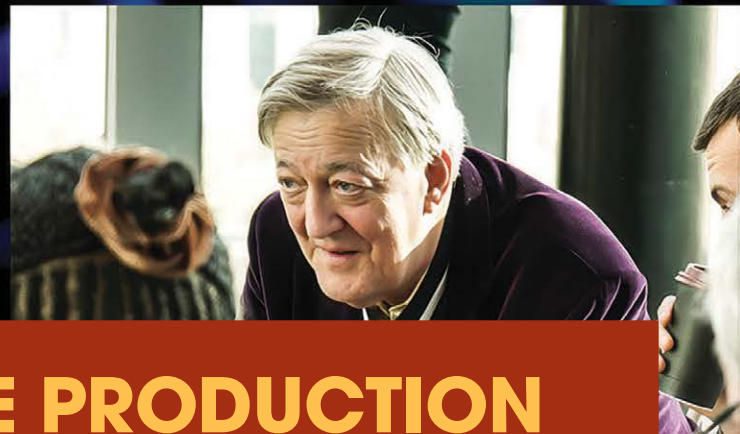




PSBs AND THE PRODUCTION PIPELINE: WHAT'S AT STAKE?

Oliver & Ohlbaum Associates
Commissioned by Everyone TV



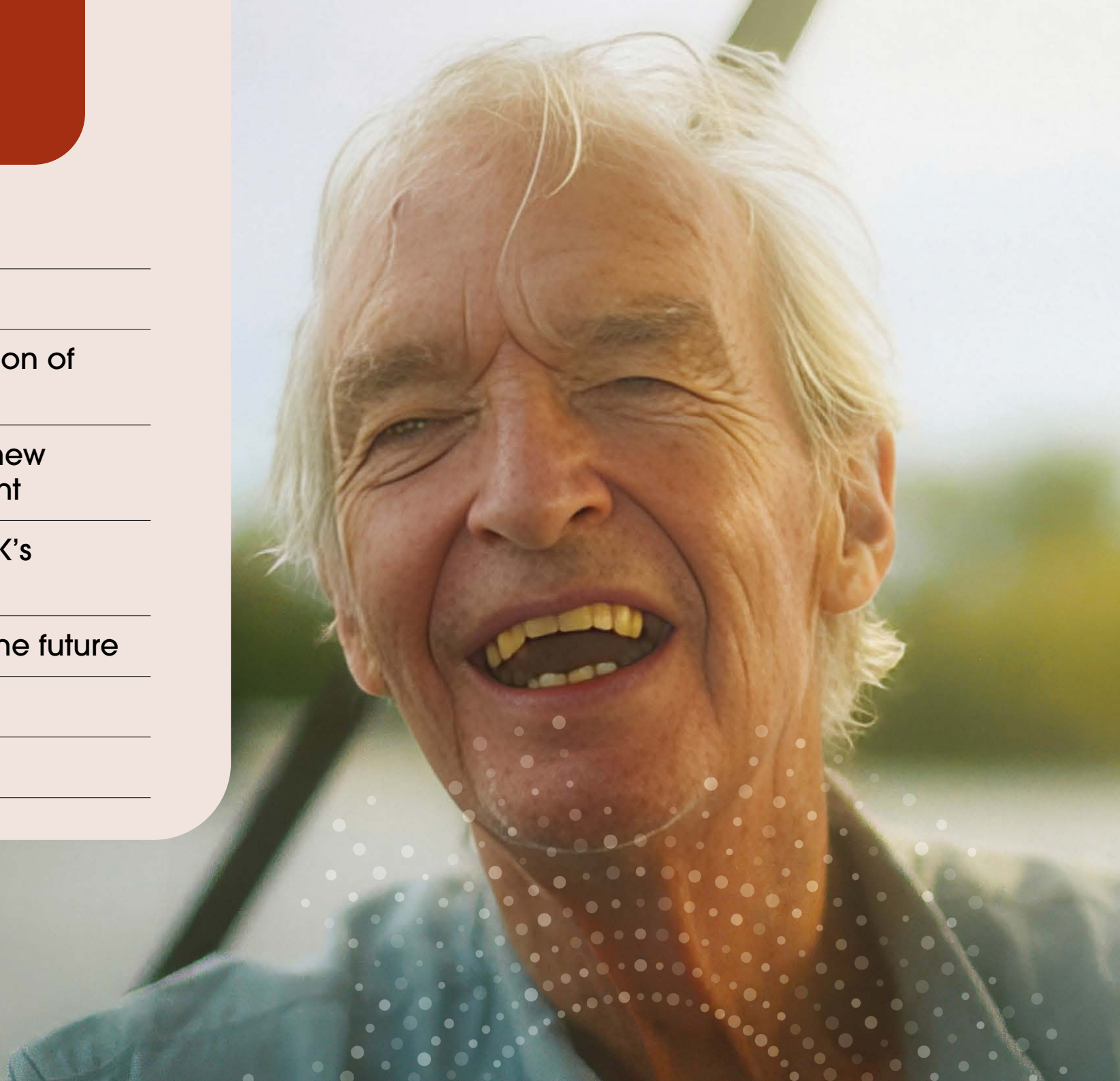
The Assembly
Rockerdale Studios for ITV1, 2026



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- 2 Key findings
- 3 PSBs as the foundation of UK commissioning
- 4 Role in supporting new producers and talent
- 5 Underpinning the UK's global appeal
- 6 Supporting PSB for the future
- 7 Conclusions
- 8 Appendix

Jon Snow: A Last Big Story
Basement Films for Channel 4, 2026



Context

The Traitors
Studio Lambert for BBC, 2026

Oliver & Ohlbaum

CONTEXT

The UK production landscape has transformed, with more players and fiercer competition, but PSBs are still the foundation.

The market is highly competitive, with multichannel broadcasters, streamers, inward investors, creators and a production sector worth £3.8bn. * BBC, ITV, Channel 4, 5, STV, and S4C are the base on which the wider sector is built.

Despite the shifting market, PSB investment is vital to sustaining our world-beating production sector, skilled talent and crew base and regional clusters – attracting inward investment and driving exports.

But the PSB system is under threat. Whilst the PSBs take proactive measures to safeguard their future and impact, DCMS is consulting on policy options to reform PSB. We have the opportunity now to work together to ensure it works for us all in future.

*This builds on our last report**, which focused on public value. Audiences rated PSBs top for watching together, reflecting our lives, trusted news and bringing change. This independent report has been commissioned from Oliver & Ohlbaum Associates (O&O) by Everyone TV.*

*Pact Census 2026 **The Heart of the Nation, O&O for ETV, 2025





CONTEXT

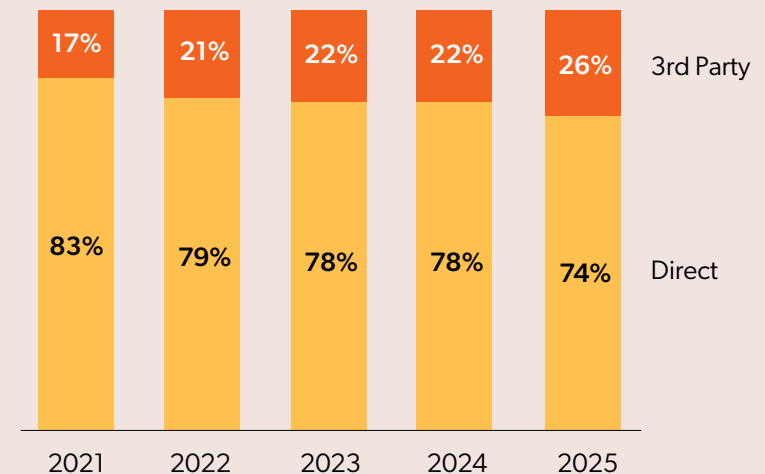
PSBs fund the majority of UK content – but this is under pressure

PSBs are investing at scale, but sustaining that investment is getting harder

- **71% of UK original content investment is from PSBs** – right across the Nations and Regions. No other commissioner operates at comparable scale.
- **However, financial pressures and cost inflation** mean PSB investment has declined in real terms.*
- **Reliance on third-party finance is increasing** (e.g. gap financing, co-production funding, tax reliefs), especially for high-end TV, but these sources are also under pressure.
- Other commissioners and financiers complement, but cannot replace, a strong PSB commissioning base. **In fact, PSB investment is necessary to attract their funding.**

* Source: Ofcom CMR

PSB network channels' share of third-party contribution, 2021-2025, %



Note: Includes BBC One, BBC Two, BBC Portfolio, ITV, Channel 4, 5

Source: Ofcom CMR, Ofcom Media Nations, Oliver & Ohlbaum analysis

CONTEXT

Why this report matters



Cleddau

Blacklight (a Banijay UK company)
for S4C, 2024

Everyone else draws on and benefits from the PSBs

What PSB commissioning sustains

- **Producers of every size:** from established indies to new labels across the UK.
- **Talent and crew:** including the training and opportunities that develop the next generation.
- **Screen clusters:** driving activity across the Nations and Regions.
- **IP and exports:** creating ideas that travel and help attract inward investment.

What is at stake

- If PSB commissioning declined further, we could see a spiral of decline: fewer new producers secure their first commission, regional production and training weaken, and more rights, revenues and creative value may move outside the UK.
- On the other hand, strengthening PSB will strengthen the whole ecosystem.

Who else benefits

Streamers, multichannel broadcasters and YouTube draw on the skills, talent and content developed through PSB commissioning.

The rest of this report sets out what the PSBs deliver – and what is at stake if their role weakens.



“

The creative sector accounts for over 5% of the UK economy, has been growing faster than other sectors, and employs people around the whole country in high-skill and meaningful jobs. No wonder the government has made it one of the leading sectors in its Industrial Strategy, aiming to boost growth in all parts of the UK.

None of this success would have occurred without the public service broadcasters, who create demand for creative output by underpinning broadcasting production (what economists call an advance market commitment), provide skills training and innovate in ways beyond what individual creative businesses can manage.

Their economic contribution and the way in which they shape and nurture the broader creative process therefore make public service broadcasters vitally important.”

Professor Dame Diane Coyle DBE, Bennett Professor of Public Policy,
University of Cambridge

“

British television has created an ecosystem admired globally, combining the enduring public service values of our broadcasters with the creativity, risk-taking and nimbleness of the indie sector. Together, they’ve built a broadcasting universe that entertains millions, exports British culture, and creates billions in economic value. These outcomes aren’t incidental – this partnership sits at the heart of British television’s enduring success.”

Pat Younge, Chair, British Broadcasting Challenge

Reuben Owen: Life in the Dales
Rushlight Films for 5, 2026

Key findings

David Attenborough's 100 Years
on Planet Earth
BBC Studios Music Productions & BBC Studios
Natural History Unit for BBC One, 2026

PSBs support the whole ecosystem

- 1 **PSBs remain the majority source of UK commissioning** – 71% of UK original production investment; 85% of all original hours
- 2 **PSBs take the risks others won't** – 63% of external drama commissions are new IP, and successful ideas are given time to grow
- 3 **PSBs underpin production across the Nations and Regions** – 63% of PSB hours are made outside London
- 4 **PSBs launch and grow independent producers** – 600+ new-entrant companies since 2016; 79 now turn over £10m+. PSB-incubated labels generated £3.1bn of revenue in the last five years across the whole commissioning market
- 5 **PSBs fund the skills the whole sector draws on** – apprenticeships, training funds and industry-wide skills levies
- 6 **PSBs are the bedrock of the screen sector** – other commissioners draw on talent and crew that have come up through PSBs

PSB investment is irreplaceable – but is under real pressure.

Mission to Space with
Francis Bourgeois
Shine TV for Channel 4, 2026



3

PSBs as the foundation of UK commissioning



PSBs AS THE FOUNDATION OF UK COMMISSIONING

PSBs remain the majority
source of UK commissioning
by spend and hours

71% of UK original content
investment came from PSBs in
2024, worth £2.78bn vs £1.1bn
from all other commissioners. PSB
investment was £2.61bn in 2025.*

85% of all UK original hours are PSB-commissioned, across genres and budget levels

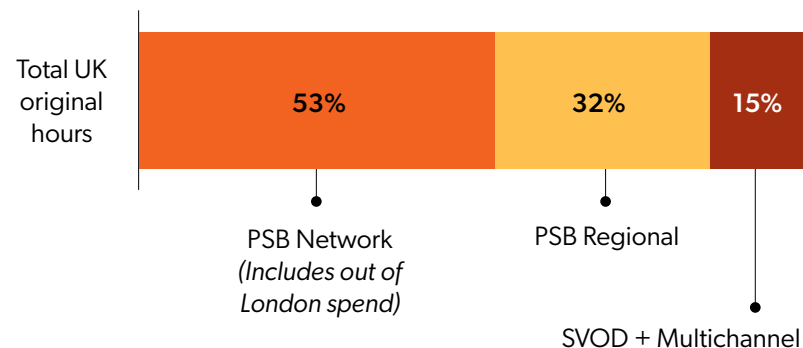
- **A third of total hours come from the regional PSB broadcasters and channels**, which along with network spend helps reflect stories from across the UK and supporting local economies.
- Multichannel and SVOD provide audience choice with targeted commissioning – their business models are different and complementary.

Note: See glossary for definitions of PSB Network and PSB Regional; Multichannel includes 49 different channels for example, Sky, Discovery, UKTV, ITV, Channel 4 and 5/Paramount portfolio channels. SVOD includes Netflix, Amazon Prime Video, Disney+, Apple TV+, Discovery+, and Paramount+ – data represents titles where the UK is the primary country of production and original to platform. News and sport excluded. 2024 used due to data availability.

*Fall from 2024-2025 due to major sports competitions cycle

Source: *Ofcom CMR, Ofcom Media Nations, Oliver & Ohlbaum analysis

PSB share of total UK original hours, 2025, %



PSBs AS THE FOUNDATION OF UK COMMISSIONING

PSB commissions support the creation of new IP across genres

All Creatures Great and Small
Playground for 5, 2025

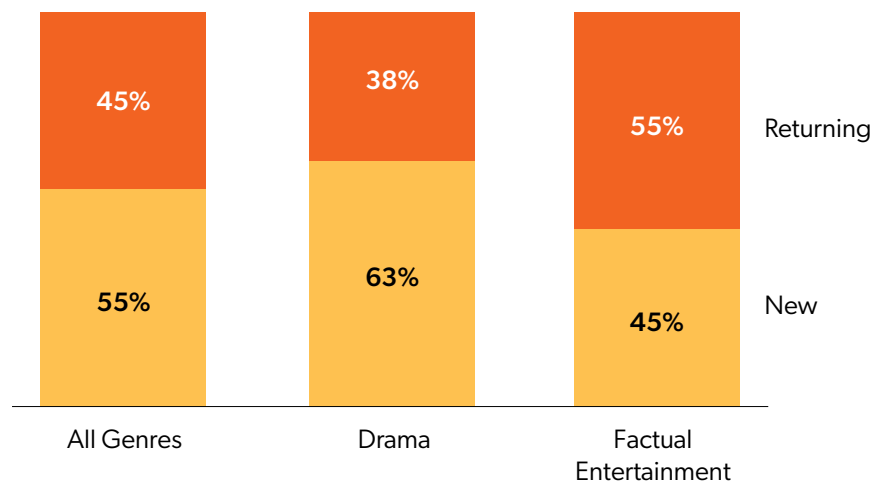


PSBs back new ideas across every genre – and give them room to grow

- **63% of PSB drama commissions are new IP** – backing untested ideas, formats and talent.
- **1,100+ hours and £350m of external new IP*** were commissioned across genres in 2025.
- **Shows are given time to grow** – *Line of Duty* and *Friday Night Dinner*, for example, grew from modest launches to six series, giving producers the stability to reinvest.

* Hours and spend excluding news, current affairs and sport and for the main 5 PSB channels only – BBC One, BBC Two, ITV, Channel 4 and 5, external commissions only

Share of external PSB commissions that are new IP, 2025, % commissions



Note: 'New IP' defined as a first-run original commission. Excludes news & current affairs and sport. Only includes external qualifying independent companies that have been commissioned by main 5 PSB channels BBC One, BBC Two, ITV, Channel 4 and 5

Source: O&O Producer Database, Oliver & Ohlbaum analysis

Select recent regional productions



Note: *Includes main 5 PSB channels BBC One, BBC Two, ITV, Channel 4 and 5, and BBC Portfolio, STV, BBC Alba, S4C, and BBC and ITV regional

Source: Ofcom Made Outside London Register, Ofcom PSB Compliance Report, Ofcom CMR, PSB annual reports, Desk research, Oliver & Ohlbaum analysis

Source: **Pact Census 2026

PSBs AS THE FOUNDATION OF UK COMMISSIONING

PSB production across the Nations and Regions strengthens local economies

63% of PSB hours are made outside London*

- **And 58% of spend**** – more than all other commissioners, strengthening local economies.
- **Truly nationwide** – PSB commissioning spans nations, regions, genres and budget levels, from established clusters to emerging hubs.
- **Partnerships** – Screen agencies and devolved and regional authorities invest alongside PSBs, strengthening local production ecosystems.



The UK's creative success depends on a broadcasting ecology that reflects all its nations and communities ... Public service broadcasters remain essential to the diversity and long-term success of the UK's screen industries."

Geraint Evans, CEO, S4C

PSBs AS THE FOUNDATION OF UK COMMISSIONING

PSBs support the full spectrum of producers

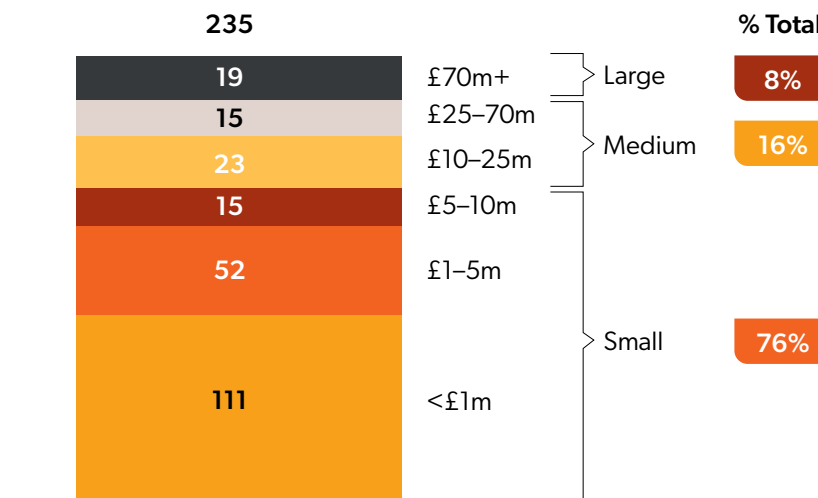
PSBs commission a broad base of suppliers – overwhelmingly small and micro producers

- **235 independent production groups were commissioned by PSBs in 2025.**
- **76% of producers commissioned by PSBs are small.** 22% of these small producers received an international primary commission.
- **Nearly half of first-run external PSB hours* are from small producers** (c.2,740 hours) – and 58% of those are from micro producers under £1m.
- **c.£365m was invested with small and micro producers*** in 2025.



G'wed
Golden Path Productions for ITV, 2026

Total number of external independent companies commissioned by PSBs by turnover band, 2025



Total number of independent labels by turnover band

Note: Excludes news, current affairs and sport, qualifying independent labels only. 'Company' refers to production group for those labels under group ownership, and then individual labels for those independent production labels not under group ownership * Commissions, hours and spend excluding news, current affairs and sport, and refer to main 5 PSB channels only – BBC One, BBC Two, ITV, Channel 4 and 5

Source: O&O Producer Database, Oliver & Ohlbaum analysis

A Woman of Substance

The Forge Entertainment
(a Banijay UK company)
for Channel 4, 2026



PSBs AS THE FOUNDATION OF UK COMMISSIONING

As a result, PSB commissions are vital to the health of UK production businesses

c.40%

of UK producer revenue comes from PSB commissioning fees – the single biggest source

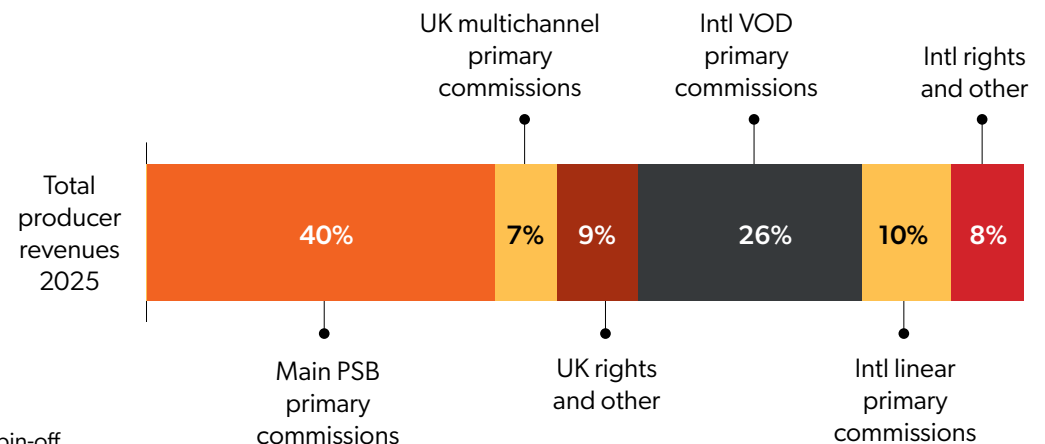
PSB commissioning fees are the foundation of the UK production economy

- **A genuine partnership:** producers retain the IP and exploit it further in the UK and internationally.
- **That secondary income,** plus the track record a PSB commission confers, funds expansion to other commissioners and buyers.

Note: Primary commissions: the fee paid by the broadcaster/commissioner for the programme, covering primary rights. Main PSB: BBC, ITV, Channel 4 and 5, including spin-off channels; International VOD: standalone services such as Netflix and Prime Video; International linear: productions commissioned mainly for traditional TV channels outside the UK; Rights and other: mainly secondary TV rights and distribution rights beyond primary rights

Source: Pact Census 2026, Oliver & Ohlbaum analysis

Producer TV revenues by type and source, 2025 (%)



4

Role in supporting new producers and talent



PSBs SUPPORT NEW PRODUCERS AND TALENT



Throughout my career, public service broadcasters have played a vital role in discovering incredible new talent and allowing the opportunity to tell original stories.

They invest in writers, directors and producers, back new ideas and create the environment for ambitious British television to flourish.

The industry has changed enormously over the last decade, but a strong and solid public service broadcasting system remains fundamental to developing talent, supporting production across the UK and ensuring distinctive British storytelling continues to thrive.”

Nicola Shindler, Founder and CEO, Quay Street Productions

Tip Toe

Quay Street Productions for Channel 4, 2026

ROLE IN SUPPORTING NEW PRODUCERS AND TALENT

PSBs are a vital launchpad for new production labels

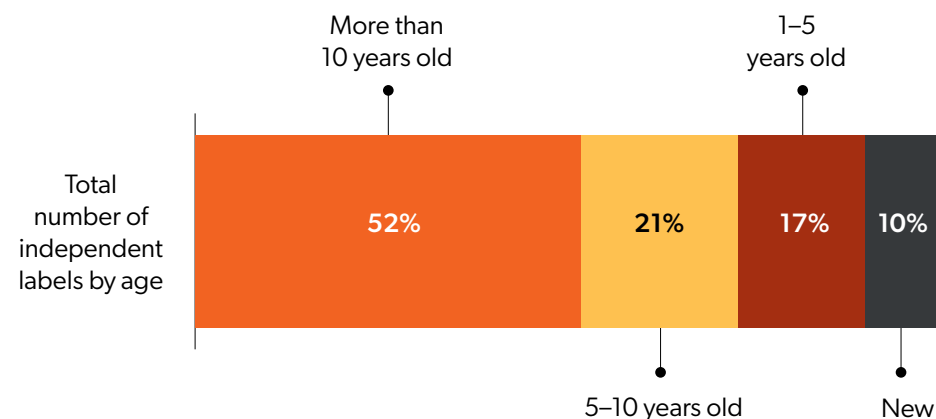
Helpless
FABLE Productions for
BBC Northern Ireland, 2025



PSBs have commissioned 602 new-entrant independent labels over the past decade

- **PSBs are a critical entry point** for new production companies, helping sustain creative renewal across the wider UK production ecosystem.
- **27% of independent labels commissioned by the PSBs in 2025 were under 5 years old.**
- **This represents c.£155m** of spend*.
- **c.£30m went to newly established labels** taking their first PSB commissions in 2025*.

Total number of external independent labels commissioned by PSBs by age of company, 2025



Note: Excludes news, current affairs and sport, qualifying independent labels only. * Commissions, hours and spend excluding news, current affairs and sport, and refer to main 5 PSB channels only – BBC One, BBC Two, ITV, Channel 4 and 5

Source: O&O Producer Database, Oliver & Ohlbaum analysis



ROLE IN SUPPORTING NEW PRODUCERS AND TALENT

PSB commissions support new producers to grow into successful businesses

Catastrophe
Merman for Channel 4, 2019

79 producers backed by early PSB commissions now turn over £10m+ a year

- **Early PSB commissions** help new creative entrepreneurs and producers establish credibility and build a track record.
- **79 producers** given first or early PSB commissions between 2016 and 2025 are delivering growth, with **£10m+ turnover annually**.
- **Many have since scaled** into internationally successful production businesses, with bases across the UK.

Note: Excludes news, current affairs and sport. Only includes external qualifying independent companies that have been commissioned by main 5 PSB channels BBC One, BBC Two, ITV, Channel 4 and 5

Source: O&O Producer Database, Oliver & Ohlbaum analysis

Case study: Merman

MERMAN

Merman is an award-winning television, film and commercial production company co-founded in 2014 by actress and writer Sharon Horgan and producer Clelia Mountford. It operates from offices in London and Glasgow.

Merman has been supported by the PSBs from the start. Its debut television commission, 'Catastrophe', launched on Channel 4 in 2015, and was followed by 'Motherland' for BBC Two in 2016.

Merman has since expanded significantly to produce for major broadcasters and streaming services globally. Current productions include the critically acclaimed 'Bad Sisters' for Apple TV+ (won BAFTAs for Best Drama and Best Script), 'Divorce' for HBO, and 'Vladimir' for Netflix.

Merman won Production Company of the Year at the Edinburgh Television Awards in 2022.

ROLE IN SUPPORTING NEW PRODUCERS AND TALENT

Producers first backed by PSBs go on to generate value across the wider commissioning market

PSB backing gives new labels a route to grow and diversify

- **PSB first commissions act as an incubator.** Labels launched in the last decade (2016–2025) that won their first or early commissions from the PSBs have generated an estimated **£3.1bn of revenue in five years across the whole commissioning market.**
- **They continue to work for the PSBs – 31% of 2025 PSB commissioning spend** goes to companies that PSBs backed early and that have kept growing...
- ... also securing multichannel broadcaster and VOD commissions and delivering related economic activity.

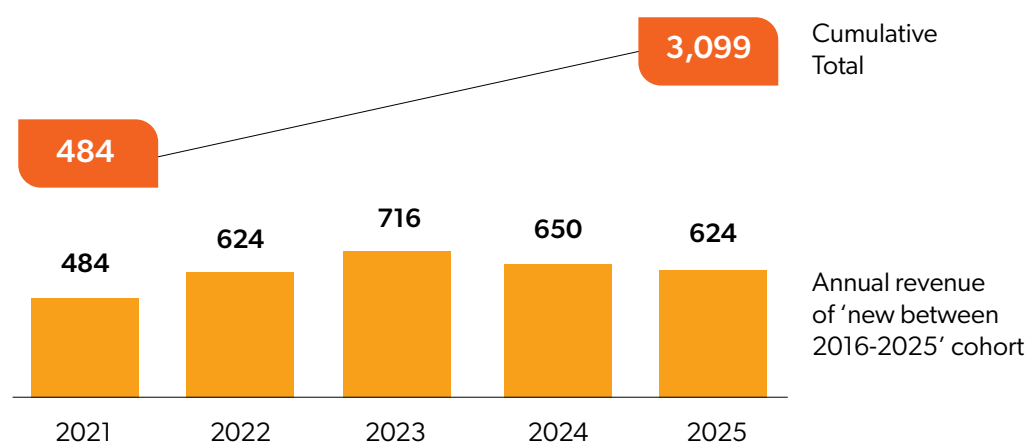
Note: Excludes news, current affairs and sport. Only includes external qualifying independent companies that have been commissioned by main 5 PSB channels BBC One, BBC Two, ITV, Channel 4 and 5

Source: O&O Producer Database, Oliver & Ohlbaum analysis



Female Fishermen:
Beyond the Buoys
Specy Productions for BBC One, 2025

Revenue of PSB-commissioned new-entrant labels
(2016–2025 cohort), £m





ITV Academy Future Careers Programme 2025/26
Year 13 students on the set of *This Morning*

ROLE IN SUPPORTING NEW PRODUCERS AND TALENT

Beyond commissions, PSBs invest widely in skills, training and support for new producers

PSB investment in skills, training and new producers includes...

Investing in skills and training

- **BBC:** delivered 1,000 apprentices by 2026 (80% outside London), plus a Digital Accelerator in the North East and regional Levy funding.
- **ITV:** Next Generation traineeships across ITV Studios labels, and 504 mentoring partnerships with Creative Access up until 2025.
- **Channel 4:** doubled 4Skills investment to £10m in 2025; its £6m Accelerate programme supports 100+ careers across the Nations and Regions.
- **5:** indie training fund of up to £15k per company each year, plus the Screen Skills Unscripted TV Skills Fund levy on commissions.
- **Cross-industry funds:** PSBs pay into ScreenSkills' Unscripted, High-end TV, Film and Animation Skills Funds; the HETV Fund has invested £40m+ since 2013.

Investing in indie companies

- **BBC Small Indie Fund:** In 2025/26 invested £47 million in skills and training for staff, freelancers and the wider industry; spend on diverse stories, on-screen talent, and production companies hit £196m, beating £80m annual commitment; new Create x Connect YouTube and NFTDS partnership trains 150 creators in news, children's and digital skills; £1.3m Small Indie Fund (33 companies, 76% outside London, 79% diverse-led).
- **ITV:** £23.5m of Diversity Commissioning Spend with diverse-led production companies in 2025.
- **Channel 4:** Creative Investment Fund (May 2025) evolves the £20m Indie Growth Fund into a majority-stake model; first deal Firecrest Films. Its earlier-stage Emerging Indie Fund/Business Boost track supported 29 Nations and Regions indies in 2025.

Source: O&O Producer Database, Oliver & Ohlbaum analysis

ROLE IN SUPPORTING NEW PRODUCERS AND TALENT

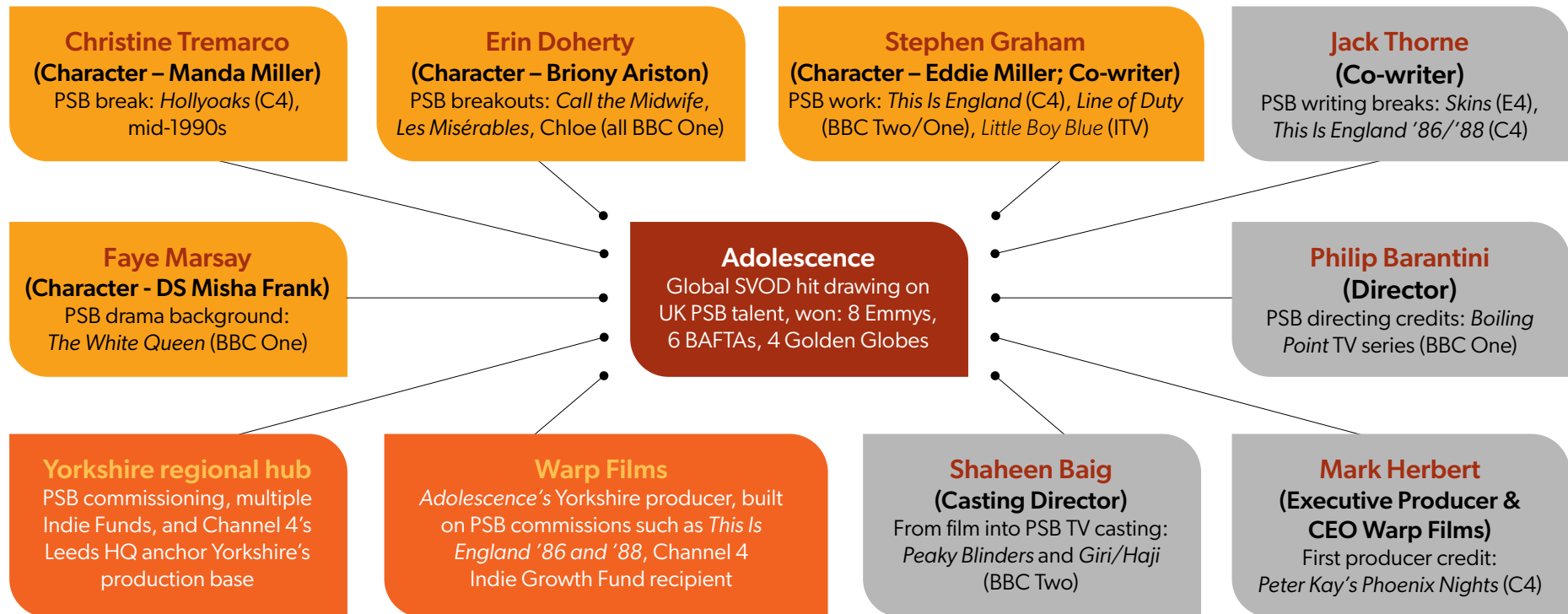
Globally successful shows and talent are also built on UK PSB foundations



Boiling Point
Ascendant Fox for BBC, 2023



Reunion
Warp Films (Channel 4 Indie Growth Fund recipient) for BBC, 2025



Source: Industry reporting, Oliver & Ohlbaum analysis

On-screen Behind the screen Infrastructure

Half Man

Mam Tor Productions (a Banijay UK company)
for the BBC, BBC Scotland
and HBO, 2026

5

Underpinning the UK's global appeal

UNDERPINNING THE UK'S GLOBAL APPEAL

PSB-commissioned content generates global hits

The 1% Club
Magnum Media for ITV, 2025



PSB-originated IP is powering record UK content exports and format sales worldwide

- **£2.02bn in UK TV exports** in 2024/25 – up 10.9% on the previous year.
- **PSB titles have sold to 200+ territories** worldwide.

Source: Pact Exports report 2024/25, Oliver & Ohlbaum analysis

Case study: THE 1% CLUB

The 1% Club is a primetime quiz created by Magnum Media. Hosted by Lee Mack, it launched on ITV in 2022. It became the UK's biggest game show in 2023, won that year's National Television Award for Best Quiz Game Show, and has since been described by ITV as its biggest original quiz format in more than a decade.

BBC Studios holds international format rights and has licensed the show into 15 territories, making it the biggest-selling UK format created in the past eight years. Fox has renewed the US version for a third season, Germany has aired season four where it was the No. 1 quiz on Sat.1, and France's fourth drew a record 3.3m viewers for France 2.

UNDERPINNING THE UK'S GLOBAL APPEAL

The PSBs attract and retain inward investment, at a time of intensifying global competition

Industry

Bad Wolf for HBO/BBC, 2026

£5.8bn of inward investment flowed into UK film and HETV production in 2025/26*

- **Globally renowned talent, skills and a strong supplier base** make the UK attractive to inward investors.
- **PSB commissioning sustains these strengths**, supporting production capacity, workforce development and the UK's global reputation.
- **PSB greenlighting a show attracts co-commissioning and co-funding** partners, unlocking additional international finance.
- Inward investment reinforces the UK's position as a **leading global production hub**.

Note: *Productions qualifying for UK film and HETV tax reliefs; 'inward investment' covers overseas-financed and -controlled production. 2025 is provisional and will be revised upwards. BFI film and high-end television programme production in the UK report 2025

Source: Oliver & Ohlbaum analysis

B B C

INDUSTRY

Case study: Industry

Funding unlocked. The BBC's greenlight and broadcast slot gave 'Industry' a domestic platform, while HBO provided additional finance for international rights. The PSB commission reduced risk and helped unlock international funding for a UK-originated drama.

Company growth. Bad Wolf applied the same model to titles including His Dark Materials. Its PSB drama track record supported the company's growth, including investment from Sky and HBO in 2017 and Sony Pictures' majority stake in 2021.

Skills developed. Industry also helped generate wider benefits in Wales. The fourth series received Creative Wales support as part of a four-year agreement with Bad Wolf, which included on-set training and work shadowing. This formed part of a wider commitment to provide at least 42 paid trainee and upskilling placements across Bad Wolf's Welsh productions.

UNDERPINNING THE UK'S GLOBAL APPEAL



PSBs remain the backbone of a healthy independent production sector, guaranteeing the economic stability, regional and genre diversity, and global reach that the market alone won't sustain.

Weaken that ecosystem and you don't just lose programmes; you lose the pipeline of skills, IP and companies that UK production depends on to compete internationally."

Kate Beal, Founder & CEO, Woodcut Media

Ellis
Company Pictures for 5, 2026





Supporting PSB for the future

Britain's Got Talent
Talkback Thames for ITV, 2026



“

The public service broadcasting system remains vital to sustaining and growing the UK's independent production sector, which is one of the most dynamic in the world...

PSBs and producers alike are integral to what makes UK television a globally competitive creative hub and we must work together to ensure that it continues to thrive.”

Nigel Warner, Chief Executive, Pact

“

PSM is one of the few ways left to us to share common moments that matter and feel part of something bigger than our own individual experiences.

Losing or weakening the many different, unifying voices of our PSBs is bad for the economy, for our culture and our sense of common purpose.”

Alex Mahon, CEO, Superstruct Entertainment



PSB revenues and commissioning budgets are under growing pressure, alongside rising costs

Pressures on revenues and commissioning budgets

- **Advertising:** commercial PSB linear advertising revenues fell 13% to £2.2bn in 2025 as viewing shifts online and on-demand.
- **Licence fee:** BBC income is around a quarter lower in real terms (£1.2bn) than at the start of the Charter, with 80% of households holding a licence in 2025/26, down from more than 90% in 2016/2017.
- **Rising investment needs:** serving audiences and advertisers online requires continued spend on BVOD content and technology.
- **Wider spend:** training, skills and technology budgets compete for the same constrained resources.

Source: Ofcom CMR, Industry reporting, BFI film and high-end television programme production in the UK report 2025, Oliver & Ohlbaum analysis. Commercial PSB advertising revenues relates to PSB main channel and portfolio channels

SUPPORTING PSB FOR THE FUTURE

PSB investment is under real and growing pressure

“

These developments are putting the future of public service media, and the economic, social and democratic benefits PSM providers deliver, at risk

DCMS, Watch This Space, Green Paper, 2026

Other pressures on the PSB system

- **Cost inflation:** following a period of inflation, costs remain high.
- **Skills shortages:** gaps in crew and specialist roles limit production capacity and raise costs.
- **Prominence:** PSB services and content may be harder to find on newer platforms and connected devices.
- **Fragmented viewing:** PSBs must now distribute across an expanding range of platforms, increasing distribution costs.

SUPPORTING PSB FOR THE FUTURE

Get the next phase right,
and the prize is significant



Game of Wool: Britain's Best Knitter
Hello Halo for Channel 4, 2025

DCMS is considering how to put the PSB system on a sustainable footing

Prominence in the
platform age

Promoting
partnerships

A modern remit
for an IP world

Rooting IP
and economic
benefits in the UK

Adequate and
sustainable BBC
public funding

Distribution
Universal reach at a cost
that is sustainable

The transition to IPTV is one key consideration for PSB sustainability,
with DCMS expected to make a decision soon

PSBs spend around £156m a year on DTT (digital terrestrial TV – received via an aerial) transmission while also funding IP services, creating duplicated costs as viewing shifts online. With DTT licences ending in 2034, a planned transition to delivering TV online (IPTV) could allow PSBs to redirect investment into content and services while supporting broader digital inclusion – putting the PSB system on a more sustainable footing and the wider ecosystem with it.

Trusted news and UK stories reflect lives and concerns across the UK

PSBs can focus investment, reusing duplicated distribution spend

Jobs, skills and training are supported, working with partners

Universality, as part of the UK's transition to digital



PSM remain uniquely positioned to sustain news and current affairs to well resourced, high editorial standards, insulated from both commercial pressure and political capture... This should sustain evidence-based journalism distinct from opinion or bias: an increasingly scarce public good."

Richard Sambrook, Emeritus Professor of Journalism, Cardiff University

The prize is significant – securing it will take PSBs, producers and Government engaging fully, together

Conclusions

CONCLUSIONS



Big Boys

Roughcut Television for Channel 4, 2025



I grew up watching public service TV, and built my career working for it. I want my children to have the unique nourishment from it that I did. Yes, the world has changed – even more reason to encourage and cherish a future iteration of the BBC (and PSBs)."

Ash Atalla, CEO, Roughcut TV



For over 70 years, ITV has been making what matters for UK audiences right across the UK. We're incredibly proud of our role as a PSB and excited by the opportunities ahead to work with brilliant British producers. But as Ofcom has made clear, the PSB system is under threat. PSBs and producers have a shared interest in helping the Government strengthen the system so that PSBs and the wider creative industries continue to thrive in the future."

Sarah Clarke, COO, ITV M&E

What's at stake

- **PSBs fund the majority: £2.8bn of £3.9bn (71%)** in 2024, and no one else fills the gap.
- **The pressure is real:** PSB linear ad revenue fell **13% to £2.2bn** in 2025; BBC licence-fee income is c.£1.2bn lower in real terms than at Charter start.
- **Hard to rebuild:** skills, IP and regional capacity take decades to build, and are slow and costly to replace once lost.

What needs to happen now

- **DCMS is right to observe that we need new solutions** in reaction to a transformed industry: the UK cannot wish the commercial pressures away, cannot make minor tweaks to the old ways of working and hope for the best.
- **The whole sector will need to engage fully and in detail on how this might work in future:** there is a shared interest in PSB reforms that ensure a sustainable and healthy sector and underpin jobs and growth across the UK.
- **An inclusive and managed transition to IPTV in 2034** has an important role to play, as part of a wider societal transition to digital.

What happens now?

The distinctive role of the PSBs holds the UK production ecosystem together.

That role is under real pressure, and the choices made now will shape British TV for a generation.

Why policy decisions matter

A strong production sector depends on strong public service broadcasters. The right reforms now can help ensure both continue to deliver for UK audiences for years to come.



Everyone TV, responsible for the UK's free TV platforms – Freely, Freeview, and Freesat – has a mission to champion British content and ensure everyone in the UK can access great quality TV regardless of location or income. We believe an IPTV transition in 2034 alongside the wider reforms discussed here will best help us fulfil this mission.”

Appendix



Mixmups
Mackinnon & Saunders for 5, 2025

Public Service Broadcasters

(PSBs) – the BBC, ITV/STV, Channel 4, 5 and S4C

PSB Network – includes main 5 PSB channels BBC One, BBC Two, ITV, Channel 4 and 5, and BBC Portfolio

PSB Regional – includes STV, BBC Alba, S4C, and BBC and ITV regional

Public Service Media (PSM) – a term used to reflect how the PSBs have moved on from delivering public service value solely through their broadcasting operations, to delivering this across a range of media output, such as VOD services

VOD – Video on-demand

BVOD – Broadcast video on-demand. Services provided by linear TV channels. Examples include BBC iPlayer and My5. Such services typically include programmes previously broadcast on linear services and, increasingly, programming that has not yet been broadcast or is only intended for the BVOD service

SVOD – Subscription video on-demand. Services that are only available on a subscription basis, for example Netflix, Amazon Prime Video and Disney+



Our country would be infinitely poorer if it couldn't share the biggest national moments on TV. From the World Cup to the Olympics, everyone being able to watch free to air makes a massive difference...we can have a national conversation on equal terms. Diversity of production is important too: we can only create something unifying by having expertise from all sectors across the UK."

Roger Mosey,
Former BBC Editorial Director



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