

Submission to the open consultation on the BBC Royal Charter Review from Chris Hodgkins

1 The Executive Summary in brief

- **The BBC is vital to the UK's democratic and cultural life**, reaching more people than any commercial broadcaster and providing trusted journalism at a national scale.
- **Audience data confirms its universality**: 49.4 million monthly TV viewers (BARB) and 31.4 million weekly radio listeners (RAJAR).
- **Ofcom evidence shows PSBs—especially the BBC—almost never breach the Broadcasting Code**, with upheld breaches overwhelmingly concentrated in commercial radio and TV. **Data to the 11th September 2025**.
- **The BBC must remain universal, independent and properly funded**, but also modernise its culture, governance and representation.
- **A new Public Purpose should support the creative economy and the UK's soft power**, recognising the BBC's global cultural influence.
- **The BBC must do more to reflect all audiences**, invest in UK-distinctive content, and support underserved genres such as jazz, arts, religion, minority languages and regional storytelling.
- **Stronger workplace standards and independent governance are essential** to rebuild trust and protect editorial freedom.

In short: the BBC is indispensable, trusted and high-performing—but it must reform, not retreat.

2 Executive Summary

The BBC remains an essential national institution whose universality, cultural breadth and editorial independence underpin the UK's democratic, cultural and creative life. Across previous consultation responses (2008, 2010, 2014 and 2015) and the evidence presented in this submission, a consistent position emerges: public service broadcasting must remain strong, plural and publicly accountable; the BBC must modernise its culture and governance; and under-represented artforms such as jazz must be given meaningful visibility across its services.

Audience data demonstrates the BBC's unique reach. BARB figures show BBC television reaching 49.4 million people monthly, while RAJAR data shows BBC radio reaching 31.4 million adults weekly. This universality enables the BBC to act as a civic institution rather than a market-driven broadcaster, supporting regional economies, specialist genres, trusted journalism and cultural representation at a scale unmatched by commercial competitors.

The BBC's role as the UK's most trusted source of news is increasingly vital in an information environment shaped by misinformation, political pressure and AI-generated content. Research on the "illusion of truth" effect highlights the need for a widely used, impartial broadcaster capable of countering falsehoods with verified reporting. Strengthening editorial independence is therefore a democratic necessity.

Analysis of Ofcom’s Broadcast and On Demand Bulletins (501–538 data to the 11th September 2025) shows that upheld breaches overwhelmingly occur in commercial radio and commercial television. Public service broadcasters—particularly the BBC—are investigated but almost never found in breach. Assertions that PSBs pose a disproportionate regulatory risk are not supported by the evidence.

The submission supports retaining the BBC’s Mission and Public Purposes, adding a new Public Purpose to support the creative economy, and strengthening the BBC’s role in representing all audiences. It argues for deeper investment in UK-distinctive content, underserved genres, regional production and diverse voices. It also supports new Charter requirements to improve workplace standards, ensure transparent governance, and reinforce independence from political influence.

Taken together, the evidence demonstrates that the BBC is both indispensable and in need of renewal. The next Charter period should protect its universality, strengthen its independence, modernise its culture, and ensure that it continues to serve—and reflect—the whole of the UK.

1 Background and author credentials

[Chris Hodgkins](#) MBA FCIM was raised in Cardiff. In 1974 he co-founded the Welsh Jazz Festival and four years later established the Welsh Jazz Society.

As a trumpet player Chris toured the UK and Europe and appeared at the Sacramento Jazz Festival in the States. With his own band he made a number of television and radio appearances. Wild Bill Davison commented, “It’s a hell of a good band.”

He relocated to London to play professionally and in 1985, was appointed Director of Jazz Services Ltd, the national organisation for jazz funded by Arts Council England. Chair of the National Jazz Archive 2005-2014. Chris helped establish the annual Parliamentary Jazz Awards. Chris retired from Jazz Services Ltd in May 2014 and returned to the road, radio and the recording studio to focus on playing.

Chris presents *Jazz Is* on [Pure Jazz Radio](#) in New York..

Chris is secretary to the All-Party Parliamentary Jazz Group <https://appjag.org/>

Elements of this submission were developed with the support of AI-assisted drafting tools, used to refine structure, clarity and narrative flow. All conclusions and positions expressed are the author’s.

2 Summary of four BBC consultation responses in 2008, 2010, 2014 and 2015 from Jazz Services Ltd and Chris Hodgkins

Across seven years of major consultations, a clear and consistent argument emerges: **public service broadcasting is indispensable to the UK’s cultural life**, and the BBC—despite its organisational shortcomings—remains the institution best placed to deliver universality, cultural depth and genuine public value. At the same time, the BBC must modernise, reform its culture, and better reflect the full diversity

of the UK's artistic ecosystem, including jazz, which remains persistently under-represented across its services.

The **2008 Public Service Broadcasting Review response** establishes the foundation. It argues that UK-originated content is central to the public service remit and that the arts must be embedded within it if PSB is to serve any meaningful purpose. It stresses the importance of plurality, warns against narrowing the PSB landscape, and calls for digital innovation that expands public value. It also insists that commercial PSBs must honour their regional and local responsibilities rather than diluting them for cost-cutting reasons.

(Chris Hodgkins. Jazz Services Ltd. [Public Service Broadcasting Review: a Response from Jazz Services Ltd.](#) June 2008)

By **2010**, the focus turns to radio, where detailed evidence is used to demonstrate the value, distinctiveness and cost-effectiveness of BBC Radio 7. Radio 7 became Radio 4 Extra) The submission argues strongly against its absorption into Radio 4 and highlights the BBC's limited engagement with the UK jazz economy, despite jazz's large and diverse audience. It calls for more live broadcasts from across the UK, greater representation of British jazz, and the creation of a digital multiplex dedicated to diverse music genres. The argument is that the BBC has both the responsibility and the opportunity to support national cultural ecosystems more effectively.

(Chris Hodgkins. Jazz Services Ltd. Jazz Services response to the BBC Trust's Review of Radio 3,4 and 7. July 2010)

The **2014 Music Radio Consultation response** reinforces these concerns with new evidence. It shows that dedicated jazz output on BBC radio has **declined significantly**, falling from 10.5 hours in 2005 to 7.7 hours in 2014, and that much of what is labelled "jazz" is in fact blues, soul, easy listening or mixed-genre programming. Citing John Fordham's critique of the "grossly skewed representation of jazz and improvisation," the submission argues that jazz—one of the most innovative musical forms of the last century—continues to be marginalised relative to classical music and mainstream genres. The recommendations echo earlier submissions: reform BBC jazz policy, collaborate with jazz organisations, increase live broadcasts from venues and festivals across the UK, and establish a digital multiplex for jazz, folk, world, roots and early music. The message is clear: the BBC's music strategy remains structurally unbalanced and culturally outdated.

(Chris Hodgkins. [BBC Music Radio Consultation Response](#). October 2014)

By **2015**, the tone becomes more urgent and political. The Charter Review response defends the BBC as a world-class institution under threat from a government-led process riddled with conflicts of interest, while also calling for deep internal reform. It criticises the Government's consultation for ideological bias and lack of evidence, and challenges the BBC's own *British Bold Creative* for lacking strategic coherence. The submission calls for a public inquiry to remove the process from political interference, and for cultural and organisational change within the BBC—addressing governance failures, bullying, and outdated cultural hierarchies. It proposes structural reforms, including reconfiguring Radio 3 into a digital platform for diverse music and protecting the BBC's orchestras and live music output as core cultural assets.

(Chris Hodgkins. [BBC Charter Review Consultation Response](#). October 2015)

Across all four submissions, the same principles recur: **public service broadcasting must remain strong, plural and publicly accountable; the BBC must modernise its culture and broaden its representation of the UK's artistic life; jazz and other under-represented artforms deserve meaningful visibility; digital innovation must be purposeful; and government oversight must be evidence-based and free from conflicts of interest.** Taken together, the responses articulate a single, coherent vision: **a confident, reformed, culturally ambitious BBC at the centre of a plural, equitable public service broadcasting system**, with jazz and other diverse artforms recognised as integral to the UK's cultural life.

3 The Reach of the BBC compared to commercial TV and Radio

The BBC remains the only broadcaster in the UK with a genuinely national footprint, reaching audiences at a scale unmatched by any commercial competitor. Across television, BBC services reach **49.4 million people each month**, representing **75.95 percent** of all UK TV and broadband households. This comes directly from BARB's monthly viewing data, which shows BBC One alone reaching **41.2 million monthly viewers** with a **19.82 percent** viewing share, while BBC Two reaches **35 million** viewers monthly. [Barb](#)

Commercial television does not operate at this level of universality. ITV, Channel 4 and Channel 5 each reach substantial audiences, but none approach the BBC's combined monthly reach or its breadth of genres. BARB's dataset makes this clear: no single commercial channel comes close to the BBC's combined 49.4 million monthly reach. [Barb](#)

Radio shows a similarly striking pattern. BBC radio services reach **31.4 million adults every week**, accounting for **54 percent** of the UK population aged 15+ and generating **442 million hours** of listening weekly. This gives the BBC a **43.1 percent** share of all radio listening. These figures come from RAJAR, the UK's official radio audience measurement body. [RAJAR](#)

Commercial radio has grown rapidly, reaching **39.5 million weekly listeners** and achieving a **55.7 percent** share of total listening in recent quarters, according to industry analysis. [Music Week](#) (February 6th 2025). But this commercial success is spread across hundreds of stations and brands. The BBC remains the only radio broadcaster with a unified national presence, a public-service mandate, and the ability to reach audiences across every demographic and region.

Ofcom's *Media Nations* report reinforces this picture: the BBC is the only broadcaster that consistently reaches the majority of the UK population across both television and radio, and the only one that provides a full spectrum of public-service content — news, children's programming, arts, education, regional services and specialist genres. [Ofcom](#)

This reach is not simply a statistic; it is the foundation of the BBC's public value. It is what enables the BBC to act as a civic institution rather than a market-driven entertainment brand. A broadcaster that reaches three-quarters of the country on television and more than half on radio is uniquely positioned to support the creative

industries, invest in regional economies, nurture specialist genres and provide trusted news at a scale that commercial models cannot sustain.

Commercial broadcasters play vital roles in the UK's media ecology, but none combine national reach, cultural breadth, educational responsibility and editorial independence in the way the BBC does. The BBC's universality is therefore not an abstract principle — it is a measurable reality, and it is central to understanding why its funding model must remain stable, fair and future-proof

4 The BBC and the truth

Alongside the evidence that BBC News remains the UK's most widely used, most trusted and most valued source of journalism, there is a growing body of commentary warning that the wider information environment is becoming more vulnerable to distortion, manipulation and political pressure. [The Value of BBC News](#) report shows that audiences still look to the BBC for accuracy, reliability and detailed reporting, and that many people use BBC News specifically to verify or fact-check stories they encounter elsewhere. This places the BBC in a uniquely important civic role at a time when misinformation spreads quickly and trust in institutions is under strain.

The argument made in [Reflections](#) - "*We Need To Establish The Independence Of The BBC*": *James Harding's MacTaggart Lecture* - that the UK urgently needs stronger guarantees of editorial independence and a clearer separation between journalism and political influence — reinforces this point. The article warns that without structural protections, news organisations risk being shaped by the interests of those in power, rather than by the public interest. It calls for a renewed commitment to independent journalism as a democratic safeguard, emphasising that trust cannot be sustained if audiences suspect that news is being shaped by political agendas rather than evidence.

This concern is echoed in the BBC Future article on the "[illusion of truth](#)" by Tom Stafford, which explains how repeated falsehoods, even when known to be untrue, can begin to feel credible simply through repetition. The piece highlights the psychological mechanisms that make misinformation so potent: familiarity, emotional resonance and the speed at which false claims circulate online. In such an environment, the role of a trusted, accurate and widely used news provider becomes even more critical. The BBC's ability to reach three-quarters of the UK population on television and more than half on radio gives it a unique capacity to counter misinformation with verified, impartial reporting.

Taken together, these sources paint a coherent picture. The public still values BBC News for its accuracy and reliability, but the wider information landscape is becoming more fragile, more polarised and more susceptible to manipulation. This strengthens, rather than weakens, the case for a well-funded, independent BBC that can continue to provide trusted journalism at scale. It also underscores the need for the BBC to maintain — and be seen to maintain — the highest standards of impartiality, transparency and editorial independence. In a world where misinformation spreads easily and trust is hard-won, the BBC's role as a national anchor of truthful journalism is more important than ever.

5 Breaches of Ofcom’s broadcasting code

Appendix 1 provides a chronological record of breach findings published by Ofcom across TV, Radio and Video-on-Demand services, drawn from Broadcast and On-Demand Bulletins 501–539 – to September 2025. These bulletins are Ofcom’s formal, publicly issued reports summarising investigations into potential breaches of the Broadcasting Code and the On-Demand Programme Service Rules. Presenting the findings in chronological order and by medium offers a clear and transparent basis for assessing regulatory activity, sector compliance and proportionality. The data show that upheld breaches arise predominantly within commercial radio and commercial television services, with VoD interventions remaining comparatively limited. **Public service broadcasters, including the BBC, appear infrequently in the bulletins and are rarely found in breach.** The structure in appendix 1 sets out the findings by medium, ordered by bulletin, to enable transparent comparison across the regulated landscape.

Summary Table: TV, Radio and VoD (Bulletins 501–538)

This table gives you a single, high-level view of the regulatory distribution across the entire dataset.

Summary of Upheld Breaches by Medium

Medium	Nature of Breaches	Volume	PSB Involvement	Notes
TV	Fairness, privacy, impartiality, offensive language, competitions, product placement, protection of under-18s	Moderate	Very low	BBC almost always <i>not upheld</i> ; upheld breaches concentrated in commercial and niche channels; one statutory sanction (GB News).
Radio	Provision of information, late/non-payment of licence fees, key commitments, occasional offensive language or elections breaches	Very high	None	Radio carries the bulk of regulatory activity; overwhelmingly administrative; editorial breaches rare and limited to small community stations.
VoD	Protection of under-18s; privacy	Very low	None upheld	Only one substantive upheld breach (Amazon Prime Video); BBC iPlayer appears twice, both <i>discontinued</i> .

Cross-Medium Patterns

- **Public service broadcasters (BBC, ITV, Channel 4, Channel 5, S4C)** appear infrequently and are almost never found in breach.
- **Commercial radio** accounts for the majority of all breaches, driven by administrative compliance failures.

- **Commercial TV** accounts for all upheld editorial breaches except one ITV case.
- **VoD** is lightly represented, with only one upheld breach of editorial significance.
- **GB News** appears frequently in impartiality cases, with outcomes ranging from discontinued to statutory sanctions.
- **BBC** appears consistently as *not upheld* or *discontinued* across all media types.

Across the full span of Ofcom’s Broadcast and On Demand Bulletins (501–538), to September 2025, a consistent and unmistakable pattern emerges: upheld breaches are overwhelmingly concentrated in **commercial radio, commercial television, and niche or specialist services**, while **public service broadcasters—particularly the BBC—are investigated but almost never found in breach**. The evidence shows a regulator that is active, interventionist and willing to impose sanctions, but the weight of enforcement falls decisively on parts of the sector where systemic non-compliance is actually occurring.

Radio accounts for the largest volume of regulatory activity by a considerable margin, but almost all of it concerns **administrative compliance failures**: provision of information, retention of recordings, key commitments, and late or non-payment of licence fees. These cases involve dozens of small community and commercial stations. Editorial breaches in radio are rare, isolated, and confined to minor services. Crucially, **no BBC radio service is found in breach anywhere in the dataset**.

Television shows a more varied profile, but the pattern is equally clear. Upheld editorial breaches cluster around **GB News, TalkTV, local TV channels, and specialist religious or shopping broadcasters**. The most serious outcomes—financial penalties and statutory sanctions—are applied exclusively to these services. Public service broadcasters appear in a small number of investigations, but the outcomes are overwhelmingly *Not in Breach* or *Discontinued*. The BBC’s appearances, in particular, consistently result in no adverse findings, reinforcing its position as a high-compliance broadcaster within a robust regulatory framework.

VoD enforcement is sparse, with only one substantive upheld breach across the entire period—an Amazon Prime Video case concerning protection of under-18s. BBC iPlayer appears twice, and both cases are discontinued without breach.

Taken together, the evidence demonstrates that PSBs operate within a **high-compliance environment**, while systemic non-compliance is concentrated elsewhere. Assertions that PSBs—and especially the BBC—pose a disproportionate regulatory risk are not supported by the data. Instead, the pattern shows a regulator directing enforcement where genuine problems lie, and a PSB sector that is consistently meeting its obligations even under close scrutiny.

Question 1. Do you agree or disagree that the BBC’s current Mission and Public Purposes should remain the same?

Agree - The BBC’s Mission and Public Purposes should remain the same

The BBC is not just a broadcaster but a cultural institution essential to the UK's democratic health, social fabric and sense of identity. The BBC's trusted news output, its global reach as a soft-power asset, and—crucially—its role as the nation's storyteller. Unlike global streaming platforms, which commission content for international markets, the BBC produces thousands of hours of UK-specific drama, documentaries and local reporting that reflect British communities, values and experiences. From powerful documentaries such as *Our Girls* to local radio that binds dispersed communities, the BBC provides stories that commercial markets would not. It also sustains genres that would otherwise disappear—arts, religion, children's content, public-service drama—and invests billions in UK production, much of it outside London. The BBC remains the country's largest and most important cultural engine. [The Guardian, Monday 29th December 2025](#)

However, it crucial that the UK maintains a pluralistic media landscape. A pluralistic media system underpins the UK's democratic and cultural life because it prevents any single organisation, interest group or commercial actor from dominating the national conversation. When citizens can draw on a range of independent newsrooms, public service broadcasters, local outlets and community voices, they are exposed to competing interpretations of events rather than a single narrative. That diversity strengthens democratic resilience: it creates natural checks and balances between outlets, reduces the space in which misinformation can spread, and helps people verify what is true by comparing sources. In a period of low institutional trust, plurality is one of the few structural protections that ensures scrutiny of those in power remains real rather than symbolic.

Pluralism also matters for cultural reasons. Different media organisations tell different stories, serve different communities and reflect different identities. Public service broadcasters such as the BBC commission genres and formats that commercial markets would not sustain, from children's content to arts, religion, local reporting and UK-specific drama and programmes as "Church Bells on Sunday". Commercial and community media, in turn, bring perspectives and lived experiences that national institutions cannot replicate. Together, this ecosystem produces a richer, more representative account of who we are as a country. Without plurality, the UK risks a narrower cultural imagination, a less informed public and a media landscape shaped by the interests of the few rather than the needs of the many.

Question 2. To what extent do you agree or disagree that the BBC should have a specific Public Purpose to support economic growth?

Strongly agree - *A Public Purpose aiming to support the growth of the creative economy should definitely be added.*

Furthermore, the BBC should be recognised as a vital proponent of the UKs projection of "Soft Power".

Professor Nye gave oral evidence to the House of Lords 'Soft Power and the UK's Influence Committee' on 15th October 2013 in which he defined: "... *soft power is the ability to get what you want through attraction and persuasion.*"

In his evidence Professor Nye put Britain at the top of the list in terms of nations endowed with soft power resources such as the BBC and the World Service, Britain's Universities and the monarchy;

"Britain has an extraordinary number of assets, without getting into many aspects of British culture: arts, literature or painting... The British Council does a good job on British culture, and the various efforts that the British Council makes in teaching English also transmit a degree of British culture."

Lord Hodgson of Astley Abbots asked:

"You gave us a flattering list of our soft power assets. Then at the end you said that we would come close to the top of a list of countries when you listed soft power capability. What other countries do you think have a strong presence and from whom we could or should be learning?"

Professor Nye cited Norway:

"I should note that sometimes smaller countries are able to exercise soft power. It is not that they have as much as a large country, but they are able to punch above their weight. I think of a country like Norway, which is not a member of the European Union and has only five million or six million people. Not many people speak Norwegian, yet Norway often ranks very high in polls of attractiveness."

(Professor Joseph S. Nye, Harvard Kennedy University, Oral evidence, questions 176-186 Soft Power and the UK's Influence Committee, House of Lords, Evidence Session No. 10 21st October 2013, available at: <http://bit.ly/2IXKAw>, accessed 19th February 2018

[The Creative Industries Sector Plan](#) makes clear British culture is now one of the UK's most powerful global assets, describing creative output as "the face and voice of our reputation abroad." Yet the institutions, the BBC, Arts Councils, British Council etc, responsible for producing that cultural influence - especially the large arts organisations that anchor the national ecosystem - sit within a governance framework that is structurally fragile, financially inconsistent, and increasingly unable to plan long-term. In a world where soft power is contested, this is a strategic vulnerability.

Question 3. Which option, if any, most closely represents your feelings on whether the BBC should continue to provide a wide range of content and services that represent all audiences in a way that brings communities together, supports social cohesion, and helps build a unifying national story throughout the next Charter period?

The BBC should do more to represent all audiences. The BBC should provide more content and services aiming to represent all audiences.

The BBC is doing the right amount to represent all audiences. Currently, enough is being done to ensure all audiences are represented. The BBC should continue to provide content and services aiming to represent all audiences.

This answers both questions

A universal public service broadcaster can only retain its legitimacy if people across the UK feel they are seen, heard and reflected in its output. The BBC has made meaningful progress in widening representation, commissioning more outside London and diversifying its creative workforce, but the evidence shows that some audiences still feel underserved or absent from the stories told about modern Britain. Younger audiences, rural communities, minority ethnic groups and parts of the nations and regions often report that the BBC does not fully capture their lived experience. Strengthening representation is therefore not simply a matter of fairness; it is essential to the BBC's role as a shared civic institution. A broadcaster funded by everyone must speak to everyone.

The next Charter period is an opportunity to embed this principle more deeply. That means ensuring that representation is not treated as a corrective but as a core organising idea: commissioning led by people rooted in their communities; stories that reflect the full social, cultural and geographic breadth of the UK; and services that meet audiences where they are, not where legacy structures assume them to be. Commercial markets will not consistently provide this range or depth of UK-specific content. Only a universal public service broadcaster can guarantee that the full diversity of the country is reflected in its news, drama, documentaries, children's content and local services. The BBC has made progress, but to remain a genuinely national institution it must go further.

Question 4. If you agree that the BBC should continue or do more to play this role, what options aiming to improve how the BBC reflects and represents all audiences do you support, if any? (Please select all that apply)

Producing more content that is distinctive to the UK

Covering genres which are less covered by other broadcasters e.g. arts, minority language broadcasting

Producing more content that brings people together around shared moments

Sharing diverse voices and perspectives from all parts of the UK

The BBC should strengthen its role as a universal public service broadcaster by deepening how it reflects and represents all audiences, and the four options presented work best when treated as a single, coherent strategy rather than isolated choices. Producing more content that is distinctive to the UK is essential because global streamers commission for international markets, not for the specific cultural, social and civic realities of British life. Only the BBC can guarantee sustained investment in UK-rooted storytelling, regional voices and narratives that speak directly to the country's diverse communities. Covering genres that commercial broadcasters routinely under-serve - arts, religion, minority languages, children's content, local democracy reporting - remains a core public service obligation. These genres are structurally uncommercial but culturally vital, and without the BBC they would shrink or disappear entirely.

Content that brings people together around shared national moments is equally important. In an increasingly fragmented media environment, the BBC is one of the

few institutions capable of creating collective experiences that strengthen social cohesion, whether through major cultural events, national commemorations or programmes that help the country understand itself. Finally, sharing diverse voices and perspectives from all parts of the UK is fundamental to the BBC's legitimacy. Representation must be understood not only as who appears on screen, but who gets to author, shape and commission the stories that define modern Britain. This means deeper investment in regional production, community-rooted creators and portrayals that reflect the full complexity of the UK's people and places.

Taken together, these four commitments reinforce the BBC's role as part of the nation's democratic and cultural infrastructure. They ensure that a broadcaster funded by everyone continues to serve everyone, with content that is distinctive, inclusive and genuinely reflective of the whole country.

Chapter 1: A trusted institution

Question 5. To what extent do you agree or disagree that new requirements on the BBC should be introduced so that the BBC does more to improve workplace standards?

***Strongly agree** - New requirements on the BBC to improve workplace standards should definitely be introduced.*

The BBC should be held to the highest workplace standards, and new Charter requirements are justified to ensure that everyone working on BBC content is protected, heard and treated fairly. A centralised system for handling complaints, clear duties on the Board and senior leadership, and transparent expectations around pay, conduct and organisational culture are essential to rebuilding trust. Given the BBC's scale and influence, it must also act as a sector leader, raising standards across the wider creative economy rather than simply meeting minimum requirements. Crucially, these reforms must sit alongside a commitment to independent governance. The BBC's credibility has been damaged in the past by politically aligned appointments to senior roles, and strengthening workplace standards will only be effective if the organisation's leadership is free from political patronage. A publicly funded broadcaster must be accountable to the public, not to the government of the day.

Question 6. How, if at all, does the amount those working for the BBC are paid impact your view of the BBC?

The amount people at the BBC are paid shapes public confidence because it signals whether a publicly funded institution is acting with fairness, restraint and independence. What matters most is not the absolute figures but whether salaries feel proportionate, transparent and clearly linked to public value. When senior pay appears excessive or politically influenced, it can erode trust in the BBC's judgement and raise doubts about whether licence fee money is being used responsibly, which inevitably colours how people view its journalism and wider output. Conversely, when remuneration is clearly justified, independently governed and free from political patronage, it reinforces the BBC's credibility as an impartial national institution. Pay levels do not directly affect how much most people use BBC services, but they do influence the climate of trust around the organisation, and that trust is essential to the BBC's ability to serve the whole country.

Question 7. To what extent do you agree or disagree that the BBC is currently accountable to the public?

Agree - The BBC is mostly accountable to the public

The BBC is *mostly* accountable to the public, but that accountability is uneven and needs strengthening to match the expectations placed on a universal, publicly funded institution. The BBC has clear mechanisms for scrutiny — from Ofcom regulation to the publication of annual reports, audience research, and transparent editorial guidelines — and these do provide a meaningful degree of public oversight. But gaps remain. Complaints processes are fragmented, governance has at times been weakened by politically aligned appointments, and some decisions affecting trust (such as senior pay, social media policies, or handling of misconduct) have not always felt sufficiently transparent or rooted in public expectations. Strengthening accountability therefore means reinforcing the BBC's independence, ensuring governance structures are free from political patronage, and creating clearer, more consistent ways for the public to understand how decisions are made and how concerns are addressed. A broadcaster funded by everyone must be accountable to everyone, and the next Charter is an opportunity to make that principle more robust.

Question 8. Which of the following options aiming to enhance the BBC's accountability, if any, do you support? (Please select all that apply)

Requiring the BBC to use consultative forums, such as citizens' assemblies, so that decision-making represents the public's views and voices

Requiring the BBC to hear regional perspectives through new consultative frameworks or other structures, representing each of the UK's nations and/or regions

Enhancing how the BBC conducts audience research to help inform decision making

Strengthening requirements of the Board to ensure the BBC engages with the public in a meaningful way

Changing the structure of the Board to enhance its effectiveness and accountability

Changing the Board's appointment process, this could include reducing the government's role in board appointments to appointing the Chair only

Clarifying the roles and responsibilities of board members, this could include setting out duties for the Chair

Enhancing the role of the independent board members and their ability to hold the BBC to account

Strengthening the external scrutiny of the BBC, this could include, for example, greater oversight by Ofcom or Parliament

I support all the options above that strengthen the BBC's accountability while firmly protecting its independence from political influence. Requiring the BBC to use citizens' assemblies, regional consultative forums and enhanced audience research would ensure that decision-making is shaped by the public the BBC serves, not by government or Westminster-centric perspectives. Strengthening the Board's

duties to engage meaningfully with the public, clarifying the responsibilities of board members, and enhancing the authority of independent members would all help create a governance culture where scrutiny is real rather than symbolic. Most importantly, the Board appointment process must be reformed so that government involvement is limited to appointing the Chair only. Political patronage has damaged confidence in the BBC's impartiality in the past, and a publicly funded broadcaster must be accountable to the public, not to the government of the day. Additional external scrutiny by Ofcom or Parliament can reinforce this, provided it is designed to protect editorial independence rather than exert political pressure. Taken together, these measures would create a more open, depoliticised and publicly rooted BBC—one that is accountable in ways that strengthen, rather than compromise, its independence.

Question 9. The government is considering targeted changes to increase transparency in the BBC to enhance BBC accountability over the next Charter period. Which options, if any, do you support? (Please select all that apply)

Improving the way the BBC communicates important information so it is clear, concise and able to be understood by everyone

Requiring the BBC to communicate important information better to industry stakeholders, particularly to other UK broadcasters

Requiring the BBC to communicate more information about its complaints process, particularly to those who submit complaints

Requiring the BBC to communicate more information about the process for selecting which programmes should be made and broadcast

Requiring the BBC to communicate more information about its editorial decisions

I support targeted transparency measures that strengthen the BBC's accountability while firmly protecting its independence from political influence. Improving how the BBC communicates key information, including its complaints process, programme selection and editorial decision-making, would help the public understand how decisions are made and reinforce trust in the organisation's impartiality. Clearer communication with industry stakeholders would also support a healthier, more collaborative media environment. But it is essential that transparency reforms are not used as a back door for political interference. A publicly funded broadcaster must be open about its processes without being pressured to justify editorial judgments to government or political actors. Transparency should enhance public understanding, not compromise editorial freedom. Well-designed reforms can achieve this balance: making the BBC more open, more comprehensible and more accountable to the public, while safeguarding the independence that underpins its credibility.

Question 10. Why, if at all, does the BBC's independence matter to you? (Please select all that apply)

It allows the BBC to be free from government or political influence in the content it releases

It allows the BBC to be impartial when reporting on elections, government policies, and political parties

It allows the BBC to hold government to account and/or be critical of government

It allows the BBC to be editorially independent and make the final call on what stories to cover and how to cover them

It allows the BBC to pursue its own agenda, without interference, so it can provide content that serves audiences across the UK

The BBC's independence matters because it is the foundation that allows the organisation to serve the whole country rather than the government of the day, political parties, or commercial interests. Independence ensures that the BBC can be free from political influence in the content it releases, impartial when reporting on elections and government policy, and able to hold those in power to account without fear or favour. It protects the BBC's editorial freedom to decide what stories to cover and how to cover them, based on public value rather than political pressure. Independence also allows the BBC to pursue its own public-service mission, commissioning content that reflects the full diversity of the UK and serves audiences across all nations and regions. Without strong independence, every other public-service obligation becomes vulnerable. With it, the BBC can remain a trusted, national institution that belongs to the public, not to politics.

Question 11. What measures to increase the BBC's independence from government, if any, should be prioritised to support greater trust in, and engagement with, the BBC?

The measures that should be prioritised are those that directly reduce the scope for political influence and strengthen the BBC's ability to act solely in the public interest. The most important step is to reform governance so that the government's role in appointments is strictly limited to the Chair, with all other non-executive members appointed through an independent and transparent process. Past controversies around politically aligned appointments have shown how quickly confidence in the BBC's impartiality can be damaged, and international experience consistently shows that public broadcasters with stronger protections against political interference maintain higher trust. Strengthening the independence and authority of the Board is equally important: clarifying the duties of the Chair and non-executive members, enhancing the role of independent board members, and ensuring committees operate transparently would help create a governance culture where scrutiny is real rather than symbolic. Alongside this, clearer and more transparent editorial and commissioning processes would demonstrate that decisions are driven by public value rather than political pressure. Together, these measures would reinforce the BBC's independence, protect its editorial freedom, and rebuild trust by ensuring the organisation is accountable to the public, not to the government of the day.

Chapter 2: Delivering services for the public good

Question 12. What, if anything, should the BBC focus on to ensure AI is used for the public good, and for the benefit of the wider creative industries? Please select all that apply.

Transparently explaining its own use of AI, for example, in the creation of content and services

Having new requirements (for example, transparency obligations), to set the ethical standards for AI's use in public service media organisations

Teaching audiences how to recognise where AI has been used, and to critically assess the reliability of information and content

Helping audiences to use AI themselves, for example, teaching them basic prompting skills

Find innovative uses of AI to drive efficiencies within the BBC and in the wider media sector

Act as a bridge between AI companies and smaller public service media who have less time and money to negotiate, helping to support wider collaboration

The BBC should focus on the measures that protect creative workers, uphold public trust, and prevent AI from becoming another route for political or commercial influence. The priority is to ensure that AI strengthens public-service values rather than diluting them. Several of the proposed options directly support that aim.

The BBC should be transparent about how it uses AI in content creation and services, because audiences need to know when they are engaging with material shaped by automated systems. Transparency is also essential for maintaining trust in journalism, especially as synthetic content becomes harder to distinguish from human-made work. Setting ethical standards for AI use across public service media would allow the BBC to lead the sector, ensuring that AI is deployed responsibly and in ways that protect creators' rights, cultural diversity and editorial independence. Teaching audiences how to recognise AI-generated content and critically assess reliability is increasingly important for media literacy, and the BBC is uniquely placed to provide this public-interest education at scale.

Supporting audiences to use AI themselves, including basic prompting skills, would help ensure that the benefits of new technologies are shared widely rather than concentrated among those with the most resources. The BBC should also explore innovative uses of AI to drive efficiencies, provided these do not undermine creative jobs or editorial standards. Finally, acting as a bridge between AI companies and smaller public service media organisations would help ensure that the wider creative industries are not left behind or priced out of essential tools. This collaborative role would reinforce the BBC's position as a sector leader, ensuring that AI is used in ways that strengthen the UK's creative ecosystem rather than fragment it.

Question 13. What kind of programming, if any, do you think the BBC should make more visible on its platforms? (Please select all that apply)

News and current affairs programming

Arts, religious and international affairs programming (sometimes referred to as 'underserved' genres)

Children's and educational programming

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Programming showing different voices and perspectives from across the UK

Locally relevant programming

Other, please specify [free text limited to 200 words]

The new Charter should not require the BBC to make specific types of programmes more visible

The BBC should make more visible the kinds of programming that strengthen its public-service mission, broaden representation, and ensure that audiences across the UK can see themselves reflected in its output. Several of the options directly support that aim.

News and current affairs should remain highly visible because trusted, impartial journalism is central to the BBC's role, especially at a time of widespread misinformation. Arts, religious and international affairs programming also deserve greater prominence: these genres are often underserved by commercial broadcasters, yet they are essential to cultural literacy, global awareness and the BBC's distinctiveness. Children's and educational programming is another area where visibility matters, both for supporting learning and for ensuring that younger audiences continue to engage with public-service content in a crowded digital environment.

Programming that brings forward different voices and perspectives from across the UK, along with locally relevant content, should be prioritised to reflect the full diversity of the nations and regions. This is vital for trust and for countering the perception that the BBC is overly London-centric. Making these genres more visible would help the BBC fulfil its remit to serve all audiences, not just those already well catered for by the market.

Question 14. To what extent do you agree or disagree that the BBC should make greater use of third party platforms to share its content?

Strongly agree - *The BBC should definitely make greater use of third party platforms to share its content*

The BBC should make greater use of third-party platforms because visibility, reach and public value now depend on meeting audiences where they already are, not expecting them to come to the BBC. Sharing content more widely strengthens the BBC's universality, ensures younger and more diverse audiences continue to encounter trusted public-service journalism, and helps counter misinformation in spaces where it spreads most quickly. It also supports the BBC's cultural mission by making arts, education and regional content more discoverable beyond its own apps and schedules. Crucially, using third-party platforms does not have to dilute independence: the BBC can maintain full editorial control while distributing content in ways that maximise public benefit. In a fragmented media environment, greater use of external platforms is essential if the BBC is to remain a genuinely national broadcaster that reaches everyone, not just those who already seek it out.

Question 15. Reflecting on your response above, please explain why you agree or disagree that the BBC should make greater use of third party platforms to share its content.

Greater use of third-party platforms should be prioritised because it directly supports the BBC's core public-service obligations: universality, trust and reach. Audiences—especially younger and more diverse groups—now consume news, culture and entertainment primarily through external platforms, and the BBC cannot fulfil its mission if it remains confined to its own apps and schedules. Making content available where people already are strengthens the BBC's ability to provide trusted information in environments where misinformation spreads quickly, and helps ensure that public-service journalism remains visible in a fragmented media landscape.

There is also strong practical evidence for this approach. Audience data consistently shows that younger viewers and listeners are far less likely to visit BBC platforms directly, but they will engage with BBC content when it appears on services they already use. International public broadcasters that have expanded their presence on third-party platforms—such as CBC/Radio-Canada and ARD/ZDF—have seen improved reach among younger demographics without compromising editorial independence. The BBC itself has demonstrated this through its success with formats adapted for YouTube, TikTok and Instagram, which have brought public-service journalism to audiences who rarely use traditional broadcast channels.

Crucially, greater use of third-party platforms does not require any dilution of independence. The BBC can retain full editorial control while distributing content more widely, ensuring that public-service values shape the information ecosystem beyond its own walls. In a media environment defined by fragmentation and algorithmic discovery, this is essential if the BBC is to remain a genuinely national broadcaster that reaches and serves everyone

Question 16. What, if anything, do you believe would improve the value and relevance of BBC news and current affairs to you? This includes all BBC news and current affairs content, including its TV, radio and online news services, and local, national and international news outputs.

A renewed focus on accuracy and impartiality

More clearly marking when content is news versus where it is opinion

Robust and transparent editorial guidelines applied consistently

Greater explanation of the editorial and journalistic decisions taken when reporting the news

Greater transparency when mistakes and errors are made

More effort to be made in taking into account the public's views in its news coverage

Reporting more news stories which are local to you

Reporting more international news stories

Highlighting stories which are not reported by other outlets

The value and relevance of BBC news and current affairs would be strengthened by a clearer commitment to accuracy, transparency and breadth, so that audiences can see not only *what* is being reported but *how* and *why* those decisions are made. A renewed focus on accuracy and impartiality is essential at a

time when misinformation spreads quickly and trust in institutions is fragile. That commitment becomes more meaningful when paired with robust editorial guidelines that are applied consistently across TV, radio and online, giving audiences confidence that the same standards hold everywhere.

Marking more clearly where content is news and where it is opinion would help reduce confusion, especially on digital platforms where formats can blur. Greater openness about editorial and journalistic decisions would also make the process more intelligible: explaining why certain stories are prioritised, how sources are verified, and what considerations shape coverage helps audiences understand that decisions are driven by public value rather than political or commercial pressure. When mistakes occur, transparent correction processes are vital for maintaining credibility; audiences tend to trust organisations that acknowledge errors openly and learn from them.

Relevance also depends on representation. Making a more visible effort to reflect public views, reporting more stories that are local to different parts of the UK, and ensuring that international events are covered with depth and context would help the BBC feel genuinely national and outward-looking. Highlighting stories that other outlets overlook reinforces the BBC's distinctiveness and its responsibility to broaden, not narrow, the public conversation.

Question 17. Thinking about the next Charter period, what role, if any, do you think the BBC should have in ensuring UK citizens can recognise and access trusted and accurate information

The BBC should play a central role in helping people recognise and access trusted, accurate information, because it is the only broadcaster with a universal public-service remit, nationwide reach and a statutory commitment to impartiality. As misinformation accelerates and AI-generated content becomes harder to distinguish from human work, that role becomes even more important in the next Charter period. The BBC's first responsibility is to maintain the highest standards of accuracy and independence, since audience research consistently shows that accuracy is the single biggest driver of trust. When the BBC verifies information rigorously, corrects mistakes transparently and resists political or commercial pressure, it sets a benchmark for the wider media environment.

But the BBC's role should go beyond producing trustworthy journalism. It should also help audiences understand how to recognise reliable information in a digital landscape saturated with synthetic content. Clear labelling of AI-generated or AI-assisted material, public-facing explainers on how misinformation spreads, and media-literacy initiatives that teach people how to assess sources and verify claims would all strengthen citizens' ability to navigate the information ecosystem. International evidence shows that media-literacy interventions delivered by trusted institutions significantly improve people's ability to spot false information, and the BBC is uniquely placed to deliver this at scale.

Ensuring access is just as important as recognition. The BBC should make trusted journalism available on the platforms where people already consume news, especially younger audiences who rarely use traditional broadcast channels. Its

success with youth-focused formats on YouTube, TikTok and Instagram demonstrates that this approach can reach groups who might otherwise disengage from news entirely. By sharing best practice, collaborating with smaller public-service media organisations and providing open resources on verification and editorial standards, the BBC can also strengthen the wider information ecosystem, not just its own output.

Question 18. The BBC's international output showcases the UK, its culture and its values to a global audience. This includes the BBC World Service, which seeks to provide access to trusted news around the world in an increasingly challenging international environment. To what extent do you agree it is important that the BBC continues to perform these roles internationally?

Strongly agree - The BBC must continue to provide this role internationally.

The BBC must continue to play this international role because it is one of the UK's most trusted and recognisable global institutions, and its presence abroad directly supports both democratic values and the UK's cultural standing. The World Service, in particular, provides accurate, impartial news in places where independent journalism is restricted or under threat, and audiences consistently rate it as one of the most reliable sources of information available to them. In an era of rising authoritarianism, disinformation and state-controlled media, the BBC's ability to offer verified reporting in multiple languages is not just valuable but essential.

This international role also strengthens the UK's soft power. The BBC showcases the country's culture, creativity and values to audiences who may have little other contact with the UK, and it does so in a way that is independent of government influence. That independence is precisely why the BBC is trusted abroad: people turn to it because it is not a mouthpiece for the state. Evidence from global audience surveys repeatedly shows that the BBC is regarded as one of the world's most impartial broadcasters, and that trust translates into influence, cultural connection and long-term goodwill.

At the same time, the BBC's global journalism helps counter misinformation and provides a lifeline in crises, from natural disasters to political upheaval. When local media are censored or shut down, the World Service often becomes the only remaining source of reliable information. Maintaining and strengthening this role in the next Charter period is therefore not optional; it is a core part of the BBC's public-service mission and a vital contribution to the UK's international presence.

Chapter 3: Driving growth across the UK

Question 19. What, if anything, do you value about the BBC being UK-wide?

Bringing people together from different communities across the UK, including its nations and regions

Representing people from across the UK

Telling local stories to a national audience

Providing local news and information

Money spent in local areas

Stimulating local creative clusters (e.g. MediaCity in Greater Manchester, BBC's new headquarters in the West Midlands), including through supporting the independent production sector.

Jobs and skills development for local people

The value of the BBC being UK-wide lies in its ability to connect people, represent the full diversity of the country, and support local creative and economic life in ways no other broadcaster can match. A genuinely national institution can bring together communities that might otherwise feel distant from one another, creating shared moments and a sense of belonging across the nations and regions. That reach also allows the BBC to represent people from every part of the UK, ensuring that voices, cultures and perspectives that are often marginalised in commercial media are part of the national conversation.

Being UK-wide also means that local stories can be told to a national audience, giving visibility to issues and experiences that matter deeply to communities but rarely receive wider attention. At the same time, the BBC's local news and information services remain a vital public resource, especially in areas where commercial provision has declined. The BBC's physical presence across the UK brings further value: investment in local areas, the growth of creative clusters such as MediaCity and the new West Midlands headquarters, and the jobs and skills development that follow. These hubs help anchor the creative industries outside London and ensure that talent can build careers without leaving their region.

Taken together, these elements make the BBC not just a broadcaster but a national civic institution—one that reflects, connects and invests in the whole of the UK.

Question 20. (1) To what extent do you agree or disagree that the BBC should be required to spread more of its spending, activities, and decision-making across nations and regions of the UK?

Strongly agree - The BBC should definitely do more to spread its spending, activities and decision making across nations and regions of the UK.

The BBC should do more to spread its spending, activities and decision-making across the nations and regions because its legitimacy as a national institution depends on being rooted in the whole of the UK, not concentrated in a small number of metropolitan centres. When investment and authority are distributed more evenly, the BBC becomes better able to reflect the diversity of the country, support local creative economies and ensure that audiences feel represented in both content and governance.

A stronger regional presence also improves the quality and relevance of output. Decision-making that happens closer to the communities being reported on leads to richer storytelling, more authentic perspectives and a clearer sense that the BBC understands the lived experience of audiences outside London and the South East. This is especially important for news, culture and local programming, where

proximity to place shapes editorial judgement. It also helps counter long-standing perceptions of centralisation, which can undermine trust.

The economic impact is equally significant. When the BBC invests in local production, skills and infrastructure, it stimulates creative clusters, supports independent producers and creates pathways for talent to build careers without relocating. MediaCity in Greater Manchester and the BBC's new headquarters in the West Midlands show how regional investment can transform local creative ecosystems, generating jobs, training opportunities and long-term economic value.

Spreading spending and decision-making is therefore not just a matter of fairness; it strengthens the BBC's public-service mission, deepens representation and supports the creative industries across the UK. It ensures that the BBC remains a genuinely national broadcaster whose authority is grounded in the breadth of the country it serves.

Question 20. (2) Which option(s), if any, would you support for spreading the BBC's economic impact and role supporting the production sector across the UK nations and regions?

Requiring the BBC to develop long-term strategies for regional creative sector development

Further quotas or obligations for producing content outside London and the M25

New quota targets for basing staff involved in commissioning content across the UK nations and regions

Governance changes to give regional or local leads for commissioning content more control over their budget and decision-making

Changing the rules so location is factored into decision-making around commissioning content from independent production companies

The BBC should adopt measures that genuinely shift economic power, creative opportunity and commissioning authority across the nations and regions, because this is the only way to build a broadcasting ecology that reflects the whole UK rather than a narrow metropolitan centre.

Long-term strategies for regional creative sector development would give local industries the stability they need to grow skills, infrastructure and independent production capacity, rather than relying on short bursts of activity tied to individual projects. Extending quotas for producing content outside London and the M25 would deepen the progress already made in places like Salford, Cardiff, Glasgow and Belfast, ensuring that regional production is not vulnerable to budget cycles or leadership changes.

Real change also depends on where decisions are made. Setting new targets for basing commissioning staff across the nations and regions would help ensure that editorial choices are shaped by people who understand local cultures and audiences. Giving regional commissioning leads more control over budgets and decisions would go further still, embedding authority where the work is actually

happening and countering long-standing perceptions of centralisation. Factoring location into commissioning decisions for independent production companies would help spread opportunity to smaller and emerging producers, supporting a more diverse and resilient sector across the UK.

Taken together, these measures would rebalance the BBC's economic impact, strengthen regional creative clusters and ensure that commissioning reflects the full cultural and geographic diversity of the UK. They would help build a sustainable production ecology rooted in local talent and long-term investment rather than short-term cycles.

Question 21. What, if anything, do you think the BBC could do to fill skills gaps in the creative sector?

The BBC is well placed to help fill skills gaps across the creative sector because it works at scale, spans every genre, and has a public-service responsibility to support the wider industry rather than just its own workforce. Over the next Charter period, it could make a significant contribution by investing in training, opening up clearer pathways into the industry, and strengthening regional skills ecosystems so that talent can develop across the whole UK. Expanding apprenticeships, paid traineeships and early-career schemes would give new entrants hands-on experience in production, journalism, engineering, digital design and emerging technologies such as AI and data-driven storytelling. Evidence from existing BBC apprenticeship programmes shows that participants often progress into long-term industry roles, helping to address shortages in technical and craft skills.

Skills gaps are not limited to those entering the industry for the first time. The BBC could play a major role in supporting mid-career development, offering training in digital production, editing, sound design, investigative journalism and AI literacy. As the industry evolves rapidly, continuous professional development is essential to keep the workforce adaptable and resilient. Strengthening regional talent pipelines is equally important. By investing in training hubs across the nations and regions, the BBC can help build sustainable creative clusters outside London. MediaCity in Greater Manchester and the BBC's new West Midlands base show how regional investment can stimulate local skills ecosystems, support independent producers and create long-term employment pathways.

Addressing skills gaps also requires widening access. The BBC can help tackle persistent inequalities by designing training and recruitment programmes that reach people who have historically been excluded from the creative industries. Evidence from sector bodies such as Creative Skillset shows that targeted interventions significantly improve diversity in entry-level roles, which in turn strengthens the industry's creative output. As a public-service broadcaster, the BBC can also share knowledge with the wider sector by offering open-access masterclasses, publishing training resources and collaborating with smaller organisations that lack the capacity to develop their own programmes. This ensures that skills development benefits the whole industry, not just the BBC.

With AI and automation reshaping production, the BBC can help prepare the workforce for the future by providing training in verification, data literacy, AI

transparency and new forms of digital storytelling. These are areas where the BBC's editorial standards and technical expertise can set a benchmark for the wider sector

Question 22. If you represent an organisation that has worked with the BBC in the past, please share your reflections and provide evidence on your experience of how your partnership has worked and how it could be improved.

Not applicable

Question 23. If you are responding on behalf of an organisation with an interest in R&D (e.g. a production company, university, a technology hardware company), how would you like to see the BBC supporting innovation

Not applicable

Question 24. If you represent an organisation in the creative industries, please share your reflections on your experience of the current market impact regulation process and how it could be improved.

From the perspective of a jazz musician working within the UK's creative industries, the current market impact regulation process often feels distant from the lived realities of artists, small organisations and grassroots creative ecosystems. The system is designed around large-scale market assessments, yet most musicians experience the BBC's impact in far more granular ways: who gets commissioned, which genres are nurtured, how airtime is allocated, and whether regional scenes are visible beyond their local circuits. In practice, the process can feel slow, opaque and overly focused on protecting commercial incumbents rather than supporting the cultural diversity and innovation that musicians rely on to build sustainable careers.

For jazz in particular—a genre that depends on discovery, specialist broadcasting and live-scene visibility—the regulatory framework can unintentionally narrow opportunity. When the BBC reduces specialist programming or shifts resources away from niche genres, the impact on the jazz ecosystem is immediate: fewer emerging artists are heard, fewer independent venues gain exposure, and the pipeline of new talent becomes more fragile. Yet these effects rarely register in formal market impact assessments, which tend to prioritise large commercial broadcasters rather than the independent, community-based and often precarious parts of the sector where jazz thrives.

Improvement would start with a more nuanced understanding of how the BBC interacts with the creative economy at the level of genres, local scenes and independent production. A more transparent process, with clearer communication about how decisions are made and how evidence is weighed, would help musicians and small organisations understand how to engage. The system would also benefit from recognising the positive market impact the BBC can have—by commissioning new work, supporting specialist presenters, investing in regional music communities and giving airtime to artists who would otherwise struggle to be heard. These contributions are not distortions; they are essential to the health of the UK's cultural ecology.

A more responsive and artist-centred approach—one that listens to musicians, values specialist genres and understands the role of public-service broadcasting in nurturing creative diversity—would make the regulation process feel less like a barrier and more like a partnership. As a jazz musician, the most important improvement would be a system that recognises the BBC’s unique role in sustaining the kinds of music that commercial markets overlook, and that treats this cultural value as integral to its assessment, not incidental.

Chapter 4: Sustainable and fair funding

Question 25. To what extent do you agree that the licence fee should continue to fund a wide range of services and output that aim to inform, educate and entertain audiences?

Strongly agree - The licence fee should definitely fund a wide range of services and output that aim to inform, educate, and entertain.

The licence fee should continue to fund a wide range of services that inform, educate and entertain because this breadth is what makes the BBC a genuinely public institution rather than a narrow broadcaster serving only parts of the population. Its value comes from the way these different strands reinforce one another: trusted news sits alongside children’s education, drama alongside documentaries, local radio alongside orchestras and specialist music. When all of these elements are supported together, the BBC can reach people at every stage of life, in every part of the UK, and in ways that commercial markets would never sustain on their own.

A broad remit also protects the BBC’s independence. When the licence fee funds a full ecosystem of services, the BBC is not forced to chase commercial incentives or narrow its output to what is most profitable. Instead, it can prioritise public value: accuracy in news, cultural representation, educational content, regional storytelling and creative risk-taking. Genres that are fragile in the market—children’s programming, investigative journalism, classical and jazz music, regional drama—survive because the BBC is required to serve the whole public, not just the largest or most lucrative audiences.

This breadth is also what allows the BBC to act as a cultural anchor. It creates shared experiences across generations, supports the creative industries through commissioning and training, and ensures that people can access high-quality content regardless of income. A narrower BBC would be a weaker BBC: less trusted, less representative and less able to fulfil its democratic and cultural responsibilities.

Keeping the licence fee tied to a wide range of services is therefore essential to maintaining the BBC’s universality, independence and public-service mission. It ensures that the BBC remains a broadcaster for everyone, not just those who fit a particular demographic or commercial profile.

Question 26. To what extent do you agree that the BBC should use the funding it receives through the licence fee to deliver a broad range of benefits to the UK? .

Strongly agree - The BBC should definitely use the licence fee to fund a broad range of benefits to the UK and the creative economy.

The licence fee should be used to deliver a broad range of benefits to the UK because the BBC's value has always come from the way it acts not just as a broadcaster, but as a national civic institution whose impact reaches far beyond its programmes. When the BBC invests across the nations and regions, it strengthens local creative economies, supports independent producers, and helps ensure that talent can build sustainable careers without leaving their communities. Places like MediaCity in Greater Manchester and the BBC's new West Midlands base show how this kind of investment can transform local industries, stimulate growth and create long-term opportunities.

A broad public mission also allows the BBC to develop skills that the wider creative economy depends on. Through apprenticeships, training schemes, technical development and support for emerging talent, the BBC helps fill gaps that commercial markets often overlook. These investments benefit the whole sector: they raise standards, diversify the workforce and ensure that the UK remains a global leader in creative production. Because the licence fee is not tied to commercial incentives, it allows the BBC to take a long-term view—supporting genres, regions and skills that are essential to the UK's cultural life but not always profitable.

Using the licence fee in this way strengthens the BBC's universality. It ensures that the benefits of public investment are felt across the country, not concentrated in a few metropolitan centres, and that the creative economy grows in a way that reflects the UK's full diversity. A BBC that invests widely, develops skills and supports regional growth is one that delivers genuine public value—culturally, economically and democratically.

Question 27. To what extent do you agree that the scope of the licence fee should be reformed to support the BBC's long term sustainability, which could involve requiring more households to pay but with each paying less?

Strongly agree - The licence fee should definitely be reformed to support the BBC's long term sustainability.

The licence fee should be reformed to support the BBC's long-term sustainability because the current model is increasingly stretched by changes in technology, audience behaviour and the wider media economy. A system that requires more households to contribute, but at a lower individual cost, would preserve the BBC's universality while making the funding base fairer, more resilient and more reflective of how people actually consume media today.

A broader contribution base strengthens the principle that the BBC is a shared public good rather than a subscription service. When everyone pays a small amount, the

BBC can continue to provide trusted news, children's content, education, culture, regional services and specialist genres that commercial markets would not sustain. It also protects the BBC's independence: a stable, widely distributed funding model reduces the risk of political pressure and allows the organisation to plan for the long term rather than react to short-term budget shocks.

Reform is also necessary because the media landscape has changed dramatically. Households now access content across multiple devices, and younger audiences often consume BBC output on platforms that fall outside the traditional licence fee definition. A modernised model that spreads the cost more evenly would ensure that the BBC remains financially secure while keeping the individual burden low, especially for those on tighter incomes.

A reformed licence fee would therefore support sustainability, fairness and universality. It would allow the BBC to continue delivering the full breadth of public-service benefits—trusted journalism, cultural representation, regional investment and creative-sector support—without narrowing its mission or compromising its independence.

Question 28. To what extent do you agree or disagree that BBC content or services should carry advertising, bearing in mind how this could provide a new income stream for the BBC, how it might impact the audience experience and the impact on other broadcasters?

No advertising - The BBC should not carry any advertising on its content and services.

The licence fee should be reformed to support the BBC's long-term sustainability because the current model is increasingly out of step with how people consume media. As viewing habits shift across devices and platforms, the burden of funding the BBC falls on a shrinking proportion of households, even though the BBC's content is used more widely than ever. A reformed model that brings more households into the contribution base, while reducing the amount each individual household pays, would restore fairness and strengthen the principle that the BBC is a shared public good.

Such reform would protect the BBC's universality. When everyone contributes a small amount, the BBC can continue to provide the full breadth of public-service content — trusted news, children's programming, education, arts, regional services and specialist genres — without narrowing its mission to chase commercial incentives. It would also give the BBC the financial stability it needs to plan for the long term, invest in the nations and regions, and support the creative economy without being vulnerable to political pressure or short-term funding shocks.

A broader, lighter contribution model would reflect the reality of modern media use, ensure that the cost is shared more evenly, and keep the BBC accessible to all. Reforming the licence fee in this way is therefore essential to securing the BBC's independence, universality and public value for the decades ahead.

Question 29. Would you be willing to pay for a BBC top-up subscription service focused on premium and entertainment content, in addition to your licence fee, assuming it was a similar price to other popular video-on-demand subscription services?

Strongly disagree - I would definitely not be willing to pay for a BBC top-up subscription service focused on premium and entertainment content.

A BBC top-up subscription would cut against the very principle that makes the BBC a public institution, not a premium entertainment brand. Asking people to pay extra for certain tiers of content would create a two-tier system in which those who can afford to pay receive more, and those who cannot are left with a diminished core service. That runs directly counter to the BBC's founding idea: that everyone, regardless of income, should have access to the same high-quality information, culture and entertainment.

Introducing a subscription layer would also add bureaucracy and complexity to a system that works precisely because it is simple and universal. Instead of one shared public contribution, households would face a patchwork of choices, eligibility rules and payment tiers. The BBC would be forced to divert energy into marketing, customer acquisition and subscription management — activities that belong to commercial streaming platforms, not a public-service broadcaster.

There is also a deeper cultural cost. The BBC's strength lies in its ability to create shared experiences across the whole country. A subscription model would fragment that, pushing the BBC toward the logic of commercial entertainment: prioritising content that sells, rather than content that serves. Genres that are culturally important but commercially fragile — children's programming, arts, jazz, classical music, regional storytelling, investigative journalism — would inevitably be squeezed as the BBC chased subscription-friendly hits.

A top-up subscription would therefore weaken the BBC's universality, distort its editorial priorities and burden audiences with unnecessary complexity. The BBC's value comes from being a common good, not a premium add-on. Preserving that universality is essential to its identity, its independence and its ability to serve the whole UK.

Question 30. To what extent do you agree or disagree that new concessions for households facing significant financial pressures should be introduced?

Strongly agree - The government should definitely introduce new TV licence concessions for households facing significant financial pressures, even if other households have to pay more or the quality of BBC services is reduced.

Introducing new licence fee concessions for households under significant financial pressure is essential because universality only works when it is genuinely affordable for everyone. A public institution cannot claim to serve the whole country if the cost

of accessing it pushes the most vulnerable households into hardship. In the current economic climate, with rising living costs and widening inequalities, maintaining a single flat fee risks turning the BBC from a universal public good into something that feels punitive for those already struggling.

Creating new concessions would restore fairness to the system. It would recognise that the licence fee, while modest for many, represents a real burden for some. Reducing or waiving the fee for households in financial difficulty would ensure that no one is excluded from trusted news, children's content, education, culture and entertainment simply because of their circumstances. This is especially important for families who rely on the BBC for educational support, for older people who depend on it for companionship and information, and for those who cannot afford multiple commercial subscriptions.

Introducing concessions would inevitably mean that other households contribute slightly more or that the BBC has to absorb some financial pressure. But that trade-off is part of what it means to sustain a universal public service. A system that protects the most vulnerable strengthens the BBC's legitimacy, reinforces its social purpose and ensures that access to information and culture is not determined by income. It also reflects the BBC's founding principle: that it exists to serve everyone, not just those who can comfortably afford it.

In practice, concessions would help preserve the BBC's universality at a time when economic divides risk fragmenting the audience. They would ensure that the BBC remains a shared civic space, accessible to all, and that its public-service mission is upheld not just in principle but in lived reality.

Question 31. To what extent do you agree or disagree that technology should be used to support compliance, for example by requiring households using BBC iPlayer to enter details from their TV licence?

Strongly disagree - Technology should definitely not be used to support compliance, for example the BBC iPlayer login system should definitely not require households using the service to enter details from their TV licence.

Requiring people to enter TV-licence details into iPlayer would turn a simple, universal public service into something unnecessarily bureaucratic. It takes an experience that should be effortless and adds a layer of digital gatekeeping that many people simply cannot navigate. For anyone with poor eyesight, dexterity challenges, cognitive impairments or limited digital confidence, this kind of system is not a minor inconvenience — it is a real barrier to accessing news, culture and entertainment that should belong to everyone.

Once you start asking people to type in licence numbers, manage verification codes or navigate multi-step login screens, you shift the BBC away from universality and toward a model that feels conditional and policed. Instead of being welcomed into a shared public space, audiences are met with hoops to jump through. And the irony is that the people who already pay their licence fee — the vast majority — are the ones who would be burdened with the extra steps, while those determined to avoid paying would still find ways around digital checks. It becomes a system that punishes the

compliant and disadvantages the vulnerable, without delivering meaningful gains in compliance.

There is also something fundamentally at odds between the BBC's public-service mission and the idea of turning iPlayer into a bureaucratic checkpoint. The BBC is meant to be easy to access, open to all, and designed around the needs of the whole population. Adding licence-number verification undermines that principle and risks excluding exactly the people who rely on the BBC most: older audiences, disabled users, low-income households and those without strong digital skills.

If the government or the BBC want to improve compliance, there are far more humane and proportionate ways to do it — clearer communication, simpler payment options, fairer concessions, and modernised funding models that reflect how people actually consume media. None of these require making iPlayer harder to use.

A public service should never become a barrier. It should be something people can reach without friction, without anxiety, and without feeling that they are being checked or monitored. Adding licence-number verification to iPlayer would do the opposite, and it would erode the very universality that gives the BBC its legitimacy.

Question 32. Do you have any other views on the BBC's funding model that you wish to share? In your response, you may wish to explain why you agree or disagree with the potential changes above or suggest a different funding model.

The BBC's funding model needs to evolve, but it should do so in a way that strengthens universality rather than eroding it. At its heart, the BBC is a shared civic institution: something everyone contributes to and everyone can access, regardless of income, geography or background. Any future model has to protect that principle, not dilute it.

The danger with many of the proposed changes — subscriptions, top-ups, paywalls, login-based compliance systems — is that they push the BBC toward a more commercial logic. They introduce tiers, barriers and conditions that fragment the audience and undermine the idea of a common public space. Once access becomes dependent on ability to pay or navigate bureaucracy, the BBC stops being universal and starts looking like just another entertainment provider.

A sustainable model should instead widen the base of contribution while keeping the individual cost low. A reformed licence fee, spread more evenly across households and modernised to reflect how people actually consume media, would achieve this without compromising the BBC's independence or its public-service mission. It would also avoid the administrative complexity and social unfairness that come with subscription layers or intrusive compliance systems.

There is also a broader truth: the BBC's value is not just in what it broadcasts, but in what it enables. It trains the industry, supports regional economies, nurtures specialist genres, and provides cultural and educational resources that commercial markets would never sustain. A funding model that recognises this wider public benefit — and protects it — is essential.

The BBC should remain a universal public good, funded in a way that is fair, simple and future-proof. The goal is not to make people pay more, but to ensure that

everyone pays a little, so that everyone continues to benefit from a broadcaster that serves the whole country.

Appendix 1

TV Section (Chronological)

Bulletin 501

Commentary

Bulletin 501 presents a small number of television investigations, with the majority of upheld breaches arising from commercial services rather than public service broadcasters. The cases span privacy, fairness and offensive-language issues, with outcomes varying across services. The BBC appears once in this bulletin through a Panorama investigation, which was examined for fairness and privacy but not upheld, reflecting the broadcaster's generally low incidence of adverse findings in this period. The overall pattern is one of isolated compliance issues among commercial channels, with no systemic concerns identified in the public service broadcasting sector.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
ITV News Wales at 6 (English)	ITV	–	Privacy	Not Upheld
ITV News Wales at 6 (Cymraeg)	ITV	–	Preifatrwydd (Privacy)	Not Upheld
London Live	London Live	–	Offensive language	Breach
Panorama	BBC One	–	Fairness / Privacy	Not Upheld
Additional commercial entries	Various	–	Various issues	Mixed

Observations

The bulletin shows a clear distinction between commercial and public service broadcasters: commercial services account for the only upheld breach, while the BBC's single case results in no adverse finding.

Bulletin 502

Commentary

Bulletin 502 contains a small number of television investigations, with the most significant case concerning Alex Salmond on Local TV Channels, which resulted in an upheld breach for due impartiality. A parallel investigation into the same programme on TalkTV was not in breach, illustrating the variation in compliance across different services carrying similar content. The BBC appears once in this bulletin through a BBC iPlayer privacy case, which was discontinued, and therefore does not contribute to upheld findings. The remaining TV entries relate to administrative compliance issues, including non-payment of licence fees and access services, which fall entirely on commercial or specialist channels. Overall, the bulletin reinforces the pattern of upheld TV breaches arising predominantly from commercial services rather than public service broadcasters.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Alex Salmond	Local TV Channels	2 April 2023	Due impartiality / bias	Breach

Programme	Service	Transmission Date	Issue	Outcome
Alex Salmond	TalkTV	2 April 2023	Due impartiality / bias	Not in Breach
Bradley Wiggins: Imposter Syndrome	BBC iPlayer	7 January 2024	Privacy	Discontinued
DM GOLD TV	DM GOLD TV	n/a	Non-payment of licence fees	Breach
DMAX	DMAX	Jan–Dec 2023	Television Access Services	Resolved

Observations

The only upheld TV breach in this bulletin concerns a commercial local TV service. The BBC's single appearance results in a discontinued case, and TalkTV is not in breach for the same programme that breached on Local TV Channels. Administrative breaches again fall solely on commercial services.

Bulletin 503

Commentary

Bulletin 503 contains a small number of television investigations, with outcomes concentrated among commercial and specialist services. The most significant TV case is Stem Cell Activators with Joseph Christiano on The Word Network, which resulted in an upheld breach for harm due to misleading health-related content. Sky News appears in this bulletin with The News Hour with Mark Austin, which was investigated for due accuracy and due impartiality and found not in breach, reflecting strong compliance among established news providers. GB News appears once, with Dan Wootton Tonight, but the case was discontinued and therefore does not contribute to upheld findings. The remaining TV entries relate to offensive language on both Local TV Channels and TalkTV, with both cases upheld. Overall, the bulletin reinforces the pattern of upheld breaches arising primarily from commercial and niche services, with no adverse findings against public service broadcasters.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Stem Cell Activators with Joseph Christiano	The Word Network	24 July 2023	Harm	Breach
The News Hour with Mark Austin	Sky News	13 May 2024	Due accuracy / due impartiality	Not in Breach
Dan Wootton Tonight	GB News	18 July 2023	Fairness	Discontinued
James Whale Unleashed	Local TV Channels	6 April 2024	Offensive language	Breach
James Whale Unleashed	TalkTV	2 April 2024	Offensive language	Breach

Observations

Sky News is not in breach, and GB News' case is discontinued, leaving all upheld TV breaches in this bulletin attributable to commercial or specialist services. No BBC television entries appear in Bulletin 503.

Bulletin 504

Commentary

Bulletin 504 contains a small number of television investigations, with the most substantive case being Panorama: Care Workers Under Pressure on BBC One, which was examined for fairness and found not upheld. This continues the consistent pattern across the dataset of BBC television output being investigated infrequently and rarely resulting in adverse findings. Sky News appears with The News Hour with Mark Austin, which was also not in breach, reinforcing the strong compliance record of established news providers. GB News appears once with Dan Wootton Tonight, but the case was discontinued. The remaining TV entries relate to offensive language on Local TV Channels and TalkTV, both upheld. Overall, the bulletin shows upheld breaches concentrated among commercial services, with no upheld findings against public service broadcasters.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Panorama: Care Workers Under Pressure	BBC One	18 December 2023	Fairness	Not Upheld
The News Hour with Mark Austin	Sky News	13 May 2024	Due accuracy / due impartiality	Not in Breach
Dan Wootton Tonight	GB News	18 July 2023	Fairness	Discontinued
James Whale Unleashed	Local TV Channels	6 April 2024	Offensive language	Breach
James Whale Unleashed	TalkTV	2 April 2024	Offensive language	Breach

Observations

No upheld breaches against BBC or other PSBs. All upheld TV breaches fall on commercial services.

Bulletin 505

Commentary

Bulletin 505 contains several high-profile impartiality investigations, all involving commercial broadcasters. GB News accounts for multiple cases, all discontinued, reflecting procedural closure rather than upheld findings. The only upheld TV breach concerns Greatest Hits Radio (London and Liverpool) for due impartiality, though this is a radio service and therefore excluded from the TV table. All TV-relevant entries in this bulletin relate to administrative breaches by commercial channels. No BBC television cases appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
BON TV	BON TV	n/a	Provision of information	Breach
Channel 44	Channel 44	n/a	Provision of information	Breach
DM GOLD TV	DM GOLD TV	n/a	Provision of information	Breach

Programme	Service	Transmission Date	Issue	Outcome
Drive In Movie Channel	Drive In Movie Channel	n/a	Provision of information	Breach
Eye TV	Eye TV	n/a	Provision of information	Breach
Hellenic TV	Hellenic TV	n/a	Provision of information	Breach

Observations

All TV entries are administrative breaches by small commercial services. No PSB involvement.

Bulletin 506

Commentary

Bulletin 506 contains no substantive editorial TV investigations. All TV-relevant entries relate to administrative breaches — non-payment or late payment of licence fees — affecting small commercial or international services. No BBC, ITV, Channel 4, Channel 5, or Sky television cases appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Earth2TV	Earth2TV	n/a	Non-payment of licence fees	Discontinued
IBC Tamil	IBC Tamil	n/a	Non-payment of licence fees	Discontinued
VITA Radio	VITA Radio	n/a	Non-payment of licence fees	Discontinued

Observations

No editorial TV breaches; all cases are administrative.

Bulletin 507

Commentary

Bulletin 507 includes two substantive TV cases. Peter Popoff Ministries on The Word Network resulted in an upheld breach for harm and misleading religious content, continuing a pattern of regulatory concern around this service. Kashmir in Focus on MATV resulted in an upheld breach for due impartiality. No BBC or other PSBs appear. The remaining entries are radio-only and excluded.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Peter Popoff Ministries	The Word Network	24 May 2024	Harm	Breach
Kashmir in Focus	MATV	12 September 2023	Due impartiality / bias	Breach

Observations

All upheld TV breaches fall on specialist commercial services.

Bulletin 508

Commentary

Bulletin 508 contains a single TV editorial case: ITV News: Meridian, which was upheld for fairness and privacy. This is one of the few upheld breaches against a major UK broadcaster in the entire dataset. The remaining entries are radio-only.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
ITV News: Meridian	ITV1	10 April 2024	Fairness and Privacy	Upheld

Observations

A rare upheld breach for a major broadcaster; no BBC involvement.

Bulletin 509

Commentary

Bulletin 509 contains several TV cases, including Cân i Gymru on S4C, which was upheld for competitions compliance. GB News appears with People’s Forum: The Prime Minister, which resulted in statutory sanctions — one of the most serious outcomes in the dataset. Other entries relate to product promotion breaches on Panjab Broadcasting Channel. No BBC television cases appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Cân i Gymru	S4C	1 March 2024	Competitions	Breach
PBC Good Morning	Panjab Broadcasting Channel	6 April 2024	Promotion of products/services	Breach
People’s Forum: The Prime Minister	GB News	12 February 2024	Due impartiality / bias	Statutory sanctions

Observations

A significant bulletin: S4C breach, and a statutory sanction against GB News.

Bulletin 510

Commentary

Bulletin 510 contains no editorial TV investigations. All TV-relevant entries concern administrative breaches by small commercial services. No PSBs appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Property TV	Property TV	n/a	Non-payment of licence fees	Breach

Observations

Administrative only; no editorial findings.

Bulletin 512

Commentary

Bulletin 512 contains two TV editorial cases. Police Interceptors on Channel 5 was upheld for offensive language, while Sky News was upheld for an elections/referendums breach — a rare upheld finding for Sky. No BBC television cases appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Police Interceptors	Channel 5	16 September 2024	Offensive language	Breach
Sky News	Sky News	10 June 2024	Elections / Referendums	Breach

Observations

Two upheld breaches for major broadcasters — unusual in the dataset.

Bulletin 514

Commentary

Bulletin 514 contains several TV cases, including Aaj Ka Samachar on MATV, upheld for undue prominence, and Live Rugby Championship on Sky Sports, which was resolved. STV appears with a programme quotas issue, also resolved. No BBC television cases appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Aaj Ka Samachar	MATV	19 July 2024	Undue prominence	Breach
Live Rugby Championship	Sky Sports Main Event	17 August 2024	Advertising/editorial distinction	Resolved
STV Central; STV North	STV	Jan–Dec 2023	Programme quotas	Resolved

Observations

All outcomes are either breaches for commercial services or resolved cases for PSBs.

Bulletin 515

Commentary

Bulletin 515 contains multiple administrative TV breaches involving ZAROK TV and That's TV. No editorial TV investigations appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	ZAROK TV	n/a	Provision of information	Breach
n/a	That's TV (various)	n/a	Provision of information / Programming commitments	Breach

Observations

Administrative only; no editorial findings.

Bulletin 516

Commentary

Bulletin 516 contains several administrative TV breaches, including Ayozat TV, Earthx TV, Iran Farda, and Vision TV. No editorial TV cases appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Ayozat TV	n/a	Non-payment of licence fees	Breach
n/a	Earthx TV	n/a	Provision of information	Breach
n/a	Iran Farda	n/a	Provision of information	Breach
n/a	Vision TV	n/a	Provision of information	Breach

Observations

Administrative only.

Bulletin 517

Commentary

Bulletin 517 contains one TV editorial case: Aapas Ki Baat on Geo News, upheld for elections/referendums. All other entries are administrative.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Aapas Ki Baat	Geo News	25 June 2024	Elections / Referendums	Breach

Observations

No PSB involvement.

Bulletin 518

Commentary

Bulletin 518 contains two TV editorial cases: Jake Berry and Morning Glory on TalkTV/Talk, both discontinued. Peter Popoff Ministries again results in a financial penalty. No BBC television cases appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Jake Berry	TalkTV	12 December 2023	Due impartiality / bias	Discontinued
Morning Glory	Talk	19 July 2024	Due impartiality / bias	Discontinued
Peter Popoff Ministries	The Word Network	9–10 May 2023	Harm / promotion of products	Financial Penalty

Observations

No upheld impartiality breaches; all PSBs absent.

Bulletin 519

Commentary

Bulletin 519 contains one BBC television case: Panorama: The Menopause Industry, which was not upheld. The remaining TV entries concern harm on Loveworld Television Network and administrative breaches.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Echoes of Truth	Loveworld Television Network	31 May 2024	Harm	Breach
Panorama: The Menopause Industry	BBC One	30 September 2024	Fairness	Not Upheld

Observations

BBC again appears with a not upheld outcome.

Bulletin 520

Commentary

Bulletin 520 contains one TV editorial case: Sunday Brunch on Channel 4, resolved for product promotion. All other TV entries are administrative.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Sunday Brunch	Channel 4	10 November 2024	Promotion of products/services	Resolved

Observations

No upheld breaches for TV.

Bulletin 523

Commentary

Bulletin 523 contains one TV editorial case: Kaun Banega Crorepati on Sony Entertainment Television, upheld for flashing images. Good Morning Britain on ITV is not in breach.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Kaun Banega Crorepati	Sony Entertainment Television	26 November 2024	Flashing images	Breach
Good Morning Britain	ITV	27 January 2025	Generally accepted standards	Not in Breach

Observations

One upheld breach for a non-UK channel; ITV not in breach.

Bulletin 526

Commentary

Bulletin 526 contains one TV editorial case: Hollyoaks on E4, upheld for product placement. The remaining entries are radio-only.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Hollyoaks	E4	18 February 2023	Product placement	Breach

Observations

A single upheld breach for a commercial PSB channel.

Bulletin 527

Commentary

Bulletin 527 contains no editorial TV investigations. All TV-relevant entries relate to administrative breaches by small commercial services.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Fashion One / NR1	Turk TV	n/a	Provision of information Breach
n/a	Horse & Country	TV	n/a	Provision of information Breach

Observations

Administrative only.

Bulletin 528

Commentary

Bulletin 528 contains one TV editorial case: Cheltenham Festival Preview Programme on Racing TV, resolved for commercial references.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Cheltenham Festival Preview Programme	Racing TV	3 March 2025	Commercial references	Resolved

Observations

No upheld breaches.

Bulletin 529

Commentary

Bulletin 529 contains no upheld TV editorial breaches. Alex Phillips on Talk is discontinued. Outdoor Shows on Politics Pub is resolved. All other entries are administrative.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Alex Phillips	Talk	2025	Due impartiality / bias	Discontinued

Programme	Service	Transmission Date	Issue	Outcome
Outdoor Shows	Politics Pub	21 April 2025	Prohibited sponsorship	Resolved

Observations

No upheld editorial breaches.

Bulletin 531

Commentary

Bulletin 531 contains no editorial TV cases. All TV-relevant entries relate to administrative breaches by small commercial services.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Cruisetc.tv	n/a	Late payment of licence fees	Breach
n/a	Eman Channel	n/a	Late payment of licence fees	Breach
n/a	HobbyMaker / JewelleryMaker	n/a	Late payment of licence fees	Breach

Observations

Administrative only.

Bulletin 532

Commentary

Bulletin 532 contains one BBC television case: Gaza: How to Survive a Warzone on BBC Two and BBC iPlayer, which was discontinued. No upheld TV breaches appear.

TV Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Gaza: How to Survive a Warzone	BBC Two / BBC iPlayer	17–18 February 2025	Key Commitments	Discontinued

Observations

BBC case discontinued; no upheld breaches.

Bulletin 536 / 538

Commentary

The final bulletin in the sequence contains a small number of television-relevant investigations, primarily concerning specialist and international services. The most substantive TV case is Diary of a Wimpy Kid / Love & Other Drugs on Amazon Prime Video, which resulted in an upheld breach for protection of under-18s, reflecting Ofcom's continued scrutiny of VoD platforms where children's access to inappropriate content is a regulatory priority. The remaining TV-related entries concern late or non-payment of licence fees by smaller commercial or international services, which are administrative rather than editorial in nature. There are no BBC television entries in this bulletin, and no public service broadcaster is found in breach. The overall pattern reinforces the broader trend

across the dataset: upheld editorial breaches in the TV category arise almost exclusively from commercial or specialist services, with public service broadcasters showing high compliance.

TV Breach Table (Portrait Layout)

Programme	Service	Transmission Date	Issue	Outcome
Diary of a Wimpy Kid / Love & Other Drugs	Amazon Prime Video	n/a	Protection of under-18s	Breach
Peter Popoff Ministries	The Word Network	24 May 2024	Harm / promotion of products	Financial Penalty
Peter Popoff Ministries	The Word Network	6 December 2023	Harm / promotion of products	Financial Penalty
Programming	Horizon Radio	9 October 2025	Offensive language	Resolved

(Only entries with a TV or VoD component are included; all radio-only administrative cases are excluded.)

Observations

The final bulletin contains no BBC television cases and no upheld breaches against any UK public service broadcaster. The only upheld editorial breach relates to Amazon Prime Video, consistent with the pattern of VoD services appearing infrequently but occasionally attracting findings related to under-18s. The remaining TV-related entries concern specialist religious programming on The Word Network, resulting in financial penalties rather than standard breach findings.

Radio Section (Chronological)

(Bulletins 501–538)

Bulletin 501

Commentary

Radio dominates Bulletin 501, with the majority of upheld breaches arising from small community and specialist stations. The issues are overwhelmingly administrative — provision of information, late payment of licence fees, and non-payment of licence fees — reflecting compliance failures rather than editorial concerns. A small number of editorial cases appear, including offensive-language breaches on Boom Radio and Radio Leyland. No BBC radio services appear in this bulletin, and no public service broadcaster is found in breach.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Radio2Funky	Jan–Dec 2023	Provision of information	Breach
n/a	Revival FM	Jan–Dec 2023	Provision of information	Breach
n/a	Skyline Gold 102.5	Jan–Dec 2023	Provision of information	Breach
n/a	Tone FM	n/a	Late payment of licence fees	Breach
n/a	Ujima Radio	Jan–Dec 2023	Provision of information	Breach

Programme	Service	Transmission Date	Issue	Outcome
n/a	Coventry	n/a	Late payment of licence fees	Breach
n/a	Dales Radio	n/a	Key Commitments	Not in Breach
n/a	Tameside Radio	n/a	Late payment of licence fees	Breach
Nicky Horne	Boom Radio	28 Feb 2024	Offensive language	Breach
Clark's Country	Radio Leyland	6 Apr 2024	Offensive language	Breach
Friday Night Live	Sheppey FM	1 Mar 2024	Commercial communications	Resolved
n/a	Fiesta FM	Jan–Dec 2023	Provision of information	Breach
n/a	Halton Community Radio	Jan–Dec 2023	Provision of information	Breach
n/a	Juice FM Belfast	Jan–Dec 2023	Provision of information	Breach
n/a	KCC Live	Jan–Dec 2023	Provision of information	Breach
n/a	Liverpool Community Radio	Jan–Dec 2023	Provision of information	Breach
n/a	NTAI	Jan–Dec 2023	Non-payment of licence fees	Breach

Observations

Radio carries the bulk of regulatory activity in this bulletin, almost entirely among small commercial and community stations.

Bulletin 502

Commentary

Radio again accounts for the majority of breaches in Bulletin 502, with a long list of administrative failures across community and small-scale DAB services. Editorial breaches include offensive language on Radio Winchcombe and an elections/referendums breach on Salaam Radio. No BBC radio services appear.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Hometime with David Gaston	Radio Winchcombe	7 May 2024	Offensive language	Breach
In Conversation with Ansar Ali	Salaam Radio	15 Apr 2023	Elections/Referendums	Breach

Programme	Service	Transmission Date	Issue	Outcome
n/a	DM GOLD TV (radio licence)	n/a	Non-payment of licence fees	Breach
n/a	Fiesta FM	n/a	Provision of information	Breach
n/a	GN Radio UK	n/a	Provision of information	Breach
Hayes FM	Hayes FM	11–17 Mar 2024	Key Commitments	Breach
Hope FM	Hope FM	n/a	Provision of information	Breach
Hot Radio	Hot Radio	18–24 Mar 2024	Key Commitments	Breach
n/a	Love Life Radio	n/a	Provision of information	Breach
n/a	Metal Mayhem Radio	n/a	Provision of information	Breach
n/a	Mom's Spaghetti	n/a	Provision of information	Breach
n/a	Ramadan Radio Live	n/a	Provision of information	Breach
n/a	Revival FM	8–14 Apr 2024	Retention/production of recordings	Breach
n/a	Revival Radio	n/a	Provision of information	Breach
n/a	Rootz N: Rockerz	n/a	Provision of information	Breach
n/a	SoulTrain Radio	n/a	Provision of information	Breach
n/a	Trickstar Radio	n/a	Provision of information	Breach
n/a	UNITY DAB	n/a	Provision of information	Breach

Observations

Radio continues to dominate the breach landscape, with editorial issues limited to a small number of cases.

Bulletin 503

Commentary

Radio entries in Bulletin 503 are dominated by administrative breaches, with no BBC radio involvement. The only editorial radio case is Hometown with David Gaston (already captured in 502), and the remainder concern provision of information.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Love Life Radio	n/a	Provision of information	Breach
n/a	Metal Mayhem Radio	n/a	Provision of information	Breach

Programme Service	Transmission Date	Issue	Outcome
n/a Mom's Spaghetti	n/a	Provision of information	Breach

Observations

Administrative breaches dominate; no editorial radio findings.

Bulletin 504

Commentary

Radio entries in Bulletin 504 are again administrative, with breaches for provision of information, late payment of licence fees, and key commitments. No editorial radio cases appear.

Radio Breach Table

Programme Service	Transmission Date	Issue	Outcome
n/a Radio Wyvern	18–24 Mar 2024	Key Commitments	Breach
n/a TEZ	n/a	Provision of information	Breach
n/a The Word Network (radio licence)	n/a	Provision of information	Breach
n/a Cira Media Productions (various)	n/a	Late payment of licence fees	Breach
n/a Reveno Media Ltd (various)	n/a	Provision of information	Breach

Observations

Radio breaches remain overwhelmingly administrative.

Bulletin 505

Commentary

Radio entries in Bulletin 505 include several due-impartiality investigations involving Greatest Hits Radio, all discontinued except one breach. The remaining entries are administrative.

Radio Breach Table

Programme Service	Transmission Date	Issue	Outcome
News Greatest Hits Radio	14 Apr 2023	Due impartiality/bias	Discontinued
News Greatest Hits Radio	21 Apr 2023	Due impartiality/bias	Discontinued
News Greatest Hits Radio (London & Liverpool)	17 Apr 2023	Due impartiality/bias	Breach
n/a Dover Community Radio	n/a	Late payment of licence fees	Breach

Observations

One upheld impartiality breach for a commercial radio service; no PSB involvement.

Bulletin 506

Commentary

All radio entries in Bulletin 506 are administrative, with no editorial investigations.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Awaaz FM	n/a	Late payment of licence fees	Discontinued
n/a	Radio Cavell	n/a	Late payment of licence fees	Discontinued

Observations

Administrative only.

Bulletin 507

Commentary

Radio entries include offensive language on Radio Cardiff and key commitments breaches on Cannock Chase Radio. No BBC radio cases appear.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Real Humdingers	Radio Cardiff	23 May 2024	Offensive language	Breach
n/a	Cannock Chase Radio	n/a	Key Commitments	Breach

Observations

Editorial radio breaches remain limited to small community stations.

Bulletin 508

Commentary

No radio editorial cases appear; all entries are TV-only.

Radio Breach Table

(No radio entries)

Bulletin 509

Commentary

No radio editorial cases appear; all radio entries are administrative.

Radio Breach Table

(No radio entries)

Bulletin 510

Commentary

Radio entries are administrative only.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Drive-In Theatres (Poole)	n/a	Non-payment of licence fees	Breach
n/a	MGR My Greek Radio	n/a	Non-payment of licence fees	Breach
n/a	Nomad Radio	n/a	Late payment of licence fees	Breach
n/a	The Old Courts Radio	n/a	Non-payment of licence fees	Breach

Observations

Administrative only.

Bulletin 512

Commentary

Radio entries include late payment of licence fees and non-payment cases. No editorial radio findings.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
105 The Point	105 The Point	n/a	Late payment of licence fees	Breach
n/a	A1 Global / A1 TV	n/a	Non-payment of licence fees	Breach
n/a	Digital Hits	n/a	Non-payment of licence fees	Breach
n/a	Down FM	n/a	Non-payment of licence fees	Breach

Observations

Administrative only.

Bulletin 513

Commentary

Radio entries in Bulletin 513 are dominated by non-payment and late-payment breaches. One programming-commitments breach appears for That's TV Preston (radio licence).

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Can TV	n/a	Non-payment of licence fees	Breach
n/a	Cira TV	n/a	Non-payment of licence fees	Breach
n/a	Nomad Radio	n/a	Non-payment of licence fees	Breach
n/a	NonStop90s Radio	n/a	Non-payment of licence fees	Breach
n/a	Revival Radio / Revival FM	n/a	Non-payment of licence fees	Breach
n/a	RR365	n/a	Non-payment of licence fees	Breach
n/a	SWU.FM	n/a	Non-payment of licence fees	Breach

Programme	Service	Transmission Date	Issue	Outcome
n/a	Ujima Radio	n/a	Late payment of licence fees	Breach
n/a	That's TV Preston	n/a	Programming Commitments	Breach

Observations

Administrative breaches dominate.

Bulletin 514

Commentary

Radio entries include key commitments breaches and provision-of-information failures. No editorial radio cases appear.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	1 Brighton FM	n/a	Provision of information	Breach
n/a	18TN	Mar–Apr 2024	Provision of information	Breach
n/a	88.3 Centreforce	n/a	Provision of information	Breach
n/a	BRMB	19–25 Aug 2024	Key Commitments	Breach
n/a	HCR104fm	n/a	Provision of information	Breach
n/a	Revival FM	16–22 Sep 2024	Key Commitments	Breach
n/a	SWU.FM	Apr & Oct 2023	Provision of information	Breach
n/a	The Lounge	n/a	Provision of information	Breach

Observations

Administrative only.

Bulletin 515

Commentary

Radio entries include offensive language on Greatest Hits Radio (Scotland) and multiple administrative breaches.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Ewen and Cat at Breakfast	Greatest Hits Radio (Scotland)	10 Sep 2024	Offensive language	Breach
n/a	Halton Community Radio	Dec 2024	Provision of information	Breach

Observations

One editorial breach; remainder administrative.

Bulletin 516

Commentary

Radio entries include non-payment and provision-of-information breaches across community and small-scale DAB services.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Halton Community Radio	n/a	Non-payment of licence fees	Breach
n/a	Liverpool Live Radio	n/a	Provision of information	Breach
n/a	Ramadan Radio Live	n/a	Provision of information	Breach

Observations

Administrative only.

Bulletin 517

Commentary

Radio entries are administrative only.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	ANA HD	n/a	Late payment of licence fees	Breach
n/a	ATN Bangla UK	n/a	Late payment of licence fees	Breach
n/a	Salford City Radio	n/a	Late payment of licence fees	Breach

Observations

Administrative only.

Bulletin 518

Commentary

Radio entries include discontinued impartiality cases and administrative breaches.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Weekend Show with Bev and Ross	Radio Winchcombe	11 Jan 2025	Offensive language	Breach
David Lammy	LBC 97.3 FM	29 Mar 2024	Due impartiality/bias	Discontinued

Observations

No upheld impartiality breaches.

Bulletin 519

Commentary

Radio entries are administrative only.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	92 News	n/a	Non-payment of licence fees	Breach
n/a	Aston Villa Football Club	n/a	Late payment of licence fees	Breach
n/a	EWTN	n/a	Late payment of licence fees	Breach

Observations

Administrative only.

Bulletin 520

Commentary

Radio entries include non-payment and late-payment breaches.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Park Radio	n/a	Non-payment of licence fees	Breach
n/a	Good Times	n/a	Late payment of licence fees	Breach
n/a	Saama TV	n/a	Late payment of licence fees	Breach

Observations

Administrative only.

Bulletin 521

Commentary

Radio entries include key commitments and non-payment breaches.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	AIR 107.2	n/a	Key Commitments	Breach
n/a	Harbour Radio	n/a	Non-payment of licence fees	Breach

Observations

Administrative only.

Bulletin 523

Commentary

Radio entries include late-payment and non-payment breaches.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Acacia Radio	n/a	Late payment of licence fees	Breach
n/a	Awaz FM	n/a	Late payment of licence fees	Breach
n/a	Bishop FM	n/a	Late payment of licence fees	Breach
n/a	Cross Rhythms City Radio	n/a	Late payment of licence fees	Breach

Observations

Administrative only.

Bulletin 525

Commentary

Radio entries include late-payment and non-payment breaches.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	80s Rhythm & Passion Radio	n/a	Late payment of licence fees	Breach
n/a	88.3 Centreforce	n/a	Late payment of licence fees	Breach
n/a	Bro Radio	n/a	Late payment of licence fees	Breach
n/a	Frisk Radio	n/a	Late payment of licence fees	Breach
n/a	K107FM	n/a	Late payment of licence fees	Breach
n/a	River Radio	n/a	Late payment of licence fees	Breach

Observations

Administrative only.

Bulletin 526

Commentary

Radio entries include serious harm-related breaches on BCR and Salaam BCR, both resulting in financial penalties.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
Highlights	BCR	n/a	Hate speech / abusive treatment	Financial Penalty
Programming	Salaam BCR	17 Oct 2023	Hate speech / abusive treatment	Financial Penalty

Observations

One of the few bulletins with serious editorial radio breaches.

Bulletin 527

Commentary

Radio entries are dominated by provision-of-information breaches across numerous small stations.

Radio Section (Chronological, continued)

(Picking up from Bulletin 527)

Bulletin 527

Commentary

Bulletin 527 contains a very large cluster of radio breaches, almost all relating to provision of information or non-provision of recordings. This bulletin is characteristic of the wider pattern across the dataset: regulatory activity in radio is dominated by administrative compliance failures among small community and specialist services. No BBC radio services appear, and no public service broadcaster is found in breach.

Radio Breach Table

Programme Service	Transmission Date	Issue	Outcome
n/a NonStop90s Radio	n/a	Provision of information	Breach
n/a Pride Radio	n/a	Provision of information	Breach
n/a Radio Khushkhabri	n/a	Provision of information	Breach
n/a Radio Lisburn Live	12–13 May 2023	Non-provision of recordings	Breach
n/a Ramadan Radio Live	n/a	Provision of information	Breach
n/a Ramazan TV (radio licence)	n/a	Provision of information	Breach
n/a SIRAJ	n/a	Provision of information	Breach
n/a SWUFM	n/a	Provision of information	Breach
n/a Takeover Radio 106.9	n/a	Provision of information	Breach
n/a TEZ	n/a	Provision of information	Breach
n/a The Lounge	n/a	Provision of information	Breach
n/a Wythenshawe FM	n/a	Provision of information	Breach
n/a Feel Good Throwbacks Radio	n/a	Provision of information	Breach
n/a Felixstowe Radio	n/a	Provision of information	Breach
n/a Fiesta FM	n/a	Non-payment of licence fees	Breach
n/a Fiesta FM	n/a	Provision of information	Breach
n/a Gloucestershire County Cricket Club	n/a	Provision of information	Breach
n/a Hayes FM	n/a	Provision of information	Breach

Programme Service	Transmission Date	Issue	Outcome
n/a Hidayat Welfare Society	n/a	Provision of information	Breach
n/a Juice FM Belfast	n/a	Provision of information	Breach
n/a Juice Radio	n/a	Provision of information	Breach
n/a LCR	n/a	Provision of information	Breach
n/a Liverpool Live Radio	n/a	Provision of information	Breach
n/a Mixer Radio – HIT MUSIC ONLY	n/a	Provision of information	Breach

Observations

This is one of the most administratively heavy bulletins in the entire dataset, with no editorial radio breaches and no PSB involvement.

Bulletin 528

Commentary

Radio entries in Bulletin 528 are minimal and administrative. No editorial radio investigations appear.

Radio Breach Table

Programme Service	Transmission Date	Issue	Outcome
n/a Decadance	n/a	Provision of information / Key Commitments	Resolved

Observations

A single administrative case; no upheld breaches.

Bulletin 529

Commentary

Radio entries in Bulletin 529 are dominated by late-payment and non-payment breaches across small commercial and community services. No editorial radio cases appear.

Radio Breach Table

Programme Service	Transmission Date	Issue	Outcome
n/a A1 Global & A1 TV	8 Nov 2024	Late payment of licence fees	Breach
n/a BEN TV (radio licence)	n/a	Non-payment of licence fees	Breach
n/a Dom Radio UK	n/a	Late payment of licence fees	Breach
n/a Eda TV (radio licence)	n/a	Late payment of licence fees	Breach

Programme Service	Transmission Date	Issue	Outcome
n/a IBC Tamil	n/a	Late payment of licence fees	Breach
n/a Madani Channel	n/a	Late payment of licence fees	Breach
n/a North Derbyshire Radio	n/a	Late payment of licence fees	Breach
n/a Ramadan Radio Live	n/a	Late payment of licence fees	Breach
n/a Squash Event Commentaries (84 Media Up Ltd)	n/a	Late payment of licence fees	Breach

Observations

Administrative only; no editorial findings.

Bulletin 531

Commentary

Radio entries in Bulletin 531 are exclusively administrative, with a large number of late-payment and non-payment breaches. No editorial radio cases appear.

Radio Breach Table

Programme Service	Transmission Date	Issue	Outcome
n/a All Hits	n/a	Non-payment of licence fees	Breach
n/a Amateur Babes	n/a	Late payment of licence fees	Breach
n/a ATN Bangla UK	n/a	Late payment of licence fees	Breach
n/a BRMB	7–13 Jul 2025	Key Commitments	Breach
n/a Cruisetc.tv	n/a	Late payment of licence fees	Breach
n/a Eman Channel	n/a	Late payment of licence fees	Breach
n/a Fadak Media Broadcasts	n/a	Late payment of licence fees	Breach
n/a Ginx	n/a	Late payment of licence fees	Breach
n/a HobbyMaker / JewelleryMaker	n/a	Late payment of licence fees	Breach
n/a Horse & Country TV (radio licence)	Apr–May 2025	Key Commitments / Recordings / Information	Breach
n/a Juice FM Belfast	n/a	Late payment of licence fees	Breach
n/a Moochi TV	n/a	Late payment of licence fees	Breach

Programme	Service	Transmission Date	Issue	Outcome
n/a	mytv	n/a	Late payment of licence fees	Breach
n/a	NTA	n/a	Late payment of licence fees	Breach
n/a	NTI	n/a	Late payment of licence fees	Breach
n/a	Panjab Broadcasting Channel	n/a	Late payment of licence fees	Breach

Observations

A heavy administrative bulletin; no editorial radio findings.

Bulletin 532

Commentary

Radio entries in Bulletin 532 are again dominated by administrative breaches. No editorial radio cases appear.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	ABC's YourFM	Apr 2025	Non-payment of licence fees	Breach
n/a	First FM	n/a	Non-payment of licence fees	Breach
n/a	First FM	n/a	Provision of service / information	Breach
n/a	GTFM	n/a	Late payment of licence fees	Breach
n/a	Gwent Radio	n/a	Late payment of licence fees	Breach
n/a	IBC Asia	n/a	Late payment of licence fees	Breach
n/a	Leeds Dance Community Radio	n/a	Late payment of licence fees	Breach
n/a	Love Life Radio	n/a	Late payment of licence fees	Breach
n/a	Mom's Spaghetti	n/a	Non-payment of licence fees	Breach
n/a	NonStop90s Radio	n/a	Non-payment of licence fees	Breach
n/a	Shorts FM	n/a	Non-payment of licence fees	Breach
n/a	SWU.FM	n/a	Non-payment of licence fees	Breach

Observations

Administrative only; no editorial radio findings.

Bulletin 536 / 538

Commentary

The final bulletins contain no editorial radio cases. All radio-relevant entries concern late-payment or non-payment of licence fees. No BBC radio services appear, and no public service broadcaster is found in breach.

Radio Breach Table

Programme	Service	Transmission Date	Issue	Outcome
n/a	Cambridge Radio	n/a	Late payment of licence fees	Breach
n/a	DevonAIR Gold & DevonAIR Radio	n/a	Non-payment of licence fees	Breach
n/a	Mixer Radio – HIT MUSIC ONLY	n/a	Late payment of licence fees	Breach
n/a	Nifty UK Radio	n/a	Non-payment of licence fees	Breach
n/a	Old Skool Jamz Radio	n/a	Non-payment of licence fees	Breach
n/a	Ramadan TV (radio licence)	n/a	Late payment of licence fees	Breach
n/a	Ujima Radio	n/a	Non-payment of licence fees	Breach

Observations

The radio section ends with the same pattern seen throughout: administrative breaches concentrated among small commercial and community services, with no upheld editorial breaches against PSBs.

If you'd like, I can now assemble the VoD section, or begin building the summary tables and narrative synthesis that will tie the entire evidence base together.

If you could do the VOD and the summary table that would be great. Many thanks

Here is the full VoD section followed by a clean, authoritative summary table covering TV, Radio and VoD across all bulletins. Everything is structured to drop directly into your consultation evidence base.

VoD Section (Chronological)

(Bulletins 501–538)

The VoD landscape across the bulletins is strikingly sparse. Only a handful of VoD services appear at all, and upheld breaches are extremely rare. Where they do occur, they relate primarily to protection of under-18s or misleading/harmful content on specialist religious channels. No BBC VoD service is found in breach at any point.

Bulletin 502

Commentary

Bulletin 502 contains one VoD case involving Bradley Wiggins: Imposter Syndrome on BBC iPlayer. The investigation concerned privacy and was discontinued, meaning no breach was recorded. This is consistent with the wider pattern of BBC VoD services appearing infrequently and not attracting upheld findings.

VoD Table

Programme	Service	Transmission Date	Issue	Outcome
Bradley Wiggins: Imposter Syndrome	BBC iPlayer	7 Jan 2024	Privacy	Discontinued

Observations

No upheld VoD breaches; BBC iPlayer case closed without finding.

Bulletin 503

Commentary

No VoD cases appear in this bulletin.

VoD Table

(No entries)

Bulletin 504

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 505

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 506

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 507

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 508

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 509

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 510

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 512

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 514

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 515

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 516

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 517

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 518

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 519

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 520

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 521

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 523

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 525

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 526

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 527

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 528

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 529

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 531

Commentary

No VoD cases appear.

VoD Table

(No entries)

Bulletin 532

Commentary

One VoD-adjacent case appears involving BBC iPlayer as part of a dual-platform broadcast (Gaza: How to Survive a Warzone). The case was discontinued and therefore does not contribute to upheld findings.

VoD Table

Programme	Service	Transmission Date	Issue	Outcome
Gaza: How to Survive a Warzone	BBC iPlayer	17–18 Feb 2025	Key Commitments	Discontinued

Observations

No upheld VoD breaches; BBC iPlayer case closed without finding.

Bulletin 536

Commentary

Bulletin 536 contains the most significant VoD breach in the entire dataset: Diary of a Wimpy Kid / Love & Other Drugs on Amazon Prime Video, upheld for protection of under-18s. This is one of the very few upheld VoD breaches across all bulletins.

VoD Table

Programme	Service	Transmission Date	Issue	Outcome
Diary of a Wimpy Kid / Love & Other Drugs	Amazon Prime Video	n/a	Protection of under-18s	Breach

Observations

This is the only upheld VoD breach of substantive editorial significance across the entire period.

Bulletin 538

Commentary

No VoD cases appear.

VoD Table

(No entries)