



BRING PEOPLE



TOGETHER*



...by connecting everyone to unmissable content

For more than 100 years the BBC has been the place the whole of the UK public can come for the moments that matter most – from general elections to royal occasions to major cultural and sporting events.

In today's world we continue to provide a unique space for communal moments, shared stories, and a platform for civil debate. In fact the BBC's unifying role has perhaps never been more apparent and important, as media habits continue to change rapidly and societal pressures foster polarisation and put communal trust at risk.

More and more of us are now consuming global content on platforms driven by algorithms that may not have the interests of a shared British culture and our democracy at heart. Instead the focus is on creating the most commercially potent relationship with a customer, offering a very narrow version of personalisation which moves us away from shared experiences and a common understanding of the world.

As unifying cultural experiences become increasingly rare, the role of the BBC in bringing people together becomes ever more vital to the UK's sense of identity and social cohesion.

For audiences, bringing people together is about the big national moments that the BBC delivered this year, like coverage of the General Election, the Olympics, Men's Euros, and Glastonbury. But it is also about shows that get the whole country talking, like *Wallace & Gromit*, *Gavin & Stacey* and *The Traitors*.

Furthermore, bringing people together is about regional and local services that reinforce our sense of community and help act as the social glue that binds us together. It's about supporting our democracy from the roots up by offering shared platforms for civil debate. Finally, it is about taking care to make sure that technological change does not fragment our society and leave people behind. At the BBC we want to use algorithms and AI responsibly to serve our values and bring us all closer together, not drive us further apart.

Our goal is to ensure that the BBC continues to be the place where everyone can find value in communal moments and shared stories, even as we collectively make the shift to an online world.

Ruth Jones co-wrote and starred in the hit sitcom *Gavin & Stacey*



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CASE STUDY:

GAVIN & STACEY AND WALLACE & GROMIT SMASH UK VIEWING RECORDS

No one does Christmas quite like the BBC, and this year we brought people together across the holiday period with a line up of hit shows that showcased the very finest British creativity, including welcoming back some of the nation's most adored and iconic characters in *Gavin & Stacey: The Finale* and in the feature length adventure *Wallace & Gromit: Vengeance Most Fowl*. Both triumphant shows drew huge audiences of over 20 million since first broadcast, making them amongst the UK's biggest scripted and animation shows since modern records began in 2002, as well as contributing to the unmatched growth of iPlayer this year. The two shows together set Christmas Day viewing totals not seen in 20 years, whilst across the day the BBC's cracking schedule swept the ratings with ten out of ten of the most-watched shows on UK television, connecting people at a very special time of year.

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Throughout 2024/25, the BBC connected the nation to the key events and unmissable moments like no one else. More than eight out of ten UK adults came to the BBC for results coverage of the UK General Election and nearly three-quarters of the population watched, listened and read our summer of sport coverage for the Olympic Games, Men's Euros and Wimbledon. Many millions more enjoyed Glastonbury and Eurovision with us, and over the festive period, for the first time ever, all ten of the most watched Christmas Day television shows were on the BBC.

We delivered hit shows loved by people of all ages, including family favourites such as *Michael McIntyre's Big Show*, *Would I Lie to You?*, *Gladiators*, *Strictly Come Dancing* and *Race Across the World*, as well as appointment to view programmes like *The Apprentice*, *RuPaul's Drag Race* and the ultimate water-cooler TV, *The Traitors*, which returned with a massive audience of almost 11 million for the first episode of series three.

We also delivered a range of award-winning audio content, including *Central Intelligence* from Radio 4's popular Limelight strand, and *Miss Me?*, the transatlantic catch-up podcast from Miquita Oliver and Lily Allen. A total of 29 trophies, including 11 golds, were awarded to the BBC at the British Podcast Awards, demonstrating the quality and richness of our audio offer.

BBC Proms produced another spellbinding season with record-breaking digital audiences and main evening concert attendances reaching 96% capacity in the Royal Albert Hall. The BBC's unique place at the heart of UK history and culture was on full show for *Shipping Forecast Day*, a special day of coverage to celebrate 100 years of the *Shipping Forecast* on the BBC.

3'0"

2'6"

2'0"

1'6"

1'0"

0'6"

CELEBRATING OUR PLANET TOGETHER

In 2024/25, TV and Radio content which prominently contained explicit environmental themes – outside of News bulletins and sequence programmes – reached approximately 59% of the 16+ UK population. We continue to bring people together to celebrate our planet and those making a positive contribution to it, with *Planet Earth III* and *Children in Need* collaborating on a live virtual assembly for school children, and CBeebies putting on a Wildlife Jamboree Prom. *Elsewhere World Service's 100 Women* highlighted climate pioneers, and *The One Show* spotlighted local communities in its Growing Together Award with the RHS. Across our output we remain committed to our Climate Content Pledge and to exploring the solutions to climate change, as well as its causes and impacts.

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Comedian Chris McCausland won *Strictly Come Dancing* with his professional partner Dianne Buswell



Wallace & Gromit: Vengeance Most Fowl saw the return of Feathers McGraw and another devious plan

And we showcased a wide and wonderful 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*, which continues to air the best classical concerts from across the UK and Europe.

The BBC's radio stations remained the UK's favourites and at the heart of national life, with BBC Radio 2 listened to by more than any other station and the most popular with adults over 35. BBC Radio 4 is still the number one speech station by some margin and BBC 6 Music is the biggest digital-only service. The nation's top two breakfast shows are also on the BBC – *The Radio 2 Breakfast Show* and *Today* on BBC Radio 4 – whilst Vernon Kay's Radio 2 show is the biggest radio programme in the UK. And, amongst young audiences, Greg James remains the number one breakfast listen.

Meanwhile, in its 30th anniversary year, BBC Radio 5 live reached its highest audience in a decade between June and September with a unique mix of the biggest news stories and sporting events, all brought to audiences with expert analysis and commentary. BBC Radio 3 picked up the much-coveted Station of the Year prize at the Audio and Radio Industry Awards (ARIA), an evening which saw the BBC receive 30 awards across multiple genres, underlining the breadth of content that audiences love from the BBC.



CASE STUDY: ENGAGING AND EMPOWERING VIEWERS – BBC SCAM SAFE WEEK

Our consumer campaign BBC Scam Safe returned in November even bigger than before. With fraud now making up over 40% of all crime in the UK, the BBC's scale and reach meant we were able to make a significant public intervention, providing support and advice around an issue impacting millions of lives. Over the course of a week, content featured across TV, radio and online, with the campaign supported and strengthened by a range of partner organisations including Stop Scams UK, Age UK and Age Cymru, the National Association of Student Money Advisers (NASMA) and the Open University. Dedicated features and storylines were included in daytime, drama and factual programmes. Across the week, an average of 3.9 million people watched the conclusion of a pension fraud story on *EastEnders*; an average of 1.2 million people watched our *Morning Live* scam specials; 1.4 million average for *Scam Interceptors*; and *Countryfile*'s episode with a feature on farm supplier scams was watched by an average of 3.6 million. Overall, a quarter of UK adults reported awareness of BBC Scam Safe Week, with nearly 60% of those who consumed content stating their confidence to identify and tackle scams had increased as a result of our coverage.

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21.0m

watched *Gavin & Stacey: The Finale* after 28 days, becoming one of the most watched scripted UK TV shows of the last 20 years

30

The BBC won 30 Audio and Radio Industry Awards (ARIA) across multiple genres in 2024/25 including Station of the Year for BBC Radio 3



Coldplay performed on *Radio 2's Piano Room*



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The BBC's Paris 2024 Olympic Games coverage broke BBC Sport records with 218 million streams

30%

BBC Local online news stories now represent almost 30% of all news stories read on the BBC News website and app

622m

Live events helped push the number of plays on BBC Sounds between July and September 2024 to 622 million

Time spent viewing BBC iPlayer grew faster than any other long-form video-on-demand service in the UK this year. It also had a total of 8.9 billion requests – all driven by a mix of landmark live events, award-winning documentaries, and essential dramas and entertainment, helping the service stand out as a unique destination for high-quality British content. As viewing habits increasingly shift online, our progress in connecting audiences with unifying BBC content via our digital services remains central in our strategy to bring people and communities together.

A drive to innovate and evolve our services has always been at the heart of the BBC, and this year we began piloting new Generative AI tools, shaped by our values and designed to benefit all audiences. For example, we used AI to generate transcripts of hundreds of English Football League commentaries on BBC Local Radio, quickly identifying the key moments in matches and publishing them as live text commentaries on the BBC Sport App after being checked by our journalists, adding more value to our online offer.

Our digital-first approach is also transforming BBC Local's online news services, where investment over the last two years has brought a very positive response from



CASE STUDY: RECORD-BREAKING ONLINE AUDIENCES FOR A SUMMER OF EVENTS

The BBC's unrivalled ability to connect and unite mass audiences was on full show last summer across a calendar packed full of major international and UK-based events. Whilst the nation turned to the BBC for our essential coverage on TV and radio, millions more caught the unmissable moments on our digital services, breaking records and helping deliver remarkable growth for BBC iPlayer and BBC Sounds. From the Paris Olympics, Men's Euros and the General Election, to Glastonbury, Radio 2 in the Park and the BBC Proms, live events helped push the number of plays on BBC Sounds between July and September to 622 million, whilst iPlayer recorded 350 million requests for live events, contributing towards a record year for the platform.

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audiences – the average weekly traffic has grown by 33% over the past two years, now at around 17 million. BBC Local online news stories now represent almost 30% of all news stories read on the BBC News website and app.

As the nation joined together this spring to remember the 80th anniversary of VE Day, many also turned to the BBC last year to mark the anniversaries of D-Day, the Liberation of Auschwitz, and to observe Holocaust Memorial Day, highlighting our essential role at times of national remembrance and commemoration.

Meanwhile, we continued to support audiences in their day-to-day lives with specialist programming such as the return of Scam Safe week and our Mental Wellbeing Season, providing valuable advice and information around issues experienced by many.

Elsewhere the BBC continues to provide unique value to the UK as the nation's cultural partner, with an arts and culture offer that is unmatched in its popularity, range and distinctiveness.



Aled Jones with veteran Stanley Ford during filming for BBC Songs of Praise: 80th Anniversary of D-Day

Our TV arts content reached 29 million people in the 12 months up to September 2024, and the BBC makes available a total of 28,000 hours of arts, classical music and culture content each year – and we make more TV arts content than all of the other public service broadcasters and streamers combined.

Similarly, the BBC's science offer is unrivalled with viewers spending 169 million hours watching science content on the BBC in 2024, compared to only 15 million on the streamers. Over the same period our Science TV content reached 35 million people – over half the UK population – with documentaries such as *Irresistible: Why We Can't Stop Eating*, and Children's content like *Operation Ouch!*, programmes that act as an inspirational window of shared discovery for people of all ages.

Altogether, this is what continues to set the BBC apart in today's media landscape: 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.



Dermot O'Leary entertained crowds in Preston at BBC Radio 2 In the Park

28,000

The BBC makes available a total of 28,000 hours of arts, classical music and culture content each year – more than all of the other public service broadcasters and streamers combined

29m

The BBC's TV arts content reached 29 million people in the year to September 2024



CASE STUDY: 25 YEARS OF RADIO 3'S NEW GENERATION ARTISTS

Founded in 1999 to nurture and support some of the world's finest young instrumentalists, singers and ensembles at the start of their international careers, the BBC's New Generation Artists scheme turned 25 in March. BBC Radio 3 marked the occasion with a day of programming, including live and specially recorded music to celebrate current and former artists. With over 150 alumni, including some of the biggest names in classical music and jazz, the initiative has not only provided young musicians with performance opportunities at some of the UK's most prestigious venues and festivals, but for a quarter of a century our listeners have taken a front row seat to enjoy the enchanting music of a talented group of rising stars, year after year.

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For many musicians we provide their first experience of a recording studio, creating the ideal conditions in which to try things out without the pressure of making a CD.

Emma Bloxham, BBC Radio 3 Commissioning Editor, Live Music



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IN THEIR



Aniruddh Dimri

Head of Product, BBC Product Group



Subtitles and transcripts generated by Artificial Intelligence (AI) have been added to a select range of audio content on BBC Sounds as part of a trial.

As Head of Product, I am thrilled to reflect on our recent initiative using Generative AI to enhance accessibility. Our trial with Whisper AI successfully added high-quality subtitles and transcripts to select programmes on BBC Sounds, such as *The Archers* and *The Today Podcast*, making them more accessible to the 18 million people in the UK who are deaf or have hearing loss. This project demonstrated our commitment to inclusivity and showcased AI's potential to transform how we serve our audiences. It was a significant step towards bringing people together through technology and paves the way for using technology to make all our products more accessible in the future.



It was a joy to be a part of the team that helped structure and shape something already so hilariously wonderful and ultimately see it charm the whole nation on the BBC.

Sarah Cox

Rachel Thompson

Admiral Nurse, Dementia UK

As part of the BBC's Memories and Dementia week, Rachel featured in *Debunking Dementia*, a BBC Ideas film exploring common misconceptions about dementia. It was produced with the Open University and Dementia UK, two of the six partners involved in the project.

I am a Consultant Admiral Nurse for Lewy Body dementia; funded by the Lewy Body Society and employed by Dementia UK. I've worked in dementia care for over 25 years and throughout my career I've seen how dementia can be misunderstood, with misconceptions and overlooked symptoms leaving people feeling alone, worried and isolated. Understanding the different signs, accessing an accurate diagnosis, finding out what to expect, and knowing how to get help, is crucial. That's why I wanted to feature in this film to help raise awareness, because without the correct diagnosis, possible treatments can be missed and avoidable crises can occur. My hope is that this film helps to dispel some of the myths and fears and offers suggestions for things that can be done. Understanding more about dementia is everyone's responsibility; it is important that we all work together to increase awareness.



OWN WORDS



Sarah Cox

Chief Creative Director,
Aardman

Starting with *The Wrong Trousers* in 1993, the BBC has worked with Bristol creative powerhouse Aardman for over 30 years. In 2024, Wallace & Gromit returned at Christmas for a new feature-length film on BBC One and iPlayer.

I worked on *Wallace & Gromit: Vengeance Most Fowl* as Creative and Development Executive so was lucky enough to hear the very first pitch from Nick Park. So much of the final film already existed in that session and Nick's original drawing of Feathers stroking the baby seal completely delighted me. It was a joy to be part of the team that helped structure and shape something already so hilariously wonderful and ultimately see it charm the whole nation on the BBC.



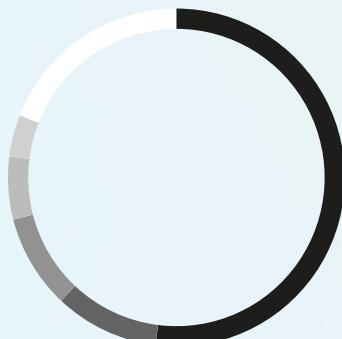
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KEY STATS

On these pages we provide data to demonstrate the efficacy of the work that we do to bring people together.

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?**



Source: Yonder, 1,047 UK adults 18+

BBC	52%
Sky	10%
ITV	9%
YouTube	6%
Netflix	4%
Other	19%

7 in 10

UK ADULTS THINK THE BBC IS
IMPORTANT TO THE UK

(Unimportant: 15%)

Source: Yonder, 1,069 UK adults

84%

23/24 85%

% OF UK ADULTS WHO USE BBC TV/
iPLAYER, RADIO OR ONLINE ON
AVERAGE PER WEEK

Source: Compass by Ipsos UK 16+

70%

23/24 69%

% OF UK UNDER 16S WHO USE BBC TV/
iPLAYER, RADIO OR ONLINE ON AVERAGE
PER WEEK

Source: Kids Cross-Media Insight by Ipsos UK 0-15

62%

23/24 61%

% OF UK ADULTS WHO USE BBC ONLINE ON AVERAGE PER WEEK

Source: Compass by Ipsos UK 16+

8.9bn

23/24 8.1bn

BBC iPLAYER REQUESTS IN 2024/25

Source: Piano Analytics

2.6bn

23/24 2.4bn

BBC SOUNDS PLAYS IN 2024/25

Source: Piano Analytics

+23%

THE YEAR-ON-YEAR INCREASE IN TIME SPENT WITH iPLAYER IN 2024/25

Source: BARB As Viewed. All devices

TOP FIVE BRANDS MOST USED FOR MEDIA IN 2024/25. AVERAGE WEEKLY REACH.

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

Under 16s



16-34 year olds

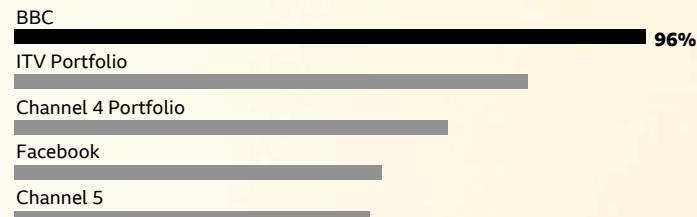


The BBC is the most used brand for media for these UK age groups:

35-54 year olds



55+ year olds



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