management *continued*

During the year, the Group derecognised trade receivables through non-recourse factoring arrangements. Although the Group has obligations to collect the funds and remit these to the factor there is no ongoing exposure to credit risk in respect of the transferred assets. See note G5 for further details.

G4.2 Fair value 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.

	Carrying value				Fair value hierarchy for those carried at fair value or at amortised cost where fair value differs			
2026	Amortised cost £m	Fair value through surplus/(deficit) £m	Fair value through other comprehensive income/(loss) £m	Total £m	Level 1 £m	Level 2 £m	Level 3 £m	Total £m
Cash and cash equivalents	257	–	–	257				
Trade and other receivables	897	–	–	897	–	–	–	–
Derivative financial assets:								
- Forward foreign currency contracts	–	2	24	26	26	–	–	26
- Cash flow swaps	–	299	–	299	–	299	–	299
- Interest rate swaps	–	1	–	1	–	1	–	1
Other investments	7	–	–	7	–	–	7	7
Investment properties	4	–	–	4	–	–	7	7
Total financial assets	1,165	302	24	1,491	26	300	14	340
Trade and other payables	(929)	–	–	(929)				
Bank loans and overdrafts	(587)	–	–	(587)				
Derivative financial liabilities:								
- Forward foreign currency contracts	–	(2)	(9)	(11)	(11)	–	–	(11)
- Cash flow swaps	–	(467)	–	(467)	–	(467)	–	(467)
Obligations under leases	(1,627)	–	–	(1,627)	–	–	(1,627)	(1,627)
Total financial liabilities	(3,143)	(469)	(9)	(3,621)	(11)	(467)	(1,627)	(2,105)

G. Financing the BBC *continued*
G4 Financial instruments *continued*
G4.2 Fair value of financial instruments *continued*

2025	Carrying value: Amortised cost £m	Carrying value: Fair value through surplus/(deficit) £m	Carrying value: Fair value through other comprehensive income/(loss) £m	Carrying value: Total £m	Fair value hierarchy for those carried at fair value or at amortised cost where fair value differs: Level 1 £m	Level 2 £m	Level 3 £m	Total £m
Cash and cash equivalents	477	–	–	477				
Trade and other receivables	952	22	–	974	–	22	–	22
Derivative financial assets:								
- Forward foreign currency contracts	–	1	30	31	31	–	–	31
- Cash flow swaps	–	310	–	310	–	310	–	310
Other investments	11	–	–	11	–	–	11	11
Investment properties	4	–	–	4	–	–	6	6
Total financial assets	1,444	333	30	1,807	31	332	17	380
Trade and other payables	(935)	–	–	(935)				
Bank loans and overdrafts	(444)	–	–	(444)				
Derivative financial liabilities:								
- Forward foreign currency contracts	–	(4)	(3)	(7)	(7)	–	–	(7)
- Cash flow swaps	–	(461)	–	(461)	–	(461)	–	(461)
Obligations under finance leases	(1,649)	–	–	(1,649)	–	–	(1,649)	(1,649)
Total financial liabilities	(3,028)	(465)	(3)	(3,496)	(7)	(461)	(1,649)	(2,117)

Due to their short-term nature, the carrying value of cash and cash equivalents, cash on long-term deposit, short-term bank loans, trade and other receivables and trade and other payables, is approximately equal to their fair value.

Other investments reflect the Group's other equity investments held.

Level 2 – cash flow swap derivatives

Cash flow swaps represent derivative financial assets of £299 million (2025: £310 million) and derivative financial liabilities of £467 million (2025: £461 million) relating to the financing arrangement of London Broadcasting House. These swaps, which expire between 2033 and 2045, are valued with reference to relevant SONIA yield curves, subject to appropriate credit risk adjustments where necessary, for the discount rates applied and annual inflation (RPI) on the underlying cash flows.

The sensitivities of this valuation to changes in the principal assumptions are set out below:

Assumption used	Movement	2026 £m	2025 £m
SONIA	1% increase	**29**	30
	1% decrease	**(34)**	(35)
RPI	1% increase	**25**	34
	1% decrease	**(27)**	(32)

The credit risk adjustment at each reporting date is calculated using a market proxy reflecting movements in comparable credit spreads since inception. This movement is applied to the spread at inception, so that it moves in line with market conditions. At the balance sheet date, a review was performed and a decision was made to replace the previously used index, as a more appropriate market index had been identified.

An adjustment of 221 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 213 basis points (an alternative index) had been used to reflect a reasonably possible change based on market movements during the year, then this would result in an increase in the net liability of £3 million.

During 2024/25 an adjustment of 217 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 231 basis points (an alternative index) 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 £5 million.

G. Financing the BBC *continued*
G4 Financial instruments *continued*
G4.2 Fair value of financial instruments *continued*
Level 3 financial instruments
The change in fair value of level 3 financial instruments is reconciled as follows:

	2026		2025	
	Financial assets £m	**Financial Liabilities £m**	Financial assets £m	Financial Liabilities £m
At 1 April	**17**	**(1,649)**	207	(1,678)
Payments and settlements	**–**	**190**	–	193
Unwinding of discount recorded within finance expense	**–**	**(54)**	–	(48)
Transfer to level 2 classification	**–**	**–**	(194)	–
Additions	**–**	**(64)**	4	(82)
Disposals	**–**	**1**	–	34
Change in fair value recorded in other gains and losses	**(4)**	**–**	–	–
Change in fair value	**1**	**(51)**	–	(68)
At 31 March	**14**	**(1,627)**	17	(1,649)

Financial assets
Financial assets includes £7 million (2025: £11 million) unquoted equity investments and the fair value amount of investment property of £7 million (2025: £6 million).

Financial liabilities
Level 3 financial liabilities reflect less than £1 million (2025: less than £1 million) put options held with some of the Group's associates and joint ventures and finance lease liabilities which primarily relates to the lease of three properties. The vast majority of leases undergo rent reviews on a frequent basis and consequently book value is deemed to also reflect fair value.

The key inputs for the calculation of lease liabilities include the lease payments, lease term (to which judgement is required) and the discount rate. As required under IFRS 16 *Leases*, the discount rate of a lease is relevant to each specific contract. Once judgement is applied, these inputs typically have little variability and no sensitivity analysis has therefore been provided.

The call option the BBC holds to acquire the remaining shares in Daunus Limited (see page 170 for further details) is not recognised within the financial statements, nor disclosures above. Management has concluded that recognition is not appropriate due to the significant uncertainty surrounding the circumstances under which the option may be exercised and the complexity involved in determining a reliable valuation of the instrument at this stage.

G5 Trade receivables factoring arrangement

The Group enters into arrangements to factor certain trade receivables in order to manage working capital and liquidity.

Trade receivables are derecognised when substantially all of the risks and rewards of ownership are transferred in accordance with IFRS 9 *Financial Instruments*.

Transaction costs incurred in relation to the factoring of receivables are recognised within finance costs in the period in which the receivables are derecognised.

During the year, the Group entered into a non-recourse factoring arrangement with BBC Commercial with a third-party financial institution (bank) under which selected trade receivables totalling £11 million were sold outright (2025: nil). The BBC continues responsibility for the collection and subsequent remittance of the receivables to the factor who then bears the risk of customer credit default.

The Group has no obligation to repurchase receivables that are not settled by customers and provides no guarantees or other forms of credit enhancement to the factor. Accordingly, the receivables have been derecognised in full.

Financing costs associated with this arrangement were less than £1 million.

Cash proceeds received from the sale of trade receivables under the non-recourse factoring arrangement are presented within operating cash flows in the statement of cash flows, as they arise from the collection of trade receivables.

H. Receivables and payables
This section contains the receivable and payable-related Notes to the consolidated balance sheet, such as contract balances, trade and other receivables and payables, any expected credit losses associated with these balances and any provision or contingent liabilities that the BBC may owe in the future. Also included are details on balances/transactions with related parties and any commitments the BBC is expecting to settle in future years.

Judgement – Expected credit losses
Judgement is required when determining the recoverability (likelihood of receiving payment) of a contract asset or trade and other receivables. Changes in the credit quality of the receivable together with future considerations around the current state of the UK and overseas economies and any industry-specific issues are all subjective.

Judgement – Provision
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.

Estimate – Provisions
Estimation techniques used to calculate the expected amount required to settle a provision can be very complex, especially when there is a wide range of possible outcomes.

Estimate – Rights creditors
Rights creditors arise from obligations to pay rights holders for the exploitation of content. These rights holders include; third party profit participants; contributors; talent unions and collecting societies. There is an element of the rights creditors which is subject to judgement where the information is not yet available to calculate the rate payable. In these cases, the rate is estimated based on the best information available.

Estimate – Work in progress accruals
Work in progress accruals arise where a performance obligation has been satisfied but all associated expenditure has yet to be incurred. Judgement is required in estimating the outstanding expenditure required to fulfil the contract.

H. Receivables and payables *continued*

H1 Trade and other receivables and contract assets

Trade and other receivables and contract assets exclude balances sold under non-recourse factoring arrangements (see note G5). 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, 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 consolidated expenditure statement within total operating costs.

H1.1 Contract assets

	2026 £m	2025 £m
At 1 April	**21**	19
Balance transferred to trade receivables	**(46)**	(14)
New contract assets	**43**	15
Increase as a result of changes in the measure of progress	**38**	1
At 31 March	**56**	21
Presented within:		
Current assets	**53**	16
Non-current assets	**3**	5
	56	21

Contract assets (accrued income) primarily relate to the BBC's right to consideration for work completed but not billed at the reporting date.

H1.2 Trade and other receivables due after more than one year

	2026 £m	2025 £m
Lease receivables	**203**	217
Other receivables	**–**	23
	203	240

Current lease receivables of £7 million (2025: £5 million) were recognised within other receivables in note H1.3. Total lease receivables of £210 million (2025: £222 million) are analysed in more detail within note F4.

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.

H1.3 Trade and other receivables due within one year

	2026 £m	2025 £m
Licence fee receivables	**481**	484
Accrued income	**209**	268
Trade receivables	**152**	169
Prepayments	**70**	64
VAT recoverable	**89**	29
Amounts owed by associates and joint ventures	**1**	1
Other receivables	**60**	83
	1,062	1,098

Licence fee payers can pay the annual licence fee in several different ways. This can therefore result in a **licence fee receivable** where individual payments run behind usage as well as a licence fee payable where individual payments are running ahead of usage at a given point in time.

Accrued income is recognised where the BBC has provided goods or services but not yet billed or collected payment thereon.

H. Receivables and payables *continued*

H1 Trade and other receivables and contract assets

H1.4 Expected credit losses

In determining the recoverability 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.

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 experiences 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 uncertainty surrounding the economic recovery. 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.

The licence fee grant income paid by DCMS is based on the recoverable value of TV licences issued in the year. The year-end licence fee receivables expected credit loss is estimated based on historic impairment rates, adjusted if necessary for any changes in future impairment expectations.

Credit risk metrics relate only to retained receivables.

Included in the BBC's contract assets (see Note H1.1) and trade and other receivables at 31 March 2026 are balances of £25 million (2025: £37 million) which are past due at the reporting date, before impairment. The aged analysis is as shown below:

	2026 £m	2025 £m
Up to three months	**22**	30
Three to six months	**3**	5
Over six months	**–**	2
	25	37

Movements in the BBC's provision for impairment of licence fee receivable, trade receivables and contract assets can be shown as follows:

	2026 £m	2025 £m
At 1 April	**39**	41
Charge for the year	**5**	6
Amounts written off as unrecoverable	**(2)**	(6)
Amounts unutilised	**(19)**	–
Amounts recovered during the year	**(1)**	(2)
At 31 March	**22**	39

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 consolidated expenditure statement. The expected credit loss impairment estimate on licence fee receivables has reduced by £19 million in 2025/26 due to a change in the estimation methodology to assess default rates by scheme.

H. Receivables and payables *continued*

H2 Trade and other payables and contract liabilities

- Trade and other payables are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method.
- A contract liability is recognised when payment is received prior to the associated performance obligation being fulfilled. It is released to income when the performance obligation is satisfied.
- 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 invoiced. The basis of the calculation of such accruals is based upon forecast expenditure required to fulfil the contract.

H2.1 Contract liabilities

	2026 £m	2025 £m
At 1 April	**(256)**	(244)
Income recognised in the period	**237**	227
Cash received in advance and not recognised as income during the year	**(140)**	(239)
At 31 March	**(159)**	(256)
Presented within:		
Current liabilities	**(151)**	(243)
Non-current liabilities	**(8)**	(13)
	(159)	(256)

Contract liabilities (deferred income) primarily relate to the consideration received from customers in advance of transferring a good or service.

H2.2 Trade and other payables due after more than one year

	2026 £m	2025 £m
Other payables	**66**	65
	66	65

H. Receivables and payables *continued*

H2 Trade and other payables and contract liabilities

H2.3 Trade and other payables due within one year

	2026 £m	2025 £m
Licence fee payable	**280**	283
Accruals	**220**	235
Trade payables	**332**	325
Rights creditors	**152**	154
Salaries and wages payables	**96**	91
Licence savings stamp deposits and savings cards	**38**	39
Other taxation and social security	**48**	45
Deferred income	**24**	13
Amounts owed to associates and joint ventures	**–**	1
Other payables	**62**	70
	1,252	1,256

Licence fee payers can pay the annual licence fee in several different ways. This can therefore result in a licence fee receivable where individual payments run behind usage as well as a **licence fee payable** where individual payments are running ahead of usage at a given point in time.

Rights creditors refers to liabilities relating to the rights to broadcast programmes and are expensed in line with the expected transmission profile.

Licence savings stamp deposits and savings cards are made up of TV Licencing stamps which are slowly being refunded.

H3 Related party transactions

The following table represents transactions with related parties excluding key management personnel.

2026	Joint ventures £m	Associates £m	BBC Pension Scheme £m	Total £m
Receiving of services	(87)	(14)	–	**(101)**
Pension contributions	–	–	(63)	**(63)**
	(87)	(14)	(63)	**(164)**

2025	Joint ventures £m	Associates £m	BBC Pension Scheme £m	Total £m
Rendering of services*	–	18	–	18
Receiving of services	(83)	–	–	(83)
Pension contributions	–	–	(116)	(116)
Dividends received	–	9	–	9
	(83)	27	(116)	(172)

* Rendering of services does not include recharges of staff and other costs where the BBC acts as an agent.

The following table represents outstanding balances with related parties excluding key management personnel

	Amounts owed by related parties		Amounts owed to related parties	
	2026 £m	2025 £m	2026 £m	2025 £m
BBC Pension Scheme	**1**	1	**(1)**	–
Associates	**1**	1	**–**	(1)
	2	2	**(1)**	(1)

In all transactions, terms were negotiated on an arm's length basis and expected to be settled in cash. Please see note H4 for support relating to Media Action.

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.

H. Receivables and payables *continued*

H3 Related party transactions continued

At 31 March 2026, the BBC was owed £1.2 million (2025: £0.8 million) and due to pay £0.5 million (2025: £0.4 million) to the BBC Pension Scheme. These transactions are unsecured, interest free and repayable on demand unless otherwise agreed.

H4 Provisions and contingent liabilities

The BBC recognises a provision if a past event has given rise to a present obligation that will result in a probable payment that can be measured reliably. Where a provision is determined to be required and there are a range of possible outcomes, estimation techniques are used to calculate the best estimate of the amount required to settle the obligation.

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.

	At 1 April 2025 £m	Charge for the year £m	Utilised during the year £m	Released during the year £m	**At 31 March 2026 £m**
Property	93	5	–	(13)	**85**
Taxation, litigation and insurance	43	15	(4)	(1)	**53**
Restructuring	55	33	(52)	(8)	**28**
Other	8	1	(2)	–	**7**
	199	54	(58)	(22)	**173**
Included in current liabilities	79				**66**
Included in non-current liabilities	120				**107**
	199				**173**

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 based upon the expected amount required to fulfil the obligation at the year-end date, building over the lease term.

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. The timing and value of cash flows associated with these provisions can sometimes be uncertain where we are awaiting the outcome of HMRC reviews.

There are a number of provisions within this balance, including balances connected to payments to Personal Service Companies that may be required. The BBC tax teams continues to work proactively to identify any areas of non-compliance and remediate across all taxes in the UK and Internationally. Accordingly provisions are recognised at the appropriate time.

Restructuring

Restructuring provisions are determined by the probable costs relating to reorganisations, relocations and redundancies in the BBC. The balance predominantly relates to redundancies and is calculated based upon known circumstances where possible or estimated using average salaries where individuals are unknown.

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

Contingent liabilities are liabilities that may occur depending on the outcome of an uncertain future event such as the outcome of a pending lawsuit. Contingent liabilities are not accounted for in the financial statements because, unlike provisions, they are not sufficiently certain or cannot be estimated reliably.

Trump US legal claim

In December 2025, President Donald J Trump filed a lawsuit in the United States District Court, Southern District of Florida against (1) the BBC, (2) BBC Studios Distribution Limited, and (3) BBC Studios Productions Limited in respect of an episode of Panorama broadcast on BBC One, BBC Two and BBC iPlayer in October 2024. The claim brings two causes of action: (1) defamation; and (2) violation of the Florida Deceptive and Unfair Trade Practices Act. The claim document states that up to USD $5 billion is claimed for each cause of action. In mid-March 2026, the BBC Defendants filed with the Florida court a motion to dismiss the claim, which includes a challenge to the jurisdiction of the Court. No provision has been made for this at 31 March 2026. Any further disclosure in line with IAS 37 could be seriously prejudicial to the BBC's legal case. If the claim proceeds, a date for trial has been set for February 2027.

Pension scheme deficit recovery payments

The BBC has agreed to pay £125 million into the BBC's defined benefit pension scheme at the earlier of 1 July 2027 and the date on which the 2026 valuation is completed, unless a replacement Schedule of Contributions has been put in place that does not require it. It is not currently possible to determine the likelihood of this payment at present.

H. Receivables and payables *continued*

H4 Provisions and contingent liabilities *continued*

Contingent liabilities *continued*

Indian tax survey

The Indian Income Tax Department conducted tax surveys at the offices of BBC Global News India Private Limited, BBC Global News Limited, BBC World Service India Private Limited and BBC Studios India Private Limited in February 2023. The BBC has co-operated in full, and will continue to do so, with all requests made to it, including document and information requests, supported by its external legal and tax advisers.

Certain matters arising from the surveys are ongoing. In respect of matters yet to conclude it is not possible at this stage to identify if a liability exists and/or to quantify any such liability with reasonable certainty.

Media Action

BBC Media Action is the BBC's International charity (a private company limited by guarantee and a registered charity) that operates independently of the BBC, with a management team that is answerable to a board of directors (more commonly referred to as Trustees). The BBC provides services to the charity, as it does to BBC Children in Need, including the use of property space. UK-based Media Action staff are employed by the BBC and recharged to Media Action. Given the continued challenging external context (including continued cuts to US and UK aid budgets) and the environments in which Media Action operates, their income projections to return to pre-Covid-19 levels continue to be slower than anticipated. Media Action's Trustees have developed an ambitious operational plan to allow the charity to return to a sustainable position within the context of the new global funding challenges in their sector. In October 2025 the BBC renewed a 12-month written assurance of support (due for review in October 2026) whilst the operational plan is delivered. In the year BBC paid £1.6 million and committed up to £1.9 million to 2027 to fund new fund-raising teams and overheads whilst they make the changes needed to create a sustainable charity. In year we have also paid £0.2 million for redundancy payments for BBC staff working for Media Action. No further possible outflow as a result of this assurance of support can be estimated at this time.

Review of other overseas operations

We continuously monitor operations in our overseas news bureaux to assure ourselves of our compliance with local laws and regulations. Remediation work is ongoing and associated costs expensed as incurred. Any past events that could lead to possible outflows that cannot currently be estimated due to uncertainty and events outside our control are considered to be contingent liabilities. Where cash outflows are considered probable and amounts are quantifiable with reasonable certainty a provision will be booked.

Litigation claims

The BBC has a number of smaller contingent liabilities in respect of ongoing litigation claims which are not recognised within provisions. None of these items are expected to have a material effect on the BBC's results or financial position. The BBC holds a number of insurance policies for legal claims and subject to the terms and conditions of those policies may therefore receive reimbursement against some future outflows.

H5 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 as the goods/services are yet to be received. It includes fixed (but not variable) payments due under outsourcing contracts for the life of those contracts. For the purposes of simplification, a contract threshold of £250,000 has been applied this year. This has not resulted in a material impact on the reported results.

Functions covered by these long-term outsourcing contracts include IT support, content distribution and transmission, facilities management and elements of finance support.

	2026 £m	2025* £m
Fixed asset additions	**63**	34
Programme acquisitions, independent programmes and sports rights	**1,520**	1,824
Transmission, distribution and main outsourced contracts	**1,717**	1,418
	3,300	3,276

* The categories' long-term commitments have been updated in year to provide more clarity to the readers of the accounts. The comparatives have therefore been restated to reflect this new presentation.

Long-term commitments not reflected in the balance sheet are payable as follows:

	2026 £m	2025 £m
Within one year	**1,209**	1,251
Between one and five years	**1,976**	1,856
Over five years	**115**	169
	3,300	3,276

I. BBC structure and other disclosures

This section details the BBC's interests held in associates, joint ventures and subsidiaries, along with the BBC's reserves and details on post-balance sheet events.

I1 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.

The main BBC charities, BBC Media Action and BBC Children in Need, have been assessed as an associate during the year given the BBC's increased involvement with these bodies. The BBC is not, however, entitled to any share of their results.

The following companies are exempt from the requirements of the Companies Act 2006 relating to the audit of the accounts under section 479A as a result of the guarantee issued by the BBC Board:

BBC Free to View Limited
BBC Free to View (Satellite) Limited
BBC Media Applications Technologies Limited
Creative Industries New Entrant Scheme Limited
BBC World Service Investments Limited
BBC Clann Limited
BBC News International Limited
Centre House Production Limited
BBC News Trading Limited
BBC World Service Holdings Ltd
BBC Property Limited
BBC Property Development Limited
BBC Property Investments Limited

I1.1 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	16.7%	Multiplatform broadcasting
Everyone TV Limited	England and Wales	25.0%	Multiplatform broadcasting

The registered address of YouView TV Limited is 2nd Floor, Aldgate Tower, 2 Leman Street, London, United Kingdom, E1 8FA.

The registered address of Everyone TV Limited is Triptych Bankside, 6th Floor, 185 Park Street, London, United Kingdom, SE1 9SH.

I1.2 Significant joint ventures and their activities

Name of entity	Place of incorporation and principal place of business	Holding of issued ordinary shares %	Activity
Daunus Limited*	England and Wales	20%	Property

* The BBC holds 20% of the total share capital of Daunus Limited but 66% of the voting rights. Other shareholders retain certain veto rights and therefore this entity is recognised as a joint venture.

Daunus Limited financial statements are prepared under FRS 102 and to a year-end date of 30 November. Its registered address is 1 Bartholomew Ln, City of London, London EC2N 2AX.

I. BBC structure and other disclosures *continued*

I1.3 Subsidiary undertakings

Name of entity	Registered address
Directly owned commercial subsidiaries: (all 100% owned unless stated)	
BBC Commercial Limited	1 Television Centre, 101 Wood Lane, London W12 7FA
BBC Property Limited	Broadcasting House, Portland Place, London, England, W1A 1AA
BBC Property Investment Limited	
BBC Property Development Limited	
BBC Clann Limited	
Centre House Productions Limited	
BBC News International Limited	
BBC Free to View (Satellite) Limited	
BBC Free to View Limited	
BBC Media Applications Technologies Limited	
BBC Subscription Television Limited	
BBC News Trading Limited	
BBC World Service Investment Limited	
BBC World Service Holdings Limited	
BBC Pension Trust Limited	
BBC Furbs Trustee Limited	
BBC Brasil do Communicado	Rua Ferreira de Araujo, 741 Andar 1, Pinheiros, São Paulo, SP 05428-002 Brazil
Creative Industries New Entrants Scheme Limited	Broadcasting House, 2 Ormeau Avenue, Belfast, United Kingdom, BT2 8HQ
BBC World Service Hong Kong Limited	4202-04, 42F, AIA Tower, 183 Electric Road, North Point, Hong Kong
BBC Pakistan (Pvt) Limited (99.99% owned)	8th Floor, EOBI House, Sector G-10/4, Mauve Area, Islamabad
BBC News USA Inc	2000 M St NW, Suite 800, Washington DC 20036
BBC Tanzania Limited (99% owned)	Plot no. 265/266 Mikocheni Dar Es Salaam
BBC Ukraine LLC (99.9% owned)	42/44, Shovkovychna str., 01004, Kyiv, Ukraine
BBC Kyiv LLC	
BBC World Service India Private Limited	1st Floor, Tower C, Max House, Village Bahapur, Okhla Station Road, Okhla Industrial Estate, Okhla Phase III, New Delhi 110020, India
BBC News (Asia Bureau) Pte Limited	8 Wilkie Road #03-01, Wilkie Edge, Singapore 228095
British Broadcasting Corporation Nigeria Ltd	Heritage Place 21, Lugard Avenue, Ikoyi Lagos, Nigeria
BBC Radio Services Nigeria Limited (49% owned)	7th Floor, Bank of Industry Building, Central Business District, Abuka, FCT, Nigeria
BBC Korea Ltd	Seoul Square (8th Floor), 416 Hangang-daero, Jung-gu, Seoul, Korea
BBC DRC SARL	95 C, Avenue de la Justice, Quariter Lemera, Commune de la Gombe
BBC Bangladesh Ltd	11th Floor, South Breeze Square, 90 Gulshan Avenue, Dhaka 1212

I. BBC structure and other disclosures *continued*
I1 Interests in associates, joint ventures and subsidiaries *continued*

Name of entity	Registered address
Indirectly owned commercial subsidiaries: (all 100% owned unless stated)	
BBC Studios Limited	1 Television Centre, 101 Wood Lane, London W12 7FA
BBC Studioworks Limited	
BBC Studios Distribution Limited	
2Entertain Limited	
2Entertain Management Limited	
2Entertain Video Limited	
Red Bluff UK Productions Limited	
Shy & Lola Productions Limited	
BBC Video Limited	
MCI Music Publishing Limited	
Demon Music Group Limited	
Demon Music Ireland Limited	
BBC.com 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 (Africa) 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	
Mothership Productions Limited	
BEEB Rights Limited (88% owned)*	
BBC Global News Limited	
BBC World Distribution Limited	
BBC Studios Productions Limited	
BBC Grafton House Productions Limited	
BBC Comedy Productions Limited	
BBC Natural History and Factual Productions Limited	
BBC Studios Kids and Family Productions Limited	
Nice and Accurate Productions Limited	
BBC Studios Productions (Clifton) Limited	
BBC Studios Multi Genre Productions Limited	
BBC Studios Productions (Kidnapped) Limited	
BBC Studios Productions (Time) Limited	
BBC Studios Productions (Time2) Limited	
Baby Cow Productions Limited (75% owned)	
Baby Cow Productions (Changing Ends) Limited (75% owned)	
Baby Cow Manchester Limited (75% owned)	
Baby Cow Productions (Partridge) Limited (75% owned)	
Baby Cow Productions (Stuffed) Limited (75% owned)	
Baby Cow Films Limited (75% owned)	
Baby Cow Films (OFTM) Limited (75% owned)	
Baby Cow (B and M) Limited (75% owned)	
Baby Cow Productions (Bill's Included) Limited (75%)	
Alan Partridge Limited (75% owned)	
Baby Cow Productions (Witchfinder) Limited (75% owned)	
Baby Cow Animation Limited (75% owned)	

* BBC Studios Distribution Limited holds 88.4% of issued share capital but the non-controlling shareholders have no right to distributions.

I. BBC structure and other disclosures *continued*

I1 Interests in associates, joint ventures and subsidiaries *continued*

Name of entity	Registered address
Bunny Munro Limited (formerly Uncle Steve Limited)	1 Television Centre, 101 Wood Lane, London W12 7FA
Alice and Steve Limited	
Deadpoint Productions Limited	
Clerkenwell Films Ltd	
House Trig Limited	
House Bird Limited	
House Sherwood2 Limited	
House Element Wonder Limited (50% owned)	
Majorca Productions Limited (50% owned)	
Ginger Snaps TV Limited (50% owned)	
House DMC Arrival Limited (50% owned)	
House Productions Limited	
House Conclave Limited	
House LAL Limited	
House Pictures Limited	
House Ref Limited	
House Sherwood Limited	
House Six Four Limited	
Belladonna Productions Limited	
BritBox International Trading Limited	
BritBox International Limited	
Philomena Lee Limited (75% owned)	
Quite Funny Films Limited	
Quite Persuasive Films Limited	
Quite Scary Films Limited	
Recall TV Limited	
Two+Two=5 Limited	
Lost Child Limited (75% owned)	
The Last Holiday Limited (75% owned)	
Sid Gentle Films Limited	
Sid Gentle Films (Corfu) Limited	
Sid Gentle Films (Costello Jones) Limited	
Sid Gentle Films (Extraordinary) Limited	
Sid Gentle Films (Extraordinary 2) 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 (Ragdoll) Limited	
Sid Gentle Films (Grace) Limited	
Sid Gentle Films (Honey) Limited	
Sid Gentle Films (SS-GB) Limited	
Sid Gentle Films (TD4) Limited	
Sid Wild Films Limited	
Sid Gentle Films (The Durrells) Limited	
BBC Pension Investment Limited	
As Yet Unnamed Limited	
Jayia Productions Limited	
Firebird Pictures Limited	
Mitrageous Limited	
Small Pier Productions Limited	
House Starve Acre Limited	
House Mint Limited (50% owned)	
EHV Films Limited	
Denipurna Limited	
Voltage TV Productions Limited	
Wilder (UK) Productions Limited	

Notes to the accounts *continued*

I. BBC structure and other disclosures *continued*

I1 Interests in associates, joint ventures and subsidiaries *continued*

Name of entity	Registered address
UKTV Media Holdings Limited UKTV Media Limited	10 Hammersmith Grove, London W6 7AP
ThinkBox TV Limited (25% owned)	Holborn Gate, 326-330 High Holborn, London, Greater London, WC1V 7PP
BBC Studios Japan Limited	Tokyo Club Bldg., 10F, 3-2-6 Kasumigaseki, Chiyoda-ku, Tokyo 100-0013, Japan
Lookout Point Limited A Suitable Company Limited AMP 1 Limited Evergreen Television Limited Off Stone Productions Limited Lookout Point (DP) Production Limited Lookout Point (FUMP) Limited Lookout Point Management Limited Lookout Point (T&T) Limited LOOKOUT POINT (LES MISERABLES) Limited LOOKOUT POINT (SHIBDEN) Limited Lookout Point (LT5) Limited Lookout Point Acquisition Limited Lookout Point (The Collection) Limited Lookout Point (HV3) Limited Lookout Point (January) Limited White Hart Lane Productions Limited	Hammer House, 113-117 Wardour Street, London, United Kingdom W1F 0UN
BBC Studios Canada Limited	145 King Street West, Suite 740, Toronto ON M5H 1JH, Canada
BBC Studios Productions (Clifton) Canada Inc	Suite 3200, Bay Adelaide Centre, North Tower, 40 Temperance Street ON ON M5H 0B4, Canada
BBC Studios France	28, Cours Albert Premier, 75008, Paris, France
BBC Studios Benelux B.V.	Weesperplein 4b, 1018 XA Amsterdam, Netherlands
BBC Studios Americas Incorporated BBC Studios Americas (401) k Plan – Trustees BB Rights LLC BritBox LLC	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 Frankie and Jude Productions LLC Sixth Ave Productions LLC Picea Productions LLC Sticky Toffee Productions LLC Wood Lane Productions LLC A&P Productions LLC BBC Studios Development Productions LLC WNT Productions LLC Studios Competition Productions LLC	10351 Santa Monica Boulevard, Los Angeles, CA 90025, United States
BBC Studios Singapore PTE Limited	18 Robinson Road, #13-01 18 Robinson, Singapore 048547
BBC Studios Nordic ApS	Klosterstraede 9, 1157, Copenhagen, Denmark
BBC Studios Nordic Productions A/S	Strandiodsvej 44.4, 2300 Copenhagen, Denmark
BBC Studios Nordic Productions AB	Norra Bulltoftavagen, 65F 212 43 Malmo, Sweden
BBC Studios Nordic Productions AS	Marcus Thranes gate 2, 0473, Oslo, Norway
BBC Studios Americas Investments Incorporated JV Programs LLC (50% owned)	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 Australia BB Pty Limited BBC Studios Productions Australia Pty Limited BritBox Australia Partnership BritBox Australia Management (PTY) Limited BritBox SVOD Australia PTY Limited	Level 3, 2 Blue Street, North Sydney, NSW 2060, Australia

I. BBC structure and other disclosures *continued*
I1 Interests in associates, joint ventures and subsidiaries *continued*

Name of entity	Registered address
BBC SNS Productions Pty Limited Ghosts Productions Pty Limited The Office Production Pty Limited Red Bluff WA Productions Pty Limited Blue Street Post Pty Limited Paradise Productions No.1 PTY Limited	Level 3, 2 Blue Street, North Sydney, NSW 2060, Australia
BBC Studios Germany GmbH Erste Weltweit Medien GmbH	Kaiser-Wilhelm-Ring 17-21, 50672 Köln, Germany
BBC Worldwide Holdings B.V.	Basisweg 10 1043 AP Amsterdam, Netherlands
BBC Studios India Private Limited	502, Fifth Floor, Windsor Off Cst Road Kalina, Santacruz (East), Mumbai City, Maharashtra, 400098
BBC Studios Africa (Pty) Limited	24 18th Street, Menlo Park 0081, Mazars House, 5 St Davids Place, Parktown 2193, South Africa
BBC Studios Intermediadora de Programadora Estrangeira 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 Warszaw, Poland
Worldwide Knowledge (Beijing) Business Consulting Company Limited	A05-A06, Room 1001, Unit 1, Building 9, Dongdagiao Road, Chaoyang District, Beijing, China
BBC Studios Productions Africa (Pty) Limited Rapid Blue Pty Limited Rapid Blue Production Nigeria Limited (99% owned)	24 18th Street, Menlo Park 0081, Mazars House, 5 St Davids Place, Parktown 2193, South Africa 263 Oak Avenue, Ferndale, Randburg, Johannesburg, 2194,South Africa 1 Hotsports Drive, Via Kudirat Abiola Road, Oregun, Lagos, Nigeria
Rapid Blue Africa Limited	7 Sowemimo Street, GRA Ikeja, Lagos, Nigeria
Rapid Blue Formats Limited (38% owned)	25 Akintan Street, Dideolu Court, Ogba, Lagos, Lagos 23401, NG
BBC Studios Sweden AB	Hangövägen 29,115, 41, Stockholm
BBC Global News (India) Private Limited	6th Floor, H T House, K G Marg, New Delhi, 110 001, India
BBC Global News US.LLC	Corporation Service Company, 80 State Street, Albany, New York, 12207-2543, United States
BBC Holding M LLC BBC R News LLC	Podkopaevsky Lane 4, Business Centre Ivanovskaya Gorka, Building B, 2nd Floor, 109028 Moscow, Russia
BBC Lebanon LLC	Chahine Building, Itani Street, Snoubra, Beirut
Werner Film Group Holdings Pty Limited Werner Film Projects Pty Limited Werner Film Productions Pty Limited Dance Academy Series 3 Pty Limited Bent Productions SPV Pty Limited Newsreader Holdings Pty Limited Crazy Fun Park Productions Pty Limited Newsreader Productions Pty Limited Newsreader 2 Productions Pty Limited Newsreader 3 Productions Pty Limited Surviving Summer Productions Pty Limited Surviving Summer 2 Productions Pty Limited Knee High Spies Productions Pty Ltd Goolagong Productions Pty Ltd Scales Productions Pty Limited Moyne River Pty Ltd (99%)	184 Brunswick Street, Fitzroy, Vic 2065
Brutal Media S.L.U . Brutal Media Producciones 3 Slu Primavera Producciones 2 Slu Brutal Lectores Slu Otoño Producciones Slu Brutal Media Producciones Slu Studio 87, Sl Egb La Película, Aie L'Odissea Serie, Sl L'Odissea 2A Temporada SLU Enero Producciones Sl Primavera Producciones Slu Invierno Producciones Slu Tempestad Producciones S.L. Brutal Media Producciones 2 Slu	calle Berlines, 46, Spain, Barcelona, 08022, Spain

Notes to the accounts *continued*

I. BBC structure and other disclosures *continued*

I1 Interests in associates, joint ventures and subsidiaries *continued*

Name of entity	Registered address
Odissea Canaria S.L.	Avenida Ángel Guimerà 26, 3º, Puerta 9, 38003 Santa Cruz de Tenerife, Spain
MSM-Worldwide Factual Media Private Limited	Interface Building No. 7, 4th Floor, Off Malad Link Road, Malad (West), Mumbai, 400 064, India
Boffola (Droid) Limited (40% owned) Boffola Pictures Limited (40% owned) Boffola (Pigeon) Limited (40% owned) Boffola Productions 2 Limited Copbury Productions Limited	27 Noel Street, London, England, W1F 8GZ
BBC News Internatioanl (Australia) Pty Limited	c/o HWLE Lawyers, Level 9, 5 Martin Place, Sydney, NSW 2000, Australia
Children's Character Books Limited (25% owned)	One Embassy Gardens, 8 Viaduct Gardens, London, United Kingdom, SW11 7BW
Expectation Entertainment Limited (23% owned)	8b Ledbury Mews North, London, England, W11 2AF
Mettlemouse Entertainment Limited (25% owned)	Riverside Studios, 101 Queen Caroline Street, London, England, W6 9BN
Samphire Films Limited (25% owned)	35 Marine Terrace, Margate, United Kingdom, CT9 1XJ
Turbine Studios Limited (20% owned)	9a Dallington Street, London, England, EC1V 0BQ
Various Artists Limited (25% owned)	15 D'Arblay Street, London, England, W1F 8DZ
BBC News Polska sp. Z o.o	Plac Bankowy, No. 1, Warsaw 00-139, Poland
Russia - BBC R News Limited BBC Holding M Limited	Podkopaevsky Lane 4, Business Centre Ivanovskaya Gorka, Building B, 2nd Floor, 109028 Moscow, Russia

I2 Reserves

Operating reserve

The operating reserve reflects accumulated profits to date.

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 £6 million were removed from the hedging reserve and debited to income in the consolidated expenditure statement (2025: £17 million losses).

Translation reserve

The translation reserve is used to record exchange differences arising from the retranslation of the net assets and results of overseas subsidiaries. This includes 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.

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.

I3 Post balance sheet events

There have been no significant events affecting the Group since the year end.

Data packs

This section sets out data on our performance this year, including full statistical information for the public purposes, plus detailed performance data by service in Wales, Scotland, Northern Ireland and England.

Don Gilet and Shantol Jackson in *Death in Paradise,* which has been recommissioned for another two series.

Celia Imrie with host Ed Gamble, on the set of visualised podcast, *Traitors Uncloaked.*

Michael Troncosco working on BBC News.

Performance against public commitments

Regulatory compliance
This section sets out the BBC's compliance with the regulatory conditions in Ofcom's Operating Licence. The BBC met all of its Operating Licence conditions.

The full detail of our compliance with Ofcom's Operating Licence conditions can be found in our adjoining report Delivering Our Mission and Public Purposes. This report also collates our performance against the commitments we made as part of the 2025/26 Annual Plan.

From this year, information relating to our **Access Services** and **Public Service Promotions** obligations will be found in the Delivering our Mission and Public Purposes report, and information on **Contestability** and our **Network Radio Supply** obligations are now included in the Commissioning Report.

We confirm that we have fulfilled our obligations in each of these areas in accordance with the requirements set in the Charter and Agreement.

These reports can be found at: bbc.co.uk/aboutthebbc/reports/

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 2026, the BBC completed a materiality assessment for the inclusion of channel advertisements in S4C live broadcasts on BBC iPlayer, a non-service activity. The BBC decided the change was not material. Ofcom reviewed our assessment and in April 2026 agreed that the planned change was not material.

In March 2026, the BBC completed a materiality assessment for the launch of an additional BBC Radio 6 Music branded stream on BBC Sounds. The BBC decided the change was not material. Ofcom reviewed our assessment and in April 2026 agreed that the planned change was not material.

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 the period of this report there were no changes for consideration to the BBC's commercial activities.

Regulatory complaints
Under the Charter and Agreement, the BBC is responsible for handling complaints, in a BBC First approach. This year we received one complaint regarding competition issues. We have not received any complaints regarding other non-editorial relevant requirements.

Issue
Hours of original locally made programming
Service
English Local Radio
Date of complaint
29 October 2025
Outcome and remedy
No breach of Operating Licence
Date of outcome
9 February 2026

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 Ipsos UK survey findings from 2025/26 show that by age band, gender, social grade, area of the UK, and amongst white audiences and Black, Asian and minority ethnic audiences and audiences who are disabled and not disabled, 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 the UK average or their comparator group. This indicates that some audience groups have less satisfaction with the BBC in this regard than others.

This year this was the case for C2DE compared with ABC1 audiences and Black, Asian and minority ethnic audiences compared with white audiences; and on some measures for people who are disabled compared with people who are not disabled, 16-34s compared with older audiences, men compared with women, and in Wales, as well as in Northern Ireland and the North of England in the BBC Accountability Tracker.

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 2025/26.

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, while 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 Standards Committee 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 Engaging with audiences

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, along with our voluntary regime of quarterly salary and expenses disclosure for senior managers	YES – see Remuneration report

Performance against public commitments *continued*

General duties *continued*

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.

Partnerships and collaborations across the BBC in 2025/26

BBC area	Number of partners
Content	210
Nations	73
Chief Operating Officer Group	62
Technology	21
Corporate Affairs	8
News	8
Chief Customer Officer Group	2
Strategy	1
Total*	**356**

* A number of partner organisations appear in these figures multiple times because they are engaged in partnership work with more than one BBC division. Where this is the case, the partner is counted in each division they work with, for example, University College London counts in the totals for both Content and Technology, but only once in our overall total.

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 above

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 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

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 Board will continue to keep under review the BBC's compliance with Ofcom's trading and separation requirements; commission annual independent assurance; review, consider and approve the BBC's transfer pricing methodologies; and report progress in the BBC's Annual Report.	YES – see Audit and Risk Committee 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 Audit and Risk Committee 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 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 Board will report annually on its work in the Annual Report and Accounts	YES – see Audit and Risk Committee report

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 household

97.5%
DAB coverage of UK households

98%
Satellite availability to UK households

BBC iPlayer is available on
>20,000
types of devices overall

BBC Sounds is available on
>20,000
types of devices overall

Note
The figures quoted for DAB relate to coverage for services carried on the BBC's multiplexes. In addition, some nations and regions radio stations are made available via commercial multiplexes. BBC iPlayer is available on over 420 platforms (groups of devices) and BBC Sounds is available on over 250 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 2025/26 we have continued to ensure that:

- We provide effectively universal broadcast coverage of our TV and radio services
- The BBC's online video service, iPlayer, is available on more consumer devices (from smart TVs to games consoles and tablets) than any other streaming service in the UK
- Live and on-demand audio on Sounds is widely available for audiences to access across an increasing number of devices
- BBC services are amongst the most prominent on all devices they can be accessed
- That a fully digital future would achieve the best outcomes for our audiences

Our joint venture Everyone TV continued to accelerate the growth of its Freely TV platform. Since launching in spring 2024, Freely has significantly expanded its availability and content offering. Freely is now available through most television device partners and a range of plug-in devices, ensuring more households can benefit from free-to-air internet-delivered television. Freely now offers more than 70 live channels over the internet, alongside DTT channels and extensive on-demand libraries from the UK's major public service broadcasters and other channel providers.

As audience preferences continue to shift towards online viewing and listening, the BBC remains committed to evolving alongside them. Through close collaboration with other PSBs and our joint ventures, we are continuing to improve the accessibility, usability and breadth of free-to-air television availability. The joint venture platforms play an increasingly important role in the transition of viewing from broadcast to online viewing, enhancing the connection between the BBC and audiences whilst establishing the foundations for a fully internet-delivered television future.

Broadband availability in the UK is now effectively universal, with 98% of households able to access a superfast connection, and broadband adoption on par with television ownership. Gigabit capable broadband is already available to the majority of premises and is continuing to expand rapidly. Government intervention through Project Gigabit is expected to close most remaining gaps, with 99% gigabit coverage anticipated by 2032.

We continue to work with partners to innovative in how audiences can discover, access and enjoy BBC content and services. Our deals always seek to both improve our prominence and better integrate with platforms and devices to make content more accessible. This includes, for example, rolling out continue watching – which allows people to easily dive back into the shows they started to watch – and more deep linking from partner UIs to access live events and channels.

We were also active in the DCMS's stakeholder forum on the future of TV distribution. As this work will help shape TV distribution over the next decade, we wanted to ensure the audience, market, and cost dynamics were well understood. This will support policymakers in charting a path forward that delivers the best outcomes for audiences and the UK media economy. Some of the biggest opportunities and challenges lie outside the TV sector. This year, the BBC became a founding member of The Connection Project. This cross-sector partnership is actively championing digital inclusion to help everyone in the UK thrive in a digital society.

However, whilst we make progress where we can, we recognise the critical importance of the Media Act and welcome the focus from Parliament and Ofcom on the need to further reform the media landscape to address the growing imbalance between PSBs and global players. We continue to work with Ofcom to ensure the Media Act, a significant opportunity to ensure audiences benefit from significant levels of PSB prominence, is successfully implemented and engage with policy makers on what further renewal of the PSM model for the IP era may be needed.

Audience targets

Performance against 2025/26 audience targets

Ensure universality and the delivery of value to audiences overall

The universality of the BBC % of UK adults 16+ who use BBC TV/iPlayer, Radio or Online on average per month Source: Compass by Ipsos UK	**94%** Target 90%+
% of UK adults 16+ who use BBC TV/iPlayer, Radio or Online on average per week Source: Compass by Ipsos UK	**81%** Target 80%+
A valued habit with the BBC % of UK adults 16+ who use the BBC for 5+ days on average per week Source: Compass by Ipsos UK	**61%** Target 60-65%
% of UK adults 16+ who use the BBC for 5+ hours on average per week Source: Compass by Ipsos UK	**50%** Target circa 50%
% of UK adults 16+ who use two or more BBC modes on average per week Source: Compass by Ipsos UK	**59%** Target circa 60%

Maintain focus on key audience challenges

Young adults	
The reach of the BBC % of UK 16-34s who use BBC TV/iPlayer, Radio or Online on average per week Source: Compass by Ipsos UK	**63%** Target 60-70%
Personal relevance % of UK 16-34s who feel 'the BBC is for me' (mean score out of 10) Source: Fifty5Blue (formerly Kantar Media)	**6/10** Target 6+ out of 10
Under 16s	
The reach of the BBC % of UK under 16s who use BBC TV/iPlayer, Radio or Online on average per week Source: Kids Cross-Media Insight by Ipsos UK	**69%** Target 65-70%
The reach of BBC Children's/Education services % of UK under 16s who use BBC Children's/Education services on average per week Source: Kids Cross-Media Insight by Ipsos UK	**50%** Target circa 45-50%

Prioritise online reach and engagement central to the BBC's future universality

BBC Online overall % of UK adults 16+ who use BBC Online on average per week Source: Compass by Ipsos UK	**63%** Target 60-65%
Average weekly active accounts using BBC Online Source: Piano Analytics	**24.1m** Target 23.5-24m+
BBC iPlayer Average weekly active accounts using BBC iPlayer Accounts overall Source: Piano Analytics	**15.4m** Target 15.0m+
Average weekly active accounts using BBC iPlayer Under 35 accounts Source: Piano Analytics	**4.1m** Target 4.0-4.5m
BBC iPlayer average weekly time spent per head per week Source: BARB As Viewed. All devices	**89 mins** Target 80 mins+
BBC Sounds Average weekly active accounts using BBC Sounds Accounts overall Source: Piano Analytics	**4.85m** Target 4.8m+
BBC News Average weekly active accounts using BBC News cross-product Accounts overall Source: Piano Analytics	**11.3m** Target 10.5m+

Performance by public purpose

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

			Source
Overall BBC News reach			
% of UK adults (16+) who use BBC News services on average per week	**2025/26**	**72%**	Compass by Ipsos UK. 16+
	2024/25	74%	
BBC News Online			
% of UK adults who use BBC News Online on average per week	**2025/26**	**34%**	Compass by Ipsos UK. 16+
	2024/25	34%	
BBC News Online cross-product average weekly active accounts	**2025/26**	**11.3m**	Piano Analytics
	2024/25	10.5m	

Perception

	Year	% 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	**2025/26**	**63%**	**17%**	Ipsos UK. 16+
	2024/25	67%	14%	
% 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	**2025/26**	**57%**	**19%**	
	2024/25	62%	16%	
% 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	**2025/26**	**57%**	**19%**	
	2024/25	62%	16%	
% of UK adults who think the BBC is effective at providing news and current affairs that is impartial	**2025/26**	**45%**	**29%**	
	2024/25	50%	25%	
% of UK adults who think the BBC is effective at providing news and current affairs that is accurate	**2025/26**	**56%**	**21%**	
	2024/25	63%	17%	
% of UK adults who think the BBC is effective at providing news and current affairs that is trustworthy	**2025/26**	**55%**	**23%**	
	2024/25	62%	20%	
Quality of BBC News by platform				
% of weekly users who say BBC News on TV sets a high standard for quality	**2025/26**	**75%**	**8%**	
	2024/25	79%	7%	
% of weekly users who say BBC News on Radio sets a high standard for quality	**2025/26**	**80%**	**6%**	
	2024/25	85%	5%	
% of weekly users who say BBC News Online sets a high standard for quality	**2025/26**	**78%**	**6%**	
	2024/25	80%	6%	
Delivery of the News purpose via iPlayer				
% of weekly users rating iPlayer as effective at helping the BBC to deliver the public purposes		% Effective	% Ineffective	
News purpose: 16+ UK weekly users	**2025/26**	**83%**	**7%**	Ipsos UK. 16+
	2024/25	84%	6%	
News purpose: 16-34 UK weekly users	**2025/26**	**88%**	**5%**	
	2024/25	86%	4%	

2. To support learning for people of all ages

Experience

			Source
Usage of the BBC overall amongst under 16s			
Under 16s pan-BBC reach			
% of under 16s who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**69%**	Kids Cross-Media Insight by Ipsos UK
	2024/25	70%	
Under 16s pan-BBC time			
Length of time under 16s spend with the BBC per head on average per week (hours:mins)	**2025/26**	**03:59**	
	2024/25	04:00	
0-6 pan-BBC reach			
% of 0-6s who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**69%**	
	2024/25	73%	
7-12 pan-BBC reach			
% of 7-12s who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**69%**	
	2024/25	68%	
Usage of BBC Children's/Education services amongst under 16s			
Under 16s			
% of under 16s who use BBC Children's/Education content across BBC TV/iPlayer or Online on average per week	**2025/26**	**50%**	Kids Cross-Media Insight by Ipsos UK
	2024/25	51%	
0-6s			
% of 0-6s who use BBC Children's/Education content across BBC TV/iPlayer or Online on average per week	**2025/26**	**60%**	
	2024/25	65%	
7-12			
% of 7-12s who use BBC Children's/Education content across BBC TV/iPlayer or Online on average per week	**2025/26**	**48%**	
	2024/25	46%	

Perception

		Mean score/10	Source
View of the BBC amongst under 16s			
Perception of BBC by under 16s	**2025/26**	**7 out of 10**	Ipsos UK
	2024/25	7 out of 10	

		% Effective	% Ineffective	Source
Delivery of the purpose				
% of parents who think the BBC is effective at supporting children and teenagers with their learning	**2025/26**	**58%**	**13%**	Ipsos UK. 16+
	2024/25	58%	13%	
% of UK adults who think the BBC is effective at helping them learn new things	**2025/26**	**57%**	**18%**	
	2024/25	61%	17%	
% of UK adults who think the BBC is effective at exploring subjects that they would know less about otherwise	**2025/26**	**58%**	**16%**	
	2024/25	61%	16%	

Performance by public purpose *continued*

BBC learning by content

			Source
% of responses rating **BBC TV** programmes they have watched as helping them to learn something new	**2025/26**	**71%**	Pulse by Ipsos UK. 16+*
% of responses rating **non-BBC TV** programmes they have watched as helping them to learn something new	**2025/26**	**57%**	
% of responses rating **BBC radio** programmes they have listened to as helping them to learn something new	**2025/26**	**70%**	
% of responses rating **non-BBC radio** programmes they have listened to as helping them to learn something new	**2025/26**	**58%**	

* Nationally representative Pulse panel. Panellists take a daily survey rating BBC and non-BBC content they consumed yesterday. Figures shown are the average over the financial year across all content they have rated. Owing to measurement change, the 2025/26 figures are not comparable with pre-2025/26 figures.

BBC Bitesize

			Source
Experience			
Primary pupils			
% of primary school pupils who use Bitesize	**2025/26**	**67%**	DJS
	2024/25	61%	
Secondary pupils			
% of secondary school pupils who use Bitesize	**2025/26**	**81%**	
	2024/25	73%	
Number of unique UK browsers accessing BBC Education content on average per week	**2025/26**	**1.7m**	Piano Analytics
	2024/25	1.8m~	
Perception			
% of under 16 users who say Bitesize helps them understand their studies/learning more	**2025/26**	**84%**	DJS
	2024/25	83%	
% of secondary school users who say Bitesize helps them to achieve better grades	**2025/26**	**71%**	
	2024/25	72%	

~ BBC Bitesize for Students has been combined with BBC Bitesize for Teachers to become BBC Education from 2025/26. The 2024/25 comparison has been restated so is comparable with the 2025/26 figure.

		% Effective	% Ineffective	Source
Delivery of the Learning purpose via iPlayer				
% of weekly users rating iPlayer as effective at helping the BBC to deliver the public purposes				
Learning purpose: 16+ UK weekly users	**2025/26**	**84%**	**5%**	Ipsos UK. 16+
	2024/25	85%	5%	
Learning purpose: 16-34 UK weekly users	**2025/26**	**84%**	**5%**	
	2024/25	86%	5%	

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

Experience

			Source
Usage of the BBC overall amongst adults			
Pan-BBC reach			
% of UK adults who use BBC TV/iPlayer, Radio or Online on average per month	**2025/26**	**94%**	Compass by Ipsos UK. 16+
	2024/25	94%	
% of UK adults who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**81%**	
	2024/25	84%	
Pan-BBC time			
Length of time UK adults spend with the BBC per head on average per week (hours:mins)	**2025/26**	**14:58**	Estimated from BARB As Viewed (all devices), RAJAR, MIDAS, Compass by Ipsos UK. 16+
	2024/25	15:50^	

* Owing to a measurement change with digital BBC listening time in 2025/26, pan-BBC average weekly time per head in 2024/25 has been restated using the new measurement so is comparable with 2025/26. All previous years are not directly comparable with 2024/25 or 2025/26.

			Source
Usage of the BBC by platform amongst adults			
BBC TV/iPlayer			
% of UK adults who watch BBC TV/iPlayer on average per week	**2025/26**	**60%**	BARB As Viewed. All devices~. 16+. Reach based on 15+ mins
	2024/25	64%	
Length of time UK adults spend with BBC TV/iPlayer per head on average per week (hours:mins)	**2025/26**	**06:03**	
	2024/25	06:34	
BBC Radio			
% of UK adults who listen to BBC Radio on average per week	**2025/26**	**53%**	RAJAR. 16+. Reach based on 15+ mins
	2024/25	55%	
Length of time UK adults spend with BBC Radio on average per week (hours:mins)	**2025/26**	**07:25**	
	2024/25	07:52	
BBC Online			
% of UK adults who use BBC Online on average per week	**2025/26**	**63%**	Compass by Ipsos UK. 16+
	2024/25	62%	

~ New BARB As Viewed measurement was introduced in BBC reporting from 2022/23 onwards. The new data measures all viewing, both linear and on-demand, in all households with a TV set and/or a broadband internet connection, across all devices. Therefore, BARB As Viewed data from 2024/25 and 2025/26 is not comparable with pre-2022/23 figures.

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	**2025/26**	**64%**	**13%**	Ipsos UK. 16+
	2024/25	66%	13%	
% of UK adults who think the BBC is effective at providing content/services that set a high standard for creativity	**2025/26**	**59%**	**14%**	
	2024/25	63%	14%	
% of UK adults who think the BBC is effective at providing content/services that are distinctive	**2025/26**	**58%**	**15%**	
	2024/25	62%	14%	
% of UK adults who think the BBC is effective at providing content/services that set a high standard for originality	**2025/26**	**58%**	**15%**	
	2024/25	61%	15%	
% of UK adults who think the BBC is effective at providing content/services that cater for a wide range of tastes	**2025/26**	**62%**	**14%**	
	2024/25	64%	13%	
BBC quality and distinctiveness by platform				
BBC TV/iPlayer programmes				
% of users who say BBC TV/iPlayer sets a high standard for quality	**2025/26**	**77%**	**8%**	
	2024/25	77%	8%	
% of users who say BBC TV/iPlayer is distinctive	**2025/26**	**72%**	**8%**	
	2024/25	73%	9%	
% of users who say BBC TV/iPlayer sets a high standard for originality	**2025/26**	**73%**	**8%**	
	2024/25	73%	10%	
BBC Radio/podcasts				
% of users who say BBC Radio/podcasts sets a high standard for quality	**2025/26**	**76%**	**5%**	
	2024/25	73%	7%	
% of users who say BBC Radio/podcasts is distinctive	**2025/26**	**73%**	**6%**	
	2024/25	70%	7%	
% of users who say BBC Radio/podcasts sets a high standard for originality	**2025/26**	**73%**	**5%**	
	2024/25	71%	7%	
BBC Online				
% of users who say BBC Online sets a high standard for quality	**2025/26**	**71%**	**7%**	
	2024/25	71%	7%	
% of users who say BBC Online is distinctive	**2025/26**	**67%**	**7%**	
	2024/25	67%	8%	
% of users who say BBC Online sets a high standard for originality	**2025/26**	**66%**	**8%**	
	2024/25	66%	8%	

Performance by public purpose *continued*

BBC distinctiveness by content

			Source
% of responses rating **BBC TV** programmes as original	**2025/26**	**84%**	Pulse by Ipsos UK. 16+*
% of responses rating **non-BBC TV** programmes as original	**2025/26**	**85%**	
% of responses rating **BBC radio** programmes as content they wouldn't hear anywhere else	**2025/26**	**78%**	
% of responses rating **non-BBC radio** programmes as content they wouldn't hear anywhere else	**2025/26**	**65%**	

* Nationally representative Pulse panel. Panellists take a daily survey rating BBC and non-BBC content they consumed yesterday. Figures shown are the average over the financial year across all content they have rated. Owing to measurement change, the 2025/26 figures are not comparable with pre-2025/26 figures.

		% Effective	% Ineffective	Source
Delivery of the Creativity purpose via iPlayer				
% of weekly users rating iPlayer as effective at helping the BBC to deliver the public purposes				
Creativity purpose: 16+ UK weekly users	**2025/26**	**86%**	**6%**	Ipsos UK. 16+
	2024/25	86%	4%	
Creativity purpose: 16-34 UK weekly users	**2025/26**	**87%**	**5%**	
	2024/25	84%	6%	

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	**2025/26**	**50%**	**22%**	Ipsos UK. 16+
	2024/25	53%	21%	
% of UK adults who think the BBC is effective at providing content/services relevant to them	**2025/26**	**53%**	**20%**	
	2024/25	56%	19%	
% of UK adults who think the BBC is effective at reflecting the part of the UK they live in	**2025/26**	**48%**	**22%**	
	2024/25	52%	20%	
% of UK adults who think the BBC is effective at catering for the part of the UK they live in	**2025/26**	**49%**	**21%**	
	2024/25	53%	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	**2025/26**	**59%**	**17%**	
	2024/25	62%	14%	
Delivery of the Reflect/represent/serve purpose via iPlayer				
% of weekly users rating iPlayer as effective at helping the BBC to deliver the public purposes				
Reflect/represent/serve purpose: 16+ UK weekly users	**2025/26**	**79%**	**7%**	Ipsos UK. 16+
	2024/25	80%	7%	
Reflect/represent/serve purpose: 16-34 UK weekly users	**2025/26**	**84%**	**7%**	
	2024/25	80%	9%	

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
Pan-BBC reach													
% of each audience group who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**82%**	**81%**	**63%**	**81%**	**95%**	**83%**	**80%**	**85%**	**61%**	**82%**	**81%**	Compass by Ipsos UK. 16+. Panel expansion from July 2024
	2024/25	84%	83%	67%	83%	96%	85%	82%	87%	65%	84%	84%	
BBC TV/iPlayer													
% of each audience group who watch BBC TV/iPlayer on average per week	**2025/26**	**58%**	**62%**	**32%**	**56%**	**83%**	**61%**	**59%**	**64%**	**38%**	**66%**	**59%**	BARB As Viewed. All devices~. 16+. Reach based on 15+ mins
	2024/25	62%	65%	37%	62%	85%	65%	63%	67%	43%	69%	63%	
Length of time each audience group spends with BBC TV/iPlayer per head on average per week (hours:mins)	**2025/26**	**05:39**	**06:26**	**01:36**	**03:53**	**11:05**	**05:38**	**06:37**	**06:38**	**02:51**	**08:55**	**05:39**	
	2024/25	06:10	06:56	01:57	04:32	11:34	06:12	07:01	07:10	03:04	09:37	06:08	
BBC Radio													
% of each audience group who listen to BBC Radio on average per week	**2025/26**	**54%**	**52%**	**40%**	**51%**	**65%**	**59%**	**46%**	**57%**	**37%**	**53%***	**58%***	RAJAR. 16+. Reach based on 15+ mins
	2024/25	57%	54%	43%	53%	67%	61%	48%	58%	40%	54%*	59%*	
Length of time each audience group spends with BBC Radio on average per week	**2025/26**	**07:23**	**07:26**	**02:49**	**05:58**	**12:07**	**08:09**	**06:27**	**08:17**	**03:04**	**07:18***	**08:24***	
	2024/25	07:57	07:48	03:10	06:26	12:41	08:41	06:51	08:47	03:11	07:51*	08:48*	
BBC Online													
% of each audience group who use BBC Online on average per week	**2025/26**	**67%**	**60%**	**55%**	**71%**	**64%**	**69%**	**56%**	**65%**	**55%**	**58%**	**66%**	Compass by Ipsos UK. 16+
	2024/25	65%	58%	57%	69%	59%	68%	53%	63%	56%	55%	65%	

~ New BARB As Viewed measurement was introduced in BBC reporting from 2022/23 onwards. The new data measures all viewing, both linear and on-demand, in all households with a TV set and/or a broadband internet connection, across all devices. Therefore, BARB As Viewed data from 2024/25 and 2025/26 is not comparable with pre-2022/23 figures.

* In the RAJAR survey, whether people are disabled or not disabled is self-defined. The disability question was extended in Jan-Mar 2022 to include mental health for the first time. This means that data from 2024/25 and 2025/26 is not comparable with pre-2022/23 figures.

Performance by public purpose *continued*

Perception

		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
% of each audience group who think the BBC informs, educates and entertains people in the UK/them	**2025/26 Effective**	**63%**	**66%**	**63%**	**65%**	**66%**	**73%**	**55%**	**66%**	**54%**	**61%**	**65%**	Ipsos UK. 16+
	2025/26 Ineffective	**16%**	**13%**	**13%**	**15%**	**16%**	**12%**	**18%**	**15%**	**13%**	**18%**	**14%**	
	2024/25 Effective	66%	70%	67%	68%	69%	74%	60%	68%	65%	63%	69%	
	2024/25 Ineffective	14%	12%	11%	12%	15%	12%	14%	13%	9%	14%	13%	
% of each audience group who think the BBC is effective at reflecting people like them	**2025/26 Effective**	**47%**	**53%**	**45%**	**53%**	**52%**	**59%**	**40%**	**52%**	**39%**	**41%**	**52%**	
	2025/26 Ineffective	**23%**	**20%**	**20%**	**20%**	**25%**	**19%**	**25%**	**22%**	**19%**	**27%**	**21%**	
	2024/25 Effective	51%	55%	51%	55%	53%	57%	48%	54%	48%	46%	54%	
	2024/25 Ineffective	22%	21%	17%	19%	26%	20%	23%	21%	19%	26%	21%	
% of each audience group who think the BBC is effective at providing content/ services that set a high standard for quality	**2025/26 Effective**	**62%**	**65%**	**60%**	**66%**	**65%**	**73%**	**53%**	**66%**	**50%**	**56%**	**65%**	
	2025/26 Ineffective	**14%**	**13%**	**11%**	**12%**	**17%**	**10%**	**17%**	**14%**	**13%**	**17%**	**13%**	
	2024/25 Effective	66%	67%	63%	66%	69%	72%	58%	67%	59%	60%	67%	
	2024/25 Ineffective	14%	11%	11%	11%	16%	11%	14%	13%	7%	16%	12%	

p.225 For Purpose 4 audience performance in Wales

p.233 For Purpose 4 audience performance in Northern Ireland

p.229 For Purpose 4 audience performance in Scotland

p.236 For Purpose 4 audience performance in England

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

Perception

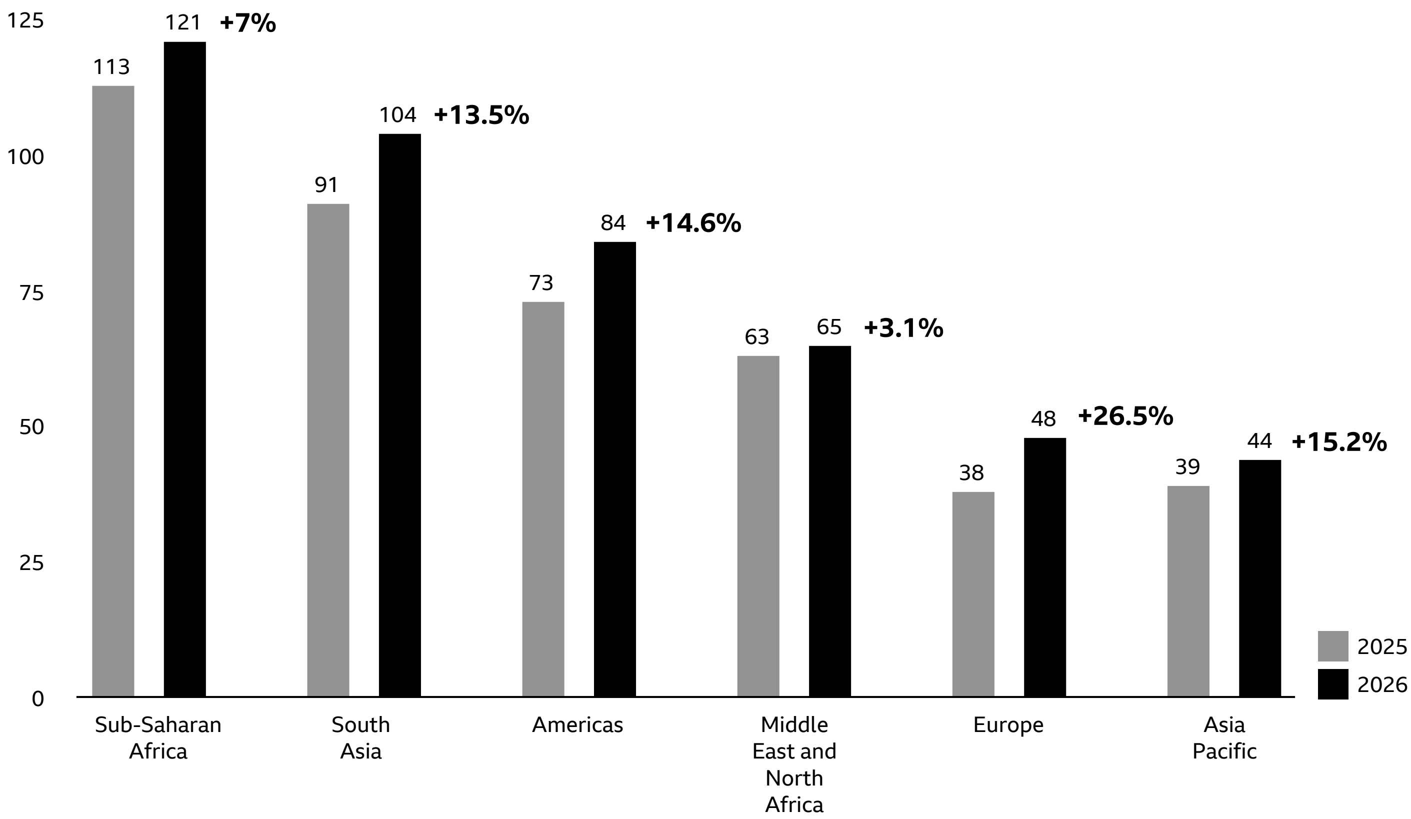
		% Effective	% Ineffective	Source
Delivery of the purpose				
% of UK adults who think that the BBC is effective at reflecting the UK to the world	**2025/26**	**60%**	**15%**	Ipsos UK. 16+
	2024/25	64%	13%	

BBC Global Audience Measure

	2025/26	2024/25		Source
Global weekly reach (including BBC News and BBC Studios)	**502 million**	453 million	up 12%	BBC Global Audience Measure
BBC News International weekly audience	**467 million**	418 million	up 13%	
BBC World Service weekly audience	**355 million**	313 million	up 16%	
BBC World Service digital weekly audience (website, social and online audio including podcasts)	**184 million**	131 million	up 40%	
BBC World Service television weekly audience	**100 million**	103 million	down 3%	
BBC World Service radio weekly audience	**133 million**	127 million	up 5%	
The News Channel (ex UK)	**105 million**	102 million	up 3%	
BBC Studios' incremental global weekly reach (total reach 83m)	**36 million**	35 million	up 0.9%	

BBC News International weekly reach – regional overview

Millions*



* Regional totals do not add up to the BBC News International global weekly total due to rounding

BBC Online

BBC Online

			Source
% of UK adults who use BBC Online on average per week	**2025/26**	**63%**	Compass by Ipsos UK. 16+
	2024/25	62%	
Average weekly active accounts – all accounts	**2025/26**	**24.1 million**	Piano Analytics. All accounts
	2024/25	23.6 million	

		% Effective	% Ineffective	Source
Delivery of the mission and purposes overall via BBC Online				
% of weekly users rating BBC Online as effective at helping the BBC to deliver the mission				
Mission overall: 16+ UK weekly users	**2025/26**	**84%**	**7%**	Ipsos UK. 16+
	2022/23	85%	8%	
% of weekly users rating BBC Online as effective at helping the BBC to deliver the public purposes				
Purposes overall: 16+ UK weekly users	**2025/26**	**85%**	**6%**	Ipsos UK. 16+
	2024/25	84%	6%	

BBC Online by product

BBC News Online

Experience

			Source
BBC News Online average weekly reach			
% of UK adults who use BBC News Online on average per week	**2025/26**	**34%**	Compass by Ipsos UK. 16+
	2024/25	34%	
BBC News Online cross-product average weekly active accounts			
Average weekly active accounts – all accounts	**2025/26**	**11.3m**	Piano Analytics
	2024/25	10.5m	

BBC Sport Online

Experience

			Source
BBC Sport Online cross-product average weekly active accounts			
Average weekly active accounts – all accounts	**2025/26**	**8.4m**	Piano Analytics
	2024/25	8.5m	

BBC iPlayer
Experience

			Source
Average weekly active accounts using BBC iPlayer			
Accounts overall	**2025/26**	**15.4m**	Piano Analytics
	2024/25	15.2m	
Under 35 year olds' accounts	**2025/26**	**4.1m**	
	2024/25	4.3m	
BBC iPlayer time per population head			
Length of time UK population spends with iPlayer on average per week (hours:mins)	**2025/26**	**01:29**	BARB As Viewed. All devices~
	2024/25	01:21	
Length of time UK 16-34s spends with iPlayer on average per week (hours:mins)	**2025/26**	**01:01**	
	2024/25	00:58	
% of all BBC TV viewing that is delivered by BBC iPlayer	**2025/26**	**27% (all) / 63% (16-34)**	
	2024/25	23% (all) / 50% (16-34)	

BBC iPlayer total viewer hours		Average per week	Total per year	
Total hours UK population spends viewing iPlayer	**2025/26**	**96.2 million**	**5.0 billion**	BARB As Viewed. All devices~
	2024/25	87.0 million	4.5 billion	

~ New BARB As Viewed measurement was introduced in BBC reporting from 2022/23 onwards. The new data measures all viewing, both linear and on-demand, in all households with a TV set and/or a broadband internet connection, across all devices. Therefore, BARB As Viewed data from 2024/25 and 2025/26 is not comparable with pre-2022/23 figures.

		% Effective	% Ineffective	Source
Delivery of the mission and purposes overall via iPlayer				
% of weekly users rating iPlayer as effective at helping the BBC to deliver the mission and public purposes				
Mission overall: 16+ UK weekly users	**2025/26**	**85%**	**7%**	Ipsos UK. 16+
	2024/25	84%	6%	
Mission overall: 16-34 UK weekly users	**2025/26**	**87%**	**5%**	
	2024/25	86%	5%	
Purposes overall: 16+ UK weekly users	**2025/26**	**84%**	**5%**	
	2024/25	85%	5%	
Purposes overall: 16-34 UK weekly users	**2025/26**	**85%**	**5%**	
	2024/25	86%	6%	

BBC Sounds
Experience

		All	Source
Average weekly active accounts using BBC Sounds	**2025/26**	**4.85m**	Piano Analytics
	2024/25	4.77m	

		All	Source
BBC Sounds streaming time			
Average weekly hours played through Sounds	**2025/26**	**19.1m**	Piano Analytics
	2024/25	17.3m	

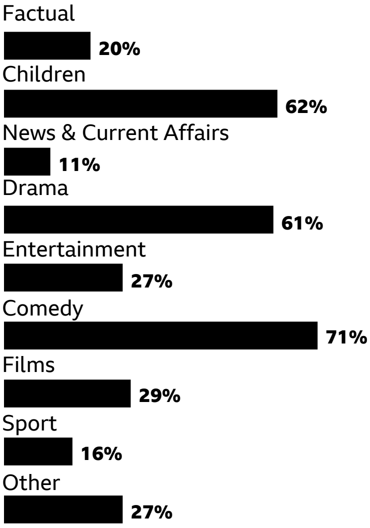
BBC Sounds streaming time does not include smart speaker data

BBC Online *continued*

BBC TV viewing via iPlayer
The charts show the percentage of all BBC viewing per genre that now takes place via iPlayer. For example, 61% of all BBC drama viewing takes place on iPlayer. News viewing, by contrast, is currently predominantly a live broadcast experience.

% of BBC viewing in each genre that is delivered by iPlayer

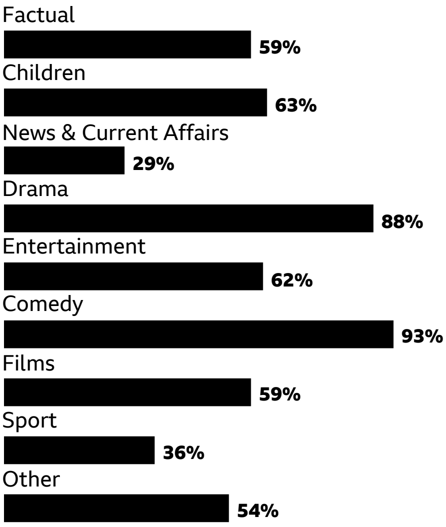
4+



Source: BARB As Viewed. All devices

% of BBC viewing in each genre that is delivered by iPlayer

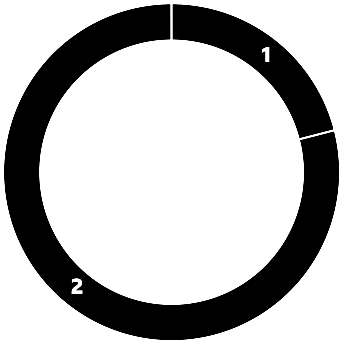
16-34



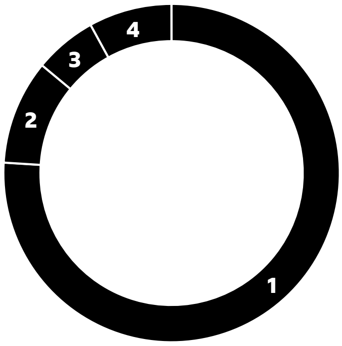
Source: BARB As Viewed. All devices

How audiences used BBC iPlayer in 2025/26

BBC iPlayer requests by device and type
Out of 8.9 billion requests:*



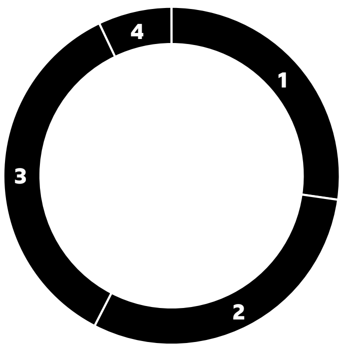
1	Live	**22%**
2	On-demand	**78%**



1	TV device	**75%**
2	Tablet	**10%**
3	Computer	**7%**
4	Mobile	**8%**

BBC iPlayer average weekly active accounts

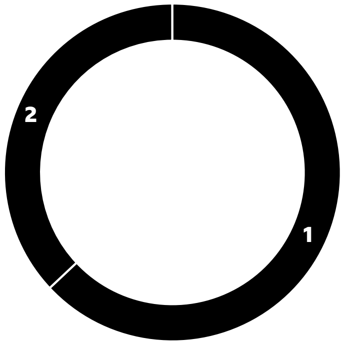
% age profile



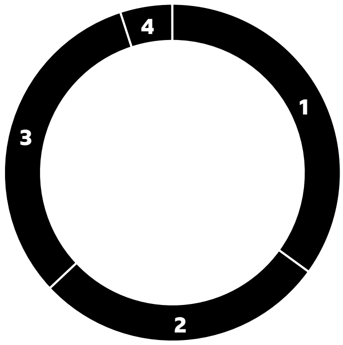
1	Under 35s	**27%**
2	35-54 year	**30%**
3	55+ year	**35%**
4	Unknown	**7%**

How audiences used BBC sounds in 2025/26

Plays on BBC Sounds split by type
Out of 2.8 billion plays:



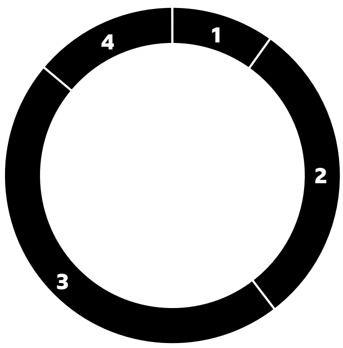
1	Live	**63%**
2	On-demand	**37%**



1	Live speech	**35%**
2	Live music	**28%**
3	On-demand speech	**32%**
4	On-demand music	**5%**

BBC Sounds average weekly active accounts

% age profile



1	Under 35s	**10%**
2	35-54 year	**30%**
3	55+ year	**46%**
4	Unknown	**13%**

* There was a change to the definition of iPlayer requests in 2025/26, removing clips from the total requests. Therefore 2025/26 figures are not comparable with previous years. 2024/25 iPlayer requests - restated using the same revised definition - is 8.6 billion.

Nations

The data in this section demonstrates how the BBC is performing across the four nations of the UK.

The BBC in Wales

Audience performance

The BBC is the most used brand for media in Wales – used by 88% of adults in Wales on average per week in 2025/26. This is the highest of any UK nation.

The BBC was the leader in video in Wales in 2025/26. The proportion of people watching BBC TV in Wales is the highest of the nations. Both BBC TV reach and the time the people of Wales spent watching BBC TV were down year-on-year, though in line with the UK average. Whilst they remain the biggest consumers of BBC Radio on average per week, their time spent listening to BBC Radio was down year-on-year by an hour per head per week, more than in the other nations. The proportion of people using BBC Online overall increased year-on-year in Wales, as did usage of iPlayer, which was up to a new high. Sounds usage is broadly flat in Wales in 2025/26.

On average, 49% of adults in Wales consumed BBC Wales content per week across BBC TV/iPlayer, BBC Radio and BBC Online.

Purpose 4. To reflect, represent and serve the diverse communities of all the United Kingdom's nations and regions and support the creative economy

Wales adults 16+
Experience: Usage of the BBC amongst adults in Wales

			Source
Pan-BBC reach			
% of adults in Wales who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**88%**	Compass by Ipsos UK. 16+
	2024/25	90%	
BBC TV/iPlayer			
% of adults in Wales who watch BBC TV/iPlayer on average per week	**2025/26**	**64%**	BARB As Viewed (all devices). 16+. Reach based on 15+ mins
	2024/25	68%	
Length of time adults in Wales spend with BBC TV/iPlayer per head on average per week (hours:mins)	**2025/26**	**07:17**	
	2024/25	07:54	
BBC Radio			
% of adults in Wales who listen to BBC Radio on average per week	**2025/26**	**61%**	RAJAR. 16+. Reach based on 15+ mins
	2024/25	64%	
Length of time adults in Wales spend with BBC Radio per head on average per week (hours:mins)	**2025/26**	**09:08**	
	2024/25	10:08	
BBC Online			
% of adults in Wales who use BBC Online on average per week	**2025/26**	**66%**	Compass by Ipsos UK. 16+
	2024/25	63%	
BBC iPlayer			
Average weekly active accounts in Wales using BBC iPlayer	**2025/26**	**727k**	Piano Analytics. All accounts
	2024/25	706k	
BBC Sounds			
Average weekly active accounts in Wales using BBC Sounds	**2025/26**	**221k**	Piano Analytics. All accounts
	2024/25	222k	
BBC Wales content across BBC TV, Radio and Online			
% of adults in Wales consuming BBC Wales content on average per week	**2025/26**	**49%**	BARB, RAJAR, Piano Analytics, Compass by Ipsos UK
	2024/25	51%	

The BBC in Wales *continued*

Wales-only services

Perception

		% Effective	% Ineffective	Source
% of adults in Wales who think the BBC informs, educates and entertains people in the UK/them	**2025/26**	**64%**	**13%**	Ipsos UK. 16+
	2024/25	64%	14%	
% of adults in Wales who think the BBC is effective at reflecting people like them	**2025/26**	**44%**	**19%**	
	2024/25	51%	24%	
% of adults in Wales who think the BBC is effective at providing content/services that set a high standard for quality	**2025/26**	**65%**	**10%**	
	2024/25	63%	14%	

Dedicated services for Wales

The BBC in Wales		Reach (%) Wales population who use the service on average per week
BBC RADIO WALES	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.	**11%** 2024/25: **13%**
BBC RADIO CYMRU	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.	**13%** 2024/25: **14%**

Reach definition: 15+ minutes for all services and audiences aged 15+
RAJAR (Radio reach and time per listener; data based on total survey area – TSA)
BBC Radio Cymru: RAJAR data (reach and time per listener) based on 'Understand Welsh'. BBC Radio Cymru reaches 4% of the overall 15+ population in Wales on average per week

Dedicated TV content for Wales

BBC Wales TV content			Source
% in Wales who view BBC Wales TV content on average per week	**2025/26**	**29% (4+) / 33% (16+)**	BARB As Viewed (all devices). Reach based on 3+ mins
	2024/25	32% (4+) / 37% (16+)	

Estimated income from each nation

These numbers are estimated as figures for each nation have been calculated by applying the proportion of licensed premises to the total number of licences in force. The exact number of licences in force varies on a daily basis. The number of licensed premises are different to the number of licences in force as, in some cases, a premises may need more than one licence. Figures exclude concessionary licences for those living in residential care.

	2025/26 £m	2024/25 £m
Estimated income		
UK	**3,879**	3,843
Wales	**196**	193

The fee for a standard household TV licence is £174.50. 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*.

	2025/26 £m	2024/25 £m
Network content		
Watch (under Ofcom regional production criteria)	**84**	90
Listen	**6**	6
Browse	**3**	2
Total network spend ^	**93**	98
Wales content		
Watch	**33**	34
Listen	**24**	26
Browse	**12**	13
Total Wales spend	**69**	73
National Orchestra of Wales	**8**	5
S4C	**21**	22
Development	**6**	4
Distribution	**21**	19
Total before amortisation adjustment	**218**	221
Adjustment for transmission amortisation	**(2)**	(3)
Total	**216**	218

* From 2025/26, the presentation of Nations expenditure has been updated to better reflect audience consumption with 2024/25 comparatives restated.

^ From 1 April 2024, the cost of children's programmes is recognised over the estimated average contract period to better reflect children's consumption patterns. Network spend presented shows spend prior to this adjustment. See note E for further details.

The BBC in Wales *continued*

Wales opt-out hours^ (including repeats) on BBC One and BBC Two

	2025/26 Hours	2024/25 Hours
Drama, Comedy, Entertainment, Music and Arts	**36**	62
Daily, Weekly News and Current Affairs	**345**	363
Sport and Leisure	**177**	198
Education, Factual and Religion	**177**	193
Children's	**–**	2
Total	**735**	818

^ Television content commissioned specifically for audiences in the nation.

S4C*

	2025/26 Hours	2024/25 Hours
Drama, Comedy, Entertainment, Music and Arts	**212**	233
Daily, Weekly News and Current Affairs	**268**	284
Sport and Leisure	**116**	161
Total	**596**	678

* 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 2025/26 include 68 hours of repeats (2025: 97 hours). This includes repeats where BBC Wales has incurred a charge associated with the transmission of the programmes.

BBC Radio Wales

	2025/26 Hours	2024/25 Hours
News and Current Affairs	**1,936**	1,932
General	**5,674**	5,561
Total	**7,610**	7,493

BBC Radio Cymru

	2025/26 Hours	2024/25 Hours
News and Current Affairs	**1,456**	1,488
General	**8,602**	8,660
Total	**10,058**	10,148

Headcount
Average headcount of individuals based in Wales across all services including support functions

	2025/26 Number	2024/25 Number
Average number of persons employed in the year	**1,124**	1,174

The BBC in Scotland
Audience performance

The BBC is the most used brand for media in Scotland – used by 80% of adults in Scotland on average per week in 2025/26, within one percentage point of the reach in 2025/26 as per the UK overall.

In video, the BBC was the leader in Scotland in 2025/26. Reflecting the UK-wide picture, BBC watching levels were down year-on-year in Scotland. The proportion of people listening to BBC Radio was steadier year-on-year in Scotland than in the UK overall, though – like the UK – the hours spent listening were down. The proportion of people using BBC Online overall was up year-on-year, as was usage of iPlayer and Sounds, both at record levels.

On average, 54% of adults in Scotland consumed BBC Scotland content per week across BBC TV/iPlayer, BBC Radio and BBC Online.

Purpose 4. To reflect, represent and serve the diverse communities of all the United Kingdom's nations and regions and support the creative economy

Scotland adults 16+
Experience: Usage of the BBC amongst adults in Scotland

			Source
Pan-BBC reach			
% of adults in Scotland who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**80%**	Compass by Ipsos UK. 16+
	2024/25	83%	
BBC TV/iPlayer			
% of adults in Scotland who watch BBC TV/iPlayer on average per week	**2025/26**	**58%**	BARB As Viewed (all devices). 16+. Reach based on 15+ mins
	2024/25	62%	
Length of time adults in Scotland spend with BBC TV/iPlayer per head on average per week (hours:mins)	**2025/26**	**06:00**	
	2024/25	06:38	
BBC Radio			
% of adults in Scotland who listen to BBC Radio on average per week	**2025/26**	**50%**	RAJAR. 16+. Reach based on 15+ mins
	2024/25	51%	
Length of time adults in Scotland spent with BBC Radio per head on average per week (hours:mins)	**2025/26**	**06:14**	
	2024/25	06:40	
BBC Online			
% of adults in Scotland who use BBC Online on average per week	**2025/26**	**63%**	Compass by Ipsos UK. 16+
	2024/25	62%	
BBC iPlayer			
Average weekly active accounts in Scotland using BBC iPlayer	**2025/26**	**1.2m**	Piano Analytics. All accounts
	2024/25	1.2m	
BBC Sounds			
Average weekly active accounts in Scotland using BBC Sounds	**2025/26**	**365k**	Piano Analytics. All accounts
	2024/25	361k	
BBC Scotland content across BBC TV, Radio and Online			
% of adults in Scotland consuming BBC Scotland content on average per week	**2025/26**	**54%**	BARB, RAJAR, Piano Analytics, Compass by Ipsos UK
	2024/25	56%	

Perception

		% Effective	% Ineffective	Source
% of adults in Scotland who think the BBC informs, educates and entertains people in the UK/them	**2025/26**	**62%**	**13%**	Ipsos UK. 16+
	2024/25	61%	17%	
% of adults in Scotland who think the BBC is effective at reflecting people like them	**2025/26**	**53%**	**22%**	
	2024/25	49%	24%	
% of adults in Scotland who think the BBC is effective at providing content/services that set a high standard for quality	**2025/26**	**64%**	**15%**	
	2024/25	61%	16%	

The BBC in Scotland *continued*

Scotland-only services

Dedicated services for Scotland

The BBC in Scotland		Reach (%) Scotland population who use the service on average per week
BBC SCOTLAND	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.	**12%** 2024/25: **13%**
BBC ALBA	BBC ALBA offers, to Gaelic speakers and learners, a distinctive range of originated programming that reflects and supports Gaelic culture, identity and heritage.	**43%** 2024/25: **47%**
BBC RADIO SCOTLAND	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.	**18%** 2024/25: **17%**
BBC RADIO NAN GÀIDHEAL	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.	**50%** 2024/25: **52%**

BBC Scotland: Reach definition: 15+ minutes consecutive and audiences 4+ in Scotland
Source: BARB As Viewed (all devices)
NB New BARB As Viewed measurement was introduced in BBC reporting from 2022/23 onwards. The new data measures all viewing to the channel, both linear and on-demand, in all households with a TV set and/or a broadband internet connection, across all devices. Therefore, BARB As Viewed data from 2024/25 and 2025/26 is not comparable with pre-2022/23 figures.
BBC ALBA: TRP PRAEG Panel based on Gaelic community 16+ in Scotland. BBC ALBA reaches 7% of the overall 16+ population in Scotland on average per week (source: TNS Kantar Scottish Opinion Survey based on adults aged 16+ in Scotland).
BBC nan Gàidheal: TRP PRAEG Panel based on Gaelic community 16+ in Scotland.
BBC Radio Scotland: Reach definition: 15+ minutes and audiences aged 15+. RAJAR (Radio reach and time per listener; data based on total survey area – TSA).

Dedicated TV content for Scotland

			Source
BBC Scotland TV content			
% in Scotland who view BBC Scotland TV content on average per week	**2025/26**	**38% (4+) / 42% (16+)**	BARB As Viewed (all devices). Reach based on 3+ mins
	2024/25	38% (4+) / 42% (16+)	

Estimated income from each nation

These numbers are estimated as figures for each nation have been calculated by applying the proportion of licensed premises to the total number of licences in force. The exact number of licences in force varies on a daily basis. The number of licensed premises are different to the number of licences in force as, in some cases, a premises may need more than one licence. Figures exclude concessionary licences for those living in residential care.

	2025/26 £m	2024/25 £m
Estimated income		
UK	**3,879**	3,843
Scotland	**313**	311

The fee for a standard household TV licence is £174.50. 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*.

	2025/26 £m	2024/25 £m
Network content		
Watch (under Ofcom regional production criteria)	**96**	80
Listen	**6**	4
Browse	**1**	1
Total network spend ^	**103**	85
Scotland content		
Watch	**65**	80
Listen	**27**	28
Browse	**14**	13
BBC Alba	**10**	10
Total Scotland spend	**116**	131
National Orchestra	**6**	6
Development	**24**	20
Distribution	**35**	33
Total before amortisation adjustment	**284**	275
Adjustment for transmission amortisation	**(6)**	(8)
Total	**278**	267

* From 2025/26, the presentation of Nations expenditure has been updated to better reflect audience consumption with 2024/25 comparatives restated.

^ From 1 April 2024, the cost of children's programmes is recognised over the estimated average contract period to better reflect children's consumption patterns. Network spend presented shows spend prior to this adjustment. See note E for further details.

The BBC in Scotland *continued*

Scotland opt-out hours^ (including repeats) on BBC One

	2025/26 Hours	2024/25 Hours
Drama, Comedy, Entertainment, Music and Arts	**39**	42
Daily, Weekly News and Current Affairs	**477**	440
Sport and Leisure	**137**	153
Education, Factual and Religion	**42**	50
Total	**695**	685

^ Television content commissioned specifically for audiences in the nation

BBC Scotland

	2025/26 Hours	2024/25 Hours
Drama, Comedy, Entertainment, Music and Arts	**471**	488
Daily, Weekly News and Current Affairs	**288**	312
Sport and Leisure	**234**	277
Education, Factual and Religion	**890**	840
Total	**1,883**	1,917

BBC ALBA

	2025/26 Hours	2024/25 Hours
Drama, Comedy, Entertainment, Music and Arts	**545**	580
Daily, Weekly News and Current Affairs	**219**	213
Sport and Leisure	**191**	206
Education, Factual and Religion	**1,099**	1,057
Children's	**561**	546
Total	**2,615**	2,602

Radio Scotland^

	2025/26 Hours	2024/25 Hours
News and Current Affairs	**3,123**	3,152
General	**5,017**	5,044
Total	**8,140**	8,196

Radio nan Gàidheal

	2025/26 Hours	2024/25 Hours
News and Current Affairs	**645**	653
General	**4,183**	4,227
Total	**4,828**	4,880

Headcount
Average headcount of individuals based in Scotland across all services including support functions

	2025/26 Number	2024/25 Number
Average number of persons employed in the year	**1,271**	1,287

The BBC in Northern Ireland
Audience performance

The BBC is the most used brand for media in Northern Ireland – used by 84% of adults in Northern Ireland on average per week in 2025/26.

In video, the BBC was the leader in Northern Ireland in 2025/26. However, the proportion of people watching BBC TV in Northern Ireland and the time spent fell more than the other nations, though Northern Ireland remains ahead of England overall and Scotland in BBC viewing time. The proportion of adults in Northern Ireland listening to BBC Radio was down year-on-year, more so than the other nations. Usage of BBC Online overall and iPlayer were up year-on-year to record levels in 2025/26, though Sounds accounts did not grow.

On average, 58% of adults in Northern Ireland consumed BBC Northern Ireland content per week across BBC TV/iPlayer, BBC Radio and BBC Online – remaining the highest level of consumption of nations/regions content in the UK despite a dip in 2025/26.

Purpose 4. To reflect, represent and serve the diverse communities of all the United Kingdom's nations and regions and support the creative economy

Northern Ireland adults 16+
Experience: Usage of the BBC amongst adults in Northern Ireland

			Source
Pan-BBC reach			
% of adults in Northern Ireland who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**84%**	Compass by Ipsos UK. 16+
	2024/25	86%	
BBC TV/iPlayer			
% of adults in Northern Ireland who watch BBC TV/iPlayer on average per week	**2025/26**	**63%**	BARB As Viewed (all devices). 16+. Reach based on 15+ mins
	2024/25	69%	
Length of time adults in Northern Ireland spend with BBC TV/iPlayer per head on average per week (hours:mins)	**2025/26**	**06:10**	
	2024/25	06:54	
BBC Radio			
% of adults in Northern Ireland who listen to BBC Radio on average per week	**2025/26**	**48%**	RAJAR. 16+. Reach based on 15+ mins
	2024/25	52%	
Length of time adults in Northern Ireland spend with BBC Radio per head on average per week (hours:mins)	**2025/26**	**06:36**	
	2024/25	07:12	
BBC Online			
% of adults in Northern Ireland who use BBC Online on average per week	**2025/26**	**66%**	Compass by Ipsos UK. 16+
	2024/25	65%	
BBC iPlayer			
Average weekly active accounts in Northern Ireland using BBC iPlayer	**2025/26**	**366k**	Piano Analytics. All accounts
	2024/25	360k	
BBC Sounds			
Average weekly active accounts in Northern Ireland using BBC Sounds	**2025/26**	**102k**	Piano Analytics. All accounts
	2024/25	103k	
BBC Northern Ireland content across BBC TV, Radio and Online			
% of adults in Northern Ireland consuming BBC Northern Ireland content on average per week	**2025/26**	**58%**	BARB, RAJAR, Piano Analytics, Compass by Ipsos UK
	2024/25	64%	

Perception

		% Effective	% Ineffective	Source
% of adults in Northern Ireland who think the BBC informs, educates and entertains people in the UK/them	**2025/26**	**63%**	**15%**	Ipsos UK. 16+
	2024/25	60%	13%	
% of adults in Northern Ireland who think the BBC is effective at reflecting people like them	**2025/26**	**50%**	**24%**	
	2024/25	45%	26%	
% of adults in Northern Ireland who think the BBC is effective at providing content/services that set a high standard for quality	**2025/26**	**61%**	**17%**	
	2024/25	60%	11%	

The BBC in Northern Ireland *continued*

Northern Ireland-only services

Dedicated services for Northern Ireland

The BBC in Northern Ireland		Reach (%) Northern Ireland population who use the service on average per week
BBC RADIO ULSTER / BBC RADIO FOYLE	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.	**25%** 2024/25: **28%**

Reach definition: 15+ minutes and audiences aged 15+
RAJAR (Radio reach and time per listener; data based on total survey area – TSA)

BBC Northern Ireland TV content			Source
% in Northern Ireland who view BBC Northern Ireland TV content on average per week	**2025/26**	**35% (4+ / 40% (16+)**	BARB As Viewed (all devices). Reach based on 3+ mins
	2024/25	39% (4+ / 45% (16+)	

Estimated income from each nation

These numbers are estimated as figures for each nation have been calculated by applying the proportion of licensed premises to the total number of licences in force. The exact number of licences in force varies on a daily basis. The number of licensed premises are different to the number of licences in force as, in some cases, a premises may need more than one licence. Figures exclude concessionary licences for those living in residential care.

	2025/26 £m	2024/25 £m
Estimated income		
UK	**3,879**	3,843
Northern Ireland	**101**	100

The fee for a standard household TV licence is £174.50. 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*.

	2025/26 £m	2024/25 £m
Network content		
Watch (under Ofcom regional production criteria)	**36**	31
Listen	**2**	2
Total network spend ^	**38**	33
Northern Ireland content		
Watch	**31**	29
Listen	**20**	19
Browse	**8**	10
Total Northern Ireland spend	**59**	58
Distribution	**11**	10
Total before amortisation adjustment	**108**	101
Adjustment for transmission amortisation	**(8)**	(5)
Total	**100**	96

* From 2025/26, the presentation of Nations expenditure has been updated to better reflect audience consumption with 2024/25 comparatives restated.

^ From 1 April 2024, the cost of children's programmes is recognised over the estimated average contract period to better reflect children's consumption patterns. Network spend presented shows spend prior to this adjustment. See note E for further details.

Northern Ireland opt-out hours^ (including repeats) on BBC One and BBC Two

	2025/26 Hours	2024/25 Hours
Drama, Comedy, Entertainment, Music and Arts	**49**	35
Daily, Weekly News and Current Affairs	**376**	387
Sport and Leisure	**78**	90
Education, Factual and Religion	**249**	167
Total	**752**	679

^ Television content commissioned specifically for audiences in the nation.

BBC Radio Foyle/Ulster

	2025/26 Hours	2024/25 Hours
News and Current Affairs	**2,748**	2,922
General	**4,971**	4,655
Total	**7,719**	7,577

Headcount

Average headcount of individuals based in Northern Ireland across all services including support functions

	2025/26 Number	2024/25 Number
Average number of persons employed in the year	**635**	647

The BBC in England
Audience performance

The BBC is the most used brand for media in England – used by 81% of adults in England on average per week in 2025/26, slightly down year-on-year.

In video and audio, performance was down year-on-year in 2025/26, though the BBC was the leader in England in both markets. Usage of BBC Online overall especially, as well as iPlayer and Sounds, was up year-on-year – all at record highs.

On average, 43% of adults in England consumed BBC Local content per week across BBC TV/iPlayer, BBC Radio and BBC Online.

Purpose 4. To reflect, represent and serve the diverse communities of all the United Kingdom's nations and regions and support the creative economy

England adults 16+
Experience: Usage of the BBC amongst adults in England

		England	North of England	Midlands	South of England	London	Source
Pan-BBC reach							
% who use BBC TV/iPlayer, Radio or Online on average per week	**2025/26**	**81%**	**83%**	**81%**	**86%**	**73%**	Compass by Ipsos UK. 16+
	2024/25	83%	85%	83%	88%	76%	
BBC TV/iPlayer							
% who watch BBC TV/iPlayer on average per week	**2025/26**	**60%**	**61%**	**62%**	**63%**	**54%**	BARB As Viewed (all devices). 16+. Reach based on 15+ mins
	2024/25	63%	65%	65%	67%	57%	
Length of time spent with BBC TV/iPlayer per head on average per week (hours:mins)	**2025/26**	**05:59**	**06:05**	**06:23**	**06:32**	**04:53**	
	2024/25	06:28	06:36	06:38	07:15	05:19	
BBC Radio							
% who listen to BBC Radio on average per week	**2025/26**	**53%**	**52%**	**56%**	**61%**	**46%**	RAJAR. 16+. Reach based on 15+ mins
	2024/25	55%	53%	58%	64%	47%	
Length of time spent with BBC Radio per head on average per week (hours:mins)	**2025/26**	**07:27**	**06:58**	**07:54**	**09:23**	**05:43**	
	2024/25	07:53	07:19	08:17	09:59	06:08	
BBC Online							
% who use BBC Online on average per week	**2025/26**	**63%**	**61%**	**62%**	**65%**	**65%**	Compass by Ipsos UK. 16+
	2024/25	61%	59%	59%	63%	66%	
BBC iPlayer							
Average weekly active accounts in England using BBC iPlayer	**2025/26**	**12.3m**	**3.5m**	**3.0m**	**3.1m**	**2.7m**	Piano Analytics. All accounts
	2024/25	12.1m	3.5m	3.0m	3.0m	2.7m	
BBC Sounds							
Average weekly active accounts in England using BBC Sounds	**2025/26**	**3.94m**	**966k**	**1.16m**	**1.22m**	**590k**	Piano Analytics. All accounts
	2024/25	3.90m	949k~	1.14m~	1.21m~	596k~	
BBC Local content across BBC TV, Radio and Online							
% of adults in England consuming BBC Local content on average per week	**2025/26**	**43%**	**44%**	**44%**	**47%**	**36%**	BARB, RAJAR, Piano Analytics, Compass by Ipsos UK
	2024/25	45%	45%	46%	50%	39%	

~ Owing to a change in postcode grouping definitions, 2024/25 Sounds account figures for the North, Midlands, South and London have been restated.

Perception

		England 16+	North of England 16+	Midlands 16+	South of England 16+	London 16+	Source
% who think the BBC informs, educates and entertains people in the UK/them	**2025/26 Effective**	**65%**	**62%**	**64%**	**69%**	**65%**	Ipsos UK. 16+
	2025/26 Ineffective	**15%**	**19%**	**15%**	**13%**	**11%**	
	2024/25 Effective	69%	71%	64%	73%	69%	
	2024/25 Ineffective	12%	14%	13%	10%	11%	
% who think the BBC is effective at reflecting people like them	**2025/26 Effective**	**50%**	**49%**	**49%**	**52%**	**52%**	
	2025/26 Ineffective	**22%**	**27%**	**21%**	**18%**	**19%**	
	2024/25 Effective	54%	57%	51%	54%	55%	
	2024/25 Ineffective	21%	22%	21%	19%	21%	
% who think the BBC is effective at providing content/services that set a high standard for quality	**2025/26 Effective**	**64%**	**62%**	**63%**	**67%**	**63%**	
	2025/26 Ineffective	**13%**	**17%**	**13%**	**11%**	**10%**	
	2024/25 Effective	67%	68%	62%	73%	65%	
	2024/25 Ineffective	12%	14%	14%	10%	11%	

England-only services

Dedicated services for England

The BBC in England		**Reach (%)** England population who use the service on average per week
LOCAL BBC RADIO	BBC Local Radio is a primarily speech-based service of news, information and debate, with a strong emphasis on interactivity.	**10%** 2024/25: **10%**

Reach definition: 15+ minutes and audiences aged 15+
RAJAR (Radio reach and time per listener; data based on total survey area – TSA)

		England	North of England	Midlands	South of England	London	Source
BBC Local TV content							
% in England who view BBC Local TV content on average per week	**2025/26**	**23% (4+) / 26% (16+)**	**23% (4+) / 27% (16+)**	**24% (4+) / 27% (16+)**	**25% (4+) / 28% (16+)**	**18% (4+) / 21% (16+)**	BARB As Viewed (all devices). Reach based on 3+ mins
	2024/25	25% (4+) / 29% (16+)	26% (4+) / 30% (16+)	26% (4+) / 29% (16+)	28% (4+) / 32% (16+)	21% (4+) / 23% (16+)	

The BBC in England *continued*

Estimated income from each nation

These numbers are estimated as figures for each nation have been calculated by applying the proportion of licensed premises to the total number of licences in force. The exact number of licences in force varies on a daily basis. The number of licensed premises are different to the number of licences in force as, in some cases, a premises may need more than one licence. Figures exclude concessionary licences for those living in residential care.

	2025/26 £m	2024/25 £m
Estimated income		
UK	**3,879**	3,843
England	**3,256**	3,225

The fee for a standard household TV licence is £174.50. 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*.

	2025/26 £m	2024/25 £m
Network content		
Watch (under Ofcom regional production criteria)	**1,355**	1,457
Listen	**329**	314
Browse	**83**	82
Total network spend ^	**1,767**	1,853
England content		
Watch	**85**	87
Listen	**96**	96
Browse	**37**	39
Total England spend	**218**	222
National Orchestra	**22**	21
Development	**175**	153
Distribution	**120**	110
Total before amortisation adjustment	**2,302**	2,359
Adjustment for transmission amortisation	**(40)**	(55)
Total	**2,262**	2,304

* From 2025/26, the presentation of Nations expenditure has been updated to better reflect audience consumption with 2024/25 comparatives restated.

^ From 1 April 2024, the cost of children's programmes is recognised over the estimated average contract period to better reflect children's consumption patterns. Network spend presented shows spend prior to this adjustment. See note E for further details.

Local opt-out hours^ (including repeats) on BBC One

	2025/26 Hours	2024/25 Hours
Daily, Weekly News and Current Affairs	**3,819**	3,697
Education, Factual and Religion	**2**	4
Total	**3,821**	3,701

^ Television content commissioned specifically for audiences in the nation

BBC Local Radio

	2025/26 Hours	2024/25 Hours
General	**211,382**	208,832

Headcount

Average headcount of individuals based in England across all services including support functions

	2025/26 Number	2024/25 Number
Average number of persons employed in the year	**12,598**	12,812

Progress towards Across the UK ambitions

The table below provides further detail on how the BBC is monitoring audience performance and perceptions of the BBC.

The audience goal of the Across the UK plan is a statistically significant reduction in the audience portrayal perception gap between UK regions at the end of the programme in 2027/28 versus the baseline year of 2019/20. This means we are trying to close the gap in perceptions of nations and regions portrayal between different parts of the UK (as a short-hand, the difference between the score for a nation or region and the UK average moves closer to zero).

Since April 2023, the BBC has invested in additional measurement to assess its impact. As part of its response to Public Accounts Committee recommendations on evaluation of the Across the UK programme, the BBC has agreed to publish further information on this in its Annual Report and Accounts.

While the goal of the Across the UK plan is to reduce the gap by 2027/28, here we track progress towards this ambition as part of our commitments to monitor the plan transparently.

A sustained reduction in variation in audience perceptions of BBC nations and regions portrayal is a long-term exercise. Year-to-year performance can be influenced by a variety of factors, including those more linked to the Across the UK plan such as content commissions, as well as broader reasons such as BBC reputational challenges and changes in levels of usage of the BBC driven by market forces. As the results below show, improvement was made in reducing audience portrayal perception gaps in 2025/26 versus the 2019/20 baseline, though there is further to go.

For an update on the latest headlines and outcomes from the Across the UK programme during 2025/26, please see pages 50 and 51.

	Reflecting the part of the UK I live in		**Catering for the part of the UK I live in**		**Reflecting people like me**	
	Audience portrayal perception gap % point difference versus UK average		**Audience portrayal perception gap** % point difference versus UK average		**Audience portrayal perception gap** % point difference versus UK average	
	2019/20	**2025/26**	2019/20	**2025/26**	2019/20	**2025/26**
Scotland	-9	**-1**	-8	**-2**	-6	**-1**
Wales	-3	**+1**	-5	**+2**	-3	**-2**
Northern Ireland	-2	**0**	-3	**-2**	-6	**-6**
England	+1	**0**	+2	**0**	+1	**+1**
North of England	-4	**-5**	-4	**-6**	-6	**-2**
Midlands	-1	**+2**	+1	**+1**	+1	**+1**
South of England	+6	**+1**	+7	**+2**	+7	**+2**
London	+4	**+3**	+6	**+4**	+5	**+2**

Source: BBC Accountability Tracker by Fifty5Blue (formerly Kantar Media). 2019/20: 9,853 UK adults 16+; 2025/26: 6,351 UK adults 16+.

People

On the following pages we provide further data to support the information reported on pages 63-67.

Total average headcount 2025/26 (Equivalent full time)

	2026			2025
	Staff excluding apprentices	**Apprentices***	**Total**	Total
PSB Group	**16,863**	**454**	**17,317**	17,531
Commercial Group	**3,992**	**67**	**4,059**	4,242
Group total	**20,855**	**521**	**21,376**	21,773

* Includes Early Careers and FJAA apprentices

UK senior leader headcount by salary band (PSB only)

Salary band	2025/26 Actual	2024/25 Actual
£50,000-£99,999	**2**	1
£100,000-£149,999	**72**	80
£150,000-£199,999	**78**	81
£200,000-£249,999	**59**	45
£250,000-£299,999	**16**	16
£300,000-£349,999	**7**	9
£350,000+	**7**	5
Total*	**241****	237

* Total excludes BBC Board members and pension directors
** Represents 1.4% of the total workforce

Spend on on-air roles* (PSB only)

	2025/26		2024/25		
Salary band	Spend £000s	Volumes	Spend £000s	Volumes	Variance £000s
Less than £40,000	**40,689**	**19,200**	37,395	20,814	3,294
£40,000-£100,000	**65,513**	**1,125**	63,061	970	2,452
£100,000-£150,000	**14,040**	**118**	15,531	130	(1,491)
£150,000-£500,000	**22,039**	**91**	22,487	97	(448)
£500,000-£1m	**747**	**1**	517	1	230
£1m-£5m	**–**	**–**	1,350	1	(1,350)
Total	**143,028**	**20,535**	140,341	22,013	2,687

* An individual is deemed to have an on-air role where they have significant (i.e. 80% or more) on-air responsibilities

Actual on- and off-screen diversity

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

	Actual off-screen 2025/26	Actual on-screen 2025/26	Actual off-screen 2024/25	Actual on-screen 2024/25
Female	**53.2%**	**49.8%**	53.5%	50.60%
Black, Asian and minority ethnic	**13.0%**	**26.5%**	13.2%	29.80%
Disabled	**12.5%**	**11.2%**	11.20%	10.70%
LGB (lesbian, gay, bisexual)	**20.1%**	**19.3%**	19.00%	18.70%
Transgender	**0.8%**	**1.2%**	0.80%	0.80%
Number of contributions*	**436,468**	**106,907**	371,731	99,402

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

Perceived on-screen diversity

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

	Perceived on-screen 2025/26	Perceived on-screen 2024/25
Female	**46.1%**	46.4%
Black, Asian and minority ethnic	**27.0%**	26.8%
Disabled	**5.2%**	5.3%
LGB	**9.9%**	10.0%
Transgender	**0.2%**	0.1%
Number of contributions*	**470,186**	460,147
% for whom diversity characteristics were determined	**88.9%**	89.3%

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

Career path framework (BBC Group)

Our Job Architecture maps employee roles across 27 job families and seven career bands (ranging from Band A to senior leaders), organising jobs in a clear, transparent, and compliant structure that can be used for a variety of reasons, ranging from career development discussions to transparent pay decisions.

BBC Group Equivalent Full Time (EFT)/Headcount by Career Path Framework (CPF) Band (excluding Performing Groups, Trainees and Apprentices and Non-CPF).

	EFT		Headcount	
CPF Band	EFT	EFT (%)	Headcount	Headcount (%)
A	100	1%	124	1%
B	1,474	8%	1,585	8%
C	5,533	31%	5,922	31%
D	6,958	39%	7,358	39%
E	2,353	13%	2,471	13%
F	1,041	6%	1,074	6%
FP	90	1%	98	1%
SL	287	2%	292	2%
Total	**17,836**	**100%**	**18,924**	**100%**

* Due to rounding, some totals may not correspond with the sum of the separate figures

Redundancy 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 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 2024/25, there was one payment in lieu of notice (PILON) for an off-air employee who left the BBC after their employment was terminated; PILON was paid to ensure an immediate exit from the business. In addition, PILON was paid to four overseas employees who left the business either as part of restructures and/or where PILONs were paid due to local custom and practice and/or to assist smooth business operations.

	2025/26		2024/25	
Payment band	Spend £000s	Volumes	Spend £000s	Volumes
Under £10,000	**321**	**49**	335	60
£10,000-£50,000	**5,354**	**189**	6,589	239
£50,000-£75,000	**4,620**	**77**	8,841	140
£75,000-£100,000	**9,857**	**111**	16,712	188
£100,000-£150,000	**29,266**	**226**	37,112	292
Total	**49,418**	**652**	69,589	919

Pay gap report

The data presented in this report relates to BBC Public Service Broadcasting. Further details on the scope are provided at the end of the report under the statutory reporting requirements section.

Our median gender pay gap is unchanged at 7.6% compared to last year's report, whilst our mean gender pay gap has reduced to 5.3%.

In addition to statutory gender reporting, we also voluntarily publish pay gaps for ethnicity, disability, LGBTQ+, socio-economic background and by working hours; the table below summarises the mean and median pay gaps across all reported characteristics. Except for the LGBTQ+ and part-time pay gaps which have increased by between 0.7 and 1.4 percentage points, the pay gaps for all other characteristics have decreased or remained stable this year, with notable decreases in our ethnicity pay gaps. The pay gaps for each characteristic are further analysed by career band in the relevant sections below.

	Mean 2025/26	Mean 2024/25	**Median 2025/26**	Median 2024/25
Gender	**5.3%**	5.7%	**7.6%**	7.6%
Ethnicity	**2.0%**	3.5%	**0.7%**	1.8%
Disability	**3.5%**	3.6%	**3.8%**	3.9%
LGBTQ+	**7.9%**	6.5%	**8.7%**	7.3%
Socio-Eco	**4.9%**	5.3%	**2.2%**	2.4%
Part-time	**3.0%**	2.3%	**3.9%**	3.1%

Data presented is based on the statutory snapshot date for public authority employers of 31 March 2026. Details of the scope are provided at the end of the report under statutory reporting.

What is driving changes in our pay gaps?

Across all characteristics, including gender, the primary driver of our pay gaps is the distribution of employees across organisational levels and job families. For example, whilst we have slightly more women than men in our two most senior career bands, we have a significantly higher proportion of women in our two most junior bands, which reduces the female averages. We also have more men than women in our technology teams where average pay is above the BBC median pay level, increasing the overall male averages. This difference between our male and female averages is reported as the pay gap.

As in previous years, changes to our pay gaps shown in this report reflect movement in our workforce, including our apprentice intake, which was our largest-ever early years intake, as detailed on page 64. Our apprentice cohort tends to be more diverse than the wider employee workforce and they are paid below the average level of pay for other employees, with many starting their careers at our lowest career band; this has a direct impact on our pay gaps.

The largest year-on-year movement is the reduction to our mean ethnicity pay gap. Although overall representation has remained constant for Black, Asian and minority ethnic staff, there has been a reduction in the proportion of Black, Asian and minority ethnic staff in our most junior career band, which has increased the overall mean pay for Black, Asian and minority ethnic employees and reduced the ethnicity pay gap. Our LGBTQ+ pay gaps have increased again this year, reflecting an increase in majority representation at the most senior bands and an increase in LGBTQ+ representation at the lowest band, driven primarily by our apprentice intake. Greater volatility in results is expected from one year to the next for characteristics with smaller cohorts as small changes in workforce demographics have a bigger impact.

What are we doing to reduce pay gaps?

Our Diversity, Inclusion and Belonging Strategy, sets out our commitment to monitoring and improving representation across the different characteristics. The strategy sets out specific initiatives to achieve our aims, including continuing to promote our apprentice programme to build a strong talent pipeline for the future, which due to the diversity of our apprentices will continue to impact our pay gaps, further information is detailed on page 64.

Our approach to managing pay at the BBC is guided by our Reward principles of 'fair', 'clear' and 'competitive'. We set pay with reference to both external market data and internal cohorts to ensure equity and consistency. Ensuring career opportunities for all to progress to more senior and higher paid roles, as well as across the organisation more broadly, will continue to support the structural changes needed to reduce our pay gaps over time.

In addition, we maintain a high level of pay transparency, both internally and externally, including the public disclosure of the remuneration of our most senior and highly paid staff. Pay ranges are visible to all employees on our intranet site and are included in job adverts externally.

We monitor and report our pay gaps throughout the year to the Remuneration Committee.

Pay gaps explained

A pay gap is the difference in average gross hourly pay between two defined categories of employees, for example female and male employees for gender pay gap or disabled and non-disabled for the disability gap.

We present both the mean and median pay gaps, along with pay gaps by career band for each characteristic, where there are more than 20 employees within the band.

Negative pay gaps indicate that the average hourly pay for the minority group is higher than that of the majority group. Positive pay gaps show the reverse.

Alongside this, when analysing our pay gaps, we arrange employees' earnings from highest to lowest and divide them into four equal groups, known as quartiles and show the distribution by characteristic at each quartile.

We also report bonus gaps, which relate to voucher-based awards made under our recognition scheme and our long service awards as we do not pay bonuses to anyone outside our commercial entities. The pay and bonus gaps for our commercial entities are reported separately, in line with the reporting requirements.

Gender pay gaps

Our gender pay gaps are based on binary sex recorded on an individual's National Insurance record. Of the total population covered by this report, 48% are female and 52% are male. Across the wider BBC Group, 51% are female and 49% are male.

Our median gender pay gap is unchanged this year, whilst our mean gender pay gap has decreased compared with the previous year. This change is attributable to a reduction in the representation of women in our lowest career band and increased representation in higher career bands.

Our gender median pay gap remains significantly lower than the national average median gap of 12.8% (ONS data as of April 2025).

	Mean	**Median**
2026	**5.3%**	**7.6%**
2025	5.7%	7.6%

Our mean gender pay gap including Northern Ireland is 5.3% and the median is 7.3%. In line with the reporting regulations, we exclude Northern Ireland from our standard reporting.

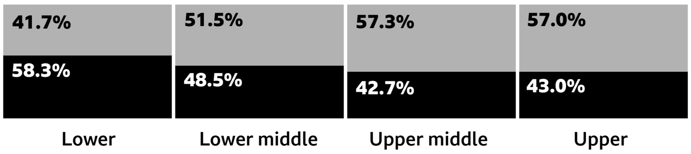
People *continued*

Pay Gap Report *continued*

The following table shows our gender pay gaps by career band. As noted above, negative pay gaps indicate that the minority average is higher than the majority average; in this case median pay for women is higher than median pay for men at Band B and Senior Leaders. It is also notable that the pay gaps at all career bands are lower than the overall pay gaps. These gaps reflect differences in representation and average pay across different job families.

Band	Mean	Median
A	2.6%	0.4%
B	0.4%	-1.1%
C	4.7%	5.9%
D	4.2%	3.9%
E	2.2%	3.0%
F	0.1%	0.7%
Senior Leaders	0.0%	-1.4%

The following graph shows the proportion of women and men in each pay quartile. This reflects representation across our career bands.



● Female

● Male

Ethnicity pay gaps

95% of employees have shared their ethnicity data with us. 18% of the population included in this report are Black, Asian or part of another minority ethnic group (also 18% across the wider BBC Group).

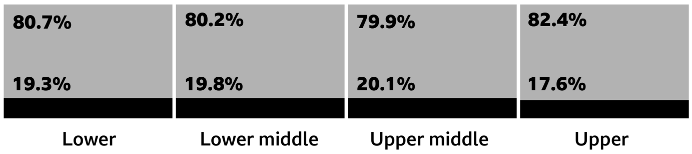
The mean and median pay gaps between our Black, Asian, and minority ethnic staff compared to our white staff has decreased compared with the previous year. This change is primarily attributable to a reduction in the proportion of Black, Asian and minority ethnic staff in our lowest career band, although representation overall has remained the same.

	Mean	**Median**
2026	**2.0%**	**0.7%**
2025	3.5%	1.8%

The following table breaks down our ethnicity pay gaps by career band. As noted above, negative pay gaps indicate that the minority average is higher than the majority average; in this case the average pay for our Black, Asian and minority ethnic staff is higher than or close to the average for white staff at all Bands.

Band	Mean	Median
A	-4.0%	-13.2%
B	-0.2%	-1.3%
C	-4.7%	-5.4%
D	-3.3%	-3.5%
E	-4.5%	-4.3%
F	-2.2%	0.6%
Senior Leaders	-9.3%	-5.3%

The following graph shows the proportion of Black, Asian and minority ethnic staff and white staff in each pay quartile. This reflects representation across our career bands.



● Black, Asian and minority ethnic

● White

The following table shows the pay gaps for specific ethnic groups.

	Mean	Median
Asian	-1.5%	-2.7%
Black	9.9%	8.5%
Mixed	4.2%	4.1%
Other	-7.0%	-5.9%

Disability pay gaps

Internally we refer to this characteristic as ‘deaf, disabled and neurodivergent’ to align with industry best practice and to ensure our neurodivergent staff and deaf staff also feel able to share their diversity data.

93% of employees have told us whether they have a disability and 12% of the population included in this report are deaf, disabled and neurodivergent (12% across the wider BBC Group).

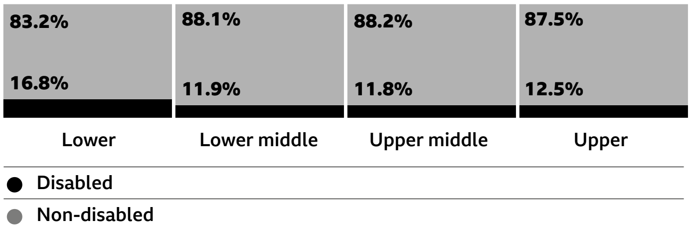
The mean and median pay gaps between our disabled and non-disabled staff have decreased slightly compared to the previous year. This change is primarily attributable to lower disabled representation in our most junior career band.

	Mean	**Median**
2026	**3.5%**	**3.8%**
2025	3.6%	3.9%

This table breaks down our disability pay gaps by career band. As noted above, negative pay gaps indicate that disabled staff are paid on average more than non-disabled staff. This is the case across the majority of our career bands.

Band	Mean	Median
A	-0.9%	-7.7%
B	3.3%	4.0%
C	2.9%	4.6%
D	-1.1%	-0.7%
E	-0.7%	-1.3%
F	-0.4%	-2.8%
Senior Leaders	-1.0%	-7.5%

The graph below shows the proportion of disabled/non-disabled employees in each pay quartile. This reflects representation across our career bands.



LGBTQ+ pay gaps

85% of our employees have disclosed their data for this characteristic. 12% of the population included in this report are bisexual, gay, lesbian, or other sexual orientation (not including heterosexual) (11% across the wider BBC Group). The LGBTQ+ grouping also includes anyone who identifies as transgender regardless of sexuality.

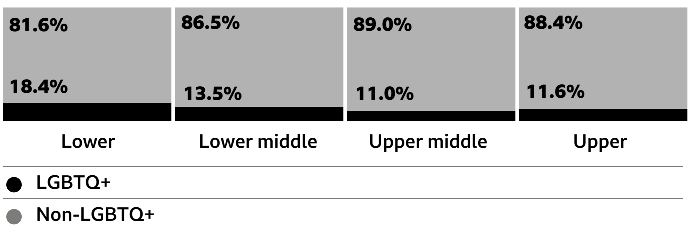
The mean and median pay gaps between our LGBTQ+ employees and non-LGBTQ+ employees have increased compared to the previous year. This change is attributable to an increase in LGBTQ+ representation at the more junior career bands following our apprentice intake, and an increase in non-LGBTQ+ representation at the most senior bands.

	Mean	Median
2026	**7.9%**	**8.7%**
2025	6.5%	7.3%

This table breaks down our LGBTQ+ pay gaps by career band. As noted above, negative pay gaps indicate that LGBTQ+ staff are paid on average more than non-LGBTQ+ staff. This is the case at our more senior career bands.

Band	Mean	Median
A	4.1%	6.6%
B	4.8%	6.4%
C	2.8%	3.2%
D	-0.7%	-1.1%
E	-1.0%	-1.4%
F	-3.4%	-1.2%
Senior Leaders	-7.5%	-8.8%

The graph below shows the proportion of LGBTQ+/non-LGBTQ+ employees in each pay quartile. This reflects representation across our career bands.



Socio-economic pay gaps

82% of our employees have disclosed their data for this characteristic. 21% of the population included in this report are from a working-class background (also 21% across the wider BBC Group).

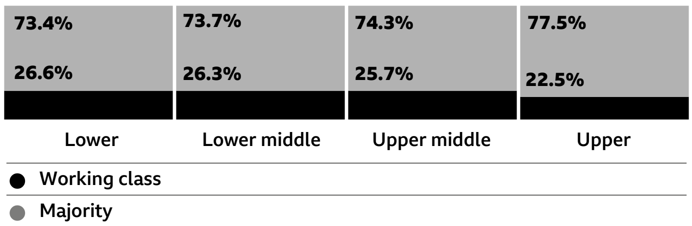
The median and mean pay gaps for employees with different socio-economic backgrounds has decreased compared to the previous year. This change is primarily attributable to a reduction in minority representation at the most junior career bands.

	Mean	Median
2026	**4.9%**	**2.2%**
2025	5.3%	2.4%

This table breaks down our socio-economic pay gaps by career band. As noted above, negative pay gaps indicate that employees from working class backgrounds are paid on average more than those not from working class backgrounds. This is the case at our most junior career bands.

Band	Mean	Median
A	-3.5%	-0.2%
B	-1.7%	-3.8%
C	0.0%	0.3%
D	1.7%	1.5%
E	1.6%	1.0%
F	2.3%	1.2%
Senior Leaders	16.8%	12.7%

The graph below shows the proportion of employees from a working-class/other socio-economic background in each pay quartile. This reflects representation across our career bands.



People *continued*

Pay Gap Report *continued*

Additional payments at the BBC

There are no bonuses in operation in BBC public service broadcasting. The statutory reporting requirements for reporting on gender pay include bonus pay gaps. In line with that guidance, we have calculated the figures below based on our recognition scheme and long-service awards, although we do not consider these to be bonuses. The voucher-based recognition scheme allows staff in Bands A - F to be rewarded for exceptional performance. During the year 3,460 staff received vouchers under this scheme, with the median amount being £200. 287 staff received long service awards, and the median payment was £5,222.

The tables below show the proportion of staff in each characteristic receiving an award under the recognition scheme or long service awards and the gaps between the mean and median amounts received. The gender mean bonus gaps have increased from the previous year due to more eligible males being in receipt of a long service awards than females.

	% of majority group receiving an award	% of minority group receiving an award
Gender	22.8%	24.3%
Ethnicity	24.0%	22.6%
Disability	23.8%	23.3%
LGBTQ+	24.4%	23.9%
Socio-Economic	24.5%	24.7%

	Mean bonus gap	Median bonus gap
Gender	34.9%	0.0%
Ethnicity	15.9%	0.0%
Disability	13.4%	0.0%
LGBTQ+	39.5%	18.8%
Socio-Economic	7.6%	0.0%

Statutory reporting requirements

This report provides the statutory disclosures required of BBC public service broadcasting for staff based in England, Scotland and Wales, including the BBC World Service. It excludes our commercial subsidiaries: BBC Studios (including BritBox, UKTV and any other wholly owned subsidiaries), BBC Global News, BBC Studioworks, Children in Need and Media Action. These either fall below the statutory reporting requirements by number of staff or are reported separately (see the pay gap reporting for our commercial entities on bbcstudios.com).

The disclosure rates indicated for each characteristic correspond to the population included in the pay gap analysis and therefore may differ from those presented elsewhere. Those who have not disclosed their data relating to the relevant characteristics are not included in the pay gap analysis.

We include data for people on staff contracts, both permanent and fixed-term. This includes our on-air presenters who have BBC staff contracts. We do not include any workers on freelance contracts. Agency workers who were engaged for the BBC but employed through third-party agencies are excluded as they will be included in the Pay Gap report submitted by the agency that employs them.

Sustainability

The BBC's Greenhouse Gas emissions inventory and related disclosures on energy consumption, waste management and calculation method.

All units in tonnes CO_2e	2019/20*	2024/25*	**2025/26**	% change from 2019/20
Scope 1*	25,880	18,132	**16,624**	-36%
Scope 2 – Market-based*	13,396	8,890	**7,627**	-43%
Scope 2 – Location-based*	51,956	35,198	**30,502**	-41%
Total Scope 1 and 2 – Market-based	39,276	27,022	**24,251**	-38%
Total Scope 1 and 2 – Location-based	77,836	53,330	**47,126**	-39%
Total Scope 1 and 2 Market-based * (tCO_2e/£m of Group income)	8	5	**4**	-50%
Scope 3				
Purchased goods and services	188,130	171,045	**159,389**	-15%
Capital goods	21,328	11,787	**10,872**	-49%
Fuel- and energy-related activities	17,291	15,208	**14,226**	-18%
Upstream transportation and distribution	43,486	36,719	**34,970**	-20%
Waste generated in operations	113	80	**80**	-29%
Business travel	46,939	35,362	**25,844**	-45%
Employee commuting	17,262	12,332	**11,853**	-31%
Upstream leased assets	1,648	438	**397**	-76%
End-of-life treatment of sold products	21	2	**1**	-95%
Downstream leased assets	4,387	2,712	**2,451**	-44%
Franchises and licences	22,245	51,795	**58,295**	162%
Investments (equity share basis)	1,976	2,187	**2,389**	21%
Total Scope 3*	364,826	339,667	**320,767**	-12%

The BBC's Greenhouse Gas calculation method
The BBC monitors and reports emissions using the Greenhouse Gas Protocol's Corporate Standard. We consolidate using an operational control boundary applicable to the BBC Group, which includes international operations and subsidiaries. Emissions are consolidated and reported at the BBC Group level for the period 01 April 2025 to 31 March 2026. Emissions from joint ventures are calculated on an equity share basis.

The BBC's greenhouse gas inventory includes emissions generating activities associated with our operations and activities within our value chain. The BBC follows the Greenhouse Gas Protocol's Corporate Standard guidance and divide activities into Scope 1, Scope 2 and Scope 3 emissions sources.

In order to calculate reported emissions, the BBC combines activity data with relevant emission factors to produce tonnes of carbon equivalent value (tCO_2e). Emission factors are primarily sourced from the UK Government, via the Department of Energy Security and Net Zero (DESNZ) and the International Energy Association (IEA). Where possible, primary activity data is used to calculate emissions, which is typical for Scope 1 and 2 emissions categories. For Scope 3, we review available data to determine the most accurate approach available in the reporting year.

Activity data is drawn from a range of relevant sources, including: metered, or invoiced, energy consumption, litres of fuel consumed, type of vehicle and distance travelled, the nature and volume of waste, and financial expenditure and income. We prioritise the use of actual data but will estimate emissions where data is unavailable. If an estimate is required, we will use historical data or will create a benchmark, if no historical data is available. Benchmarks can be created using similar sites, floor area and headcount. For independent productions, we introduced genre-level benchmarks in 2025/26, which use aggregate primary activity data submitted to BAFTA Albert. Common estimates include small international sites, fuel expense claims, or where we lack visibility of activities due to third-party control.

Some emissions categories are either wholly estimated or use financial activity data that may not directly reflect emissions from the product or service provided to the BBC. Employee commuting is estimated based on 2021 UK Census Data, international data on commuting patterns, and a third-party homeworking methodology. Emissions from purchased goods and services represent the most significant part of our disclosure but are primarily estimated based on expenditure per supplier, which is converted via Exiobase factors. We are increasingly improving data quality through active engagement with suppliers, and will use supplier specific factors, where possible.

Base year recalculation and prior period restatement
In 2025/26, we have recalculated and restated our base year emissions from 2019/20 and from 2024/25. In line with our recalculation policy, we have made a number of improvements to data quality and reclassified certain emissions generating activities. Adjustments focus on independent production, transmission and franchises and licences. In addition, we have also taken the opportunity introduce additional methodology improvements which would not have otherwise triggered our base year recalculation policy. Other data quality improvements relate to cloud computing and postal services.

See our 2026 Basis of Reporting disclosure for further information, available on our website.

* Selected metrics subject to independent Limited Assurance by Deloitte LLP in 2026. The opinion can be found at: bbc.co.uk/aboutthebbc/documents/ghg-independent-assurance-report-2026.pdf
* Basis of Reporting can be found at: bbc.co.uk/aboutthebbc/documents/ghg-basis-of-reporting-2026.pdf
* Data for 2019/20 and 2024/25 presented as restated.

Additional sustainability performance indicators

The tables on this page provide disclosure on performance indicators linked to electricity, fuel consumption and waste. Data relates to BBC operations and does not include complete data from energy used by productions. We provide disclosure to the Companies (Directors' Report) and Limited Liability Partnerships (Energy and Carbon Report) Regulations 2018. Data is presented following the UK Environmental Reporting Guidelines: Including Streamlined Energy and Carbon Reporting guidance (2019).

Energy consumption

Since 2019/20, the BBC has reduced total electricity and gas consumption. By making changes to our property estate, including disposals, we have improved overall efficiency, particularly in the UK. During 2025/26, we have recalculated our diesel, electricity and natural gas consumption from 2019/20 and 2024/25 to reflect improvements in data quality. As with operational emissions, data is restated to include transmission of BBC World Service content and generation from a power generation facility.

Managing waste across the BBC

In the UK, we have a contractual requirement with the third party engaged for facilities management to maintain zero waste to landfill principles. Internationally, our visibility of waste data is limited by the complexity of international operations. Over time, we hope to improve our visibility of international data but recognise that our main presence is in the UK. Our focus to 2030/31 is to maintain our reduction in total volume of waste produced in the UK.

	Unit	2019/20*	2024/25*	**2025/26**	% change from 2019/20
Electricity consumption					
Total purchased electricity	kWh	171,246,680	146,387,686	**150,493,983**	-12%
Purchased renewable electricity	kWh	153,861,180	132,462,534	**132,135,732**	-14%
Self-generated renewable electricity	kWh	1,742,614	2,241,559	**1,800,749**	3%
Non-renewable electricity	kWh	17,385,500	13,925,152	**18,358,251**	6%
Fuel and heat consumption					
Natural gas	kWh	78,439,526	54,132,079	**47,074,704**	-40%
District heating, cooling and steam	kWh	1,817,464	2,601,191	**2,609,815**	44%
Diesel	litres	1,177,021	1,508,579	**2,453,596**	108%
Petrol	litres	140,909	253,967	**230,418**	64%
Other (including fuel oils)	litres	2,012,609	981,575	**255,644**	-87%
Waste management (UK sites only)					
Waste recycled	tonnes	1,950	802	**670**	-66%
Waste incinerated with energy recovery	tonnes	1,176	1,046	**846**	-28%
Waste to landfill	tonnes	394	17	**6**	-98%
Anaerobic digestion	tonnes	222	142	**163**	-27%
Technology waste recycled	tonnes	44	14	**15**	-66%
Total waste	tonnes	3,786	2,021	**1,700**	-55%
Total waste reused	tonnes	-	77	**29**	-

Greenhouse Gas emissions and energy consumption by location – Streamlined Energy and Carbon Reporting for the BBC Group

		Unit	2019/20*	2024/25*	**2025/26**	% change from 2019/20
Direct fuel combustion	UK	tCO_2e	17,472	11,659	**10,293**	-41%
	Global (excluding UK)	tCO_2e	6,879	6,095	**5,877**	-15%
Purchased electricity	UK	tCO_2e	41,993	28,791	**23,756**	-43%
	Global (excluding UK)	tCO_2e	9,684	5,976	**6,329**	-35%
Employee mileage	UK	tCO_2e	2,745	2,251	**2,036**	-26%
	Global (excluding UK)	tCO_2e	130	91	**194**	49%
Total selected emissions	UK	tCO_2e	62,210	42,701	**36,085**	-42%
	Global (excluding UK)	tCO_2e	16,693	15,883	**12,401**	-26%
Total selected energy consumption	UK	kWh	263,832,791	208,569,205	**197,790,181**	-25%
	Global (excluding UK)	kWh	50,129,588	39,816,657	**40,649,574**	-19%
Emissions intensity	UK	tCO_2e/£m Group income	15	9	**8**	-47%
	Global (excluding UK)	tCO_2e/£m Group income	19	12	**9**	-53%

* Total increase in diesel consumption between 2019/20 and 2025/26 is driven by a change in fuel type in use at the power generation facility, which has transitioned from marine fuel oil to diesel. Diesel consumption from other sources reduced by 56% between 2019/20 and 2025/26.

* Total selected energy consumption (kWh) excludes instances of employee travel where fuel consumption or distance travelled is unknown, due to the lack of available UK Government factors to convert expenditure to kWh. Travel instances where only expenditure is known are included for tCO_2e disclosure, using Exiobase factors to convert expenditure to emissions.

* Data for 2019/20 and 2024/25 presented as restated.

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Glossary

ABC1 – Higher socio-economic group

AI – Artificial Intelligence

AP – Associated Press

APAC – Asia-Pacific

ARC – Audit and Risk Committee

ARIA – Audio and Radio Industry Awards

ATUK – Across the UK programme

BAFTA – British Academy of Film and Television Arts

B.A.ME – Black, Asian and minority ethnic

BARB – Broadcasters' Audience Research Board

BBC – British Broadcasting Corporation

BBCC – BBC Commercial

C2DE – Lower socio-economic group

C&AG – Comptroller and Auditor General

CAF – Cyber Assessment Framework

CBE – Commander of the Order of the British Empire

CDP – Carbon Disclosure Project

CEE – Central and Eastern Europe

CEO – Chief Executive Officer

CFO – Chief Financial Officer

CGU – Cash-generating unit

CIISA – Creative Industries Independent Standards Authority

CMI – Continuous Mortality Investigation

COO – Chief Operating Officer

COP30 – 30th Conference of the Parties (UN Climate Conference)

CPF – Career Path Framework

CPI – Consumer Price Index

DAB / DAB+ – Digital Audio Broadcasting (Plus)

DCMS – Department for Digital, Culture, Media and Sport

DDN – Deaf, Disabled and/or Neurodivergent

DEC – Disasters Emergency Committee

DESNZ – Department for Energy Security and Net Zero

DTT – Digital Terrestrial Television

EBITDA – Earnings Before Interest, Taxes, Depreciation and Amortisation

EBU – European Broadcasting Union

ECU – Executive Complaints Unit

EFL – English Football League

EFT – Equivalent full time

EGSC – Editorial Guidelines and Standards Committee

EMEA – Europe, Middle East and Africa

EPG – Electronic Programme Guide

ESC – Editorial Standards Committee

ESCC – Editorial Standards and Complaints Committee

EURIBOR – Euro Interbank Offered Rate

ExCo – Executive Committee

FAST – Free Ad-supported Streaming TV

FCDO – Foreign, Commonwealth and Development Office

FIFA – Fédération Internationale de Football Association

FJAA – Flexi-Job Apprenticeship Academy

GAM – Global Audience Measure

GBP – Great British Pound

GenAI – Generative Artificial Intelligence

HM - His Majesty

HMG – His/Her Majesty's Government

HMRC – HM Revenue & Customs

HR – Human Resources

IAS – International Accounting Standards

IFRS – International Financial Reporting Standards

IP – Intellectual Property

KC – King's Counsel

KPI – Key Performance Indicator

kWh – Kilowatt-hour

LBH – London Broadcasting House

LDR – Local Democracy Reporter

LDRS – Local Democracy Reporting Scheme

LF – Licence Fee

LGB – Lesbian, Gay & Bisexual

LGBTQ+ – Lesbian, Gay, Bisexual, Transgender, Queer/Questioning +

LLDC – London Legacy Development Corporation

LTIP – Long-Term Incentive Plan

MENA – Middle East and North Africa

NAO – National Audit Office

NED – Non-Executive Director

NGC – Next Generation Committee

NPR – National Public Radio

NVCA – New Video Channel America

OBE – Officer of the Order of the British Empire

OECD – Organisation for Economic Cooperation and Development

OKRs – Objectives and Key Results

ONS – Office of National Statistics

PAC – Public Accounts Committee

PILON – Payment in lieu of notice

PIV – Pooled investment vehicles

PSB – Public Service Broadcaster

R&D – Research and Development

RAJAR – Radio Joint Audience Research

RICS – Royal Institution of Chartered Surveyors

RPI – Retail Price Index

ROLC – Reach of Licensable Content

RTS – Royal Television Society

S4C – Sianel Pedwar Cymru

SEC – Studios Executive Committee

SJTM – Senior Journalist Team Manager

SLM – Supplier Lifecycle Management

SOCI – Share of commercial impacts

SONIA – Sterling Overnight Index Average

SVOD – Subscription Video on Demand

TCFD – Taskforce on Climate-related Financial Disclosures

TNFD – Taskforce on Nature-related Financial Disclosures

tCO_2e – Tonnes of carbon dioxide equivalent

UK-FRC – UK Financial Reporting Council

UK SRS – UK Sustainability Reporting Standards

UN – United Nations

UI – User Interface

USD – United States Dollar

VAT – Value Added Tax

VE Day – Victory in Europe Day

VJ Day – Victory in Japan Day

VOD – Video on Demand

VSP – Video Sharing Platform

WAA – Weekly Active Account

WGA – Whole of Government Accounts

Image credits

Front Cover
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EastEnders – BBC/Jack Barnes/Kieron McCarron
How Are You? It's Alan (Partridge) – BBC/Baby Cow/Rob Baker Ashton
Strictly Come Dancing 2025 – BBC/Guy Levy
Amandaland – BBC/Merman/Natalie Seery
This is Our BBC Images – BBC/Libby Burke Wilde
The Celebrity Traitors – BBC/Studio Lambert/Euan Cherry
The Scarecrows' Wedding – BBC/Magic Light Pictures
The Apprentice S20 – BBC/Naked (A Freemantle Label)
Sophie Ellis Bextor, *Radio 2 in the Park* – BBC/Sarah Jeynes
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