

Proposals to update the PSB quotas

Implementing the Media Act

NON-CONFIDENTIAL VERSION

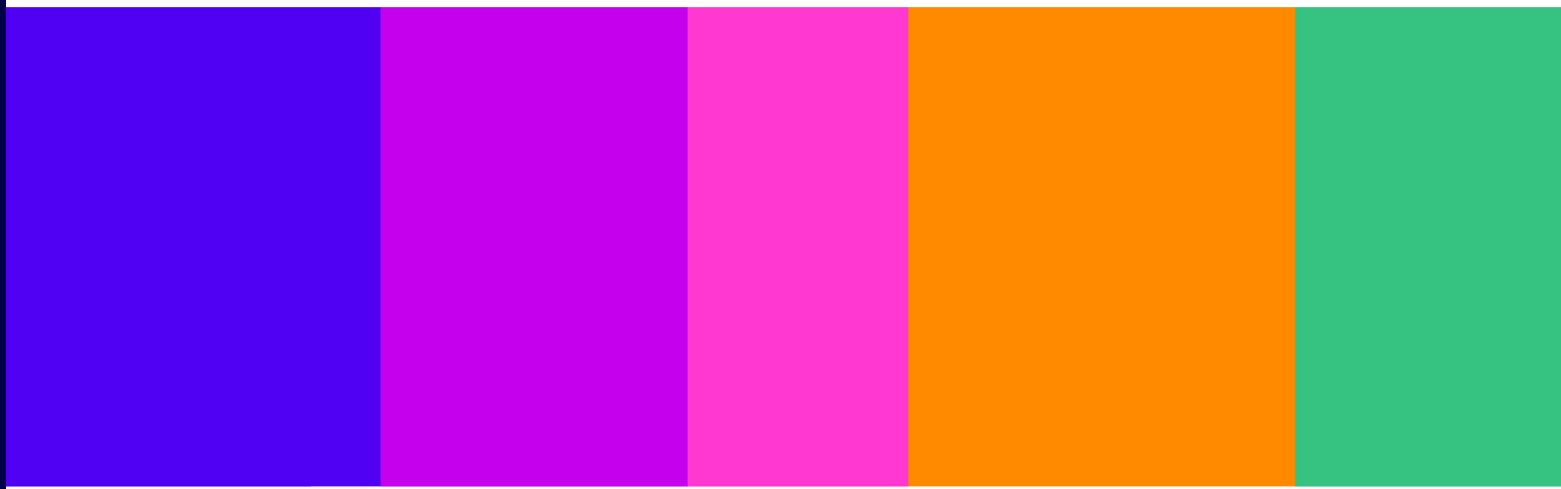
Consultation

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1. Overview

- 1.1 Production quota obligations support and safeguard the provision of new, UK public service media content. The public service broadcasters ('PSBs') each have quotas for original, regional and independent production. They form a key part of the delivery of the statutory public service remit which requires the PSBs (taken together) to meet the needs and satisfy the interests of as many audiences as practicable.
- 1.2 However, the quota framework set out in the Communications Act 2003 ('the Act'), was designed for an age of linear TV, where content was delivered through a broadcast programme schedule, and only programmes shown on the main PSB channels counted towards relevant obligations. As a result, the different needs of audiences who increasingly consume TV programmes and content online have not been taken into account in the way quotas are fulfilled.
- 1.3 The Media Act 2024 ('Media Act') updates the regulatory framework for PSBs set out in the Act. It provides the PSBs: the BBC¹; ITV and STV - the providers of each Channel 3 service² ('Channel 3 licensees'); Channel 4 Corporation ('Channel 4'); Channel 5 Broadcasting Limited ('Channel 5'), and S4C³ with greater flexibility as to where and how they deliver their remits and requirements.
- 1.4 The aim of the changes in the Media Act is to help ensure all audiences are well served, wherever they choose to consume content. One of the effects is that PSBs may for the first time use their on-demand services to deliver their obligations. In order to do so, those services must be, or form part of, a designated internet programme service ('designated IPS')⁴.
- 1.5 This consultation, which takes account of changes relating to the regulatory framework for independent, original and regional production quotas recently introduced in secondary legislation,⁵ sets out our proposals for:
- the appropriate conditions for the original, regional and independent production quotas to be set in the Channel 3, 4 and 5 licences, including the methodology for the calculation of the levels of their original and regional production quotas;
 - the level of S4C's original production quota;
 - our guidance on which programmes can count towards fulfilment of the [original productions quota](#); and
 - amendments to our guidance on [regional productions](#).

¹ Changes directly affecting the BBC are those related to the level of its independent production quota, and the proposed Original Production Guidance which will apply to the BBC for the purposes of its original production quotas, insofar as relevant. The Government plans to update the Framework Agreement in due course.

² These are set out in footnote 17.

³ The changes to original production quotas and independent production quotas are relevant to S4C.

⁴ A "designated IPS" or "designated Internet Programme Service", is a PSB TV app which has been "designated" by Ofcom for the purposes of the Act (as amended by the Media Act). We have separately consulted on the implementation of this part of the Media Act: [Consultation on Designation of PSB Internet Programme Services](#)

⁵ See [draft Broadcasting \(Independent Productions\) Regulations 2025](#) and [draft Broadcasting \(Regional Programme-making\) and Broadcasting \(Original Productions\) \(Amendment\) Regulations 2025](#) (the "draft Regional and Original Production Regulations 2025").

- 1.6 We welcome stakeholder responses to our proposals by 10 July 2025. We plan to issue our decisions in a statement and to vary the relevant conditions in the Channel 3, 4 and 5 licences later in 2025. We expect that these new conditions will come into force with effect from 1 January 2026.⁶

What we are proposing – in brief

We are proposing changes to quota obligations following changes introduced by the Media Act.

Converting proportions to hours and spend

Quotas are currently set as a proportion of a linear channel's output. We need to convert these into absolute numbers to ensure the quotas are clear and can be readily applied across a PSB's linear and online services.

We propose to set quota levels that broadly maintain the current requirements. To do this, we propose using the average from the past five years of each broadcaster's total qualifying hours and spend,⁷ and multiplying it by the current proportional quota level.

Original productions

Original production quotas play an important role in ensuring the PSBs make available content that reflects the lives and concerns of different communities, cultural interests and traditions in the UK. We have considered whether, and if so how, repeats could count on both a linear channel and designated IPS.

We propose broadcasters should retain the ability to count repeats on their main linear PSB channels. This will help to secure an appropriate balance of original and acquired content on linear schedules, while ensuring broadcasters have flexibility in how they choose to meet the quota. We also propose that content first provided on on-demand services can only count towards the original productions quota once through the use of online services, and content made available online that has previously had a linear transmission cannot count.

Separately, we propose retaining the peak viewing time requirement for content on the main linear PSB channel. This ensures that original programming continues to reach linear audiences during peak hours, which remain the most popular time for live viewing.

We also set out our draft [Original Production Guidance](#). This explains the types of programming that we propose can and cannot count towards the requirements.

Regional productions

Regional production quotas help ensure content is commissioned that represents and portrays audiences across the UK, while also supporting the creative economy across the UK's nations and regions.

We propose to uplift the spend quota by 2% each year to account for likely increases in production costs over time. We set out draft [Regional Production Guidance](#) which we have updated to reflect changes made by the Media Act.

Independent productions

⁶ This is dependent on full commencement of the relevant provisions in the Media Act.

⁷ 'Qualifying' hours and spend refer to the total output and investment considered towards quota. This corresponds to the base of quota calculations under the current proportional system.

Independent production quotas seek to ensure audiences benefit from programming from a range and diversity of independent producers and not only broadcasters' own in-house resources or broadcaster-owned production companies.

The Secretary of State sets the minimum amount of programming which PSBs must commission from independent producers. The Government published revised quota levels for the independent production quotas in the draft Broadcasting (Independent Productions) Regulations 2025 SI. We are required to include conditions in PSBs licences to ensure that at least this amount of programming is included in licensees' services. We propose to reflect the draft amounts set by the Secretary of State in the Channel 3, 4, and 5 licences.

Reporting and compliance

We will continue to monitor compliance with quota obligations. We set out at a high level our proposed approach to gathering data from PSBs including data from PSBs' on-demand services.

The overview section in this document is a simplified high-level summary only. Our reasoning is set out in the full document.

2. Background

Context

- 2.1 One of the functions of public service media is to provide audiences with a wide range of programming which portrays life in the UK with authenticity and freshness, helping to bring people together, reflect the diverse environments in which they live and make a crucial contribution to the UK's creative economy. The quotas which the statutory regime places on each PSB help to ensure continued investment in original, regional and independent production; a central pillar of a public service system designed to meet the needs and satisfy the interests of as many audiences as practicable.
- 2.2 The past decade has been marked by an audience shift towards on-demand services. Viewing of broadcast content on TV sets has fallen by 21% since 2019, with linear viewing now only accounting for half of all in-home viewing.⁸ In contrast, viewing of broadcast video on-demand ('BVOD') services such as ITVX and STV Player increased by 29% from 2022 to 2023 alone.⁹
- 2.3 The PSBs have responded to these changes by spending heavily on their digital services. This has required investment in digital infrastructure, refining user experiences and growing their programme catalogues. However, the need for the PSBs to continue to adapt, and meet their obligations in a way which serves changing audience interests, is only increasing over time.
- 2.4 The Media Act updates the regulatory framework relating to public service media. It has been designed to give PSBs greater flexibility than before in how they deliver their obligations. Specifically, the licensed PSBs¹⁰ and S4C will for the first time be allowed to use on-demand programme services ('ODPS'), which are, or form part of, their designated IPS to meet their quotas, in addition to their main linear channels.
- 2.5 This change requires us to amend the way in which we specify quota requirements in licences. Whereas previously quotas were expressed as a proportion of the total relevant output on a linear television service, we must now set original and regional production quotas in absolute terms, i.e. the number of hours which we consider appropriate. In the case of regional quotas, this also means setting a monetary amount as a minimum spend quota. Because on-demand content libraries do not operate in the same way as television services and enable access to a much broader range of catalogue programming, we are also required to determine in what circumstances repeats can count towards fulfilment of the original and regional production quotas.¹¹ The framework in relation to these quotas (and the independent production quota) is set out below.
- 2.6 We recently carried out relicensing processes for the licensed PSBs, renewing their licences for another ten-year period, until 2034. As part of this we reviewed licensees' performance towards quotas over the previous licence period, and for the Channel 4 licence set revised

⁸ Barb.

⁹ Barb as-viewed.

¹⁰ "Licensed PSBs" refers to the holders of the Channels 3, 4, and 5 licences.

¹¹ See draft Regional and Original Production Regulations 2025.

quota levels.¹² This means that any changes we make to the licensed PSBs' requirements will need to be brought into effect using the licence variation process, alongside determinations for S4C.¹³ As the Secretary of State has also updated the licensed PSBs' independent production quota,¹⁴ we will also need to include the updated independent production requirement in the Channel 3, 4, and 5 licences. Finally, we are also required to issue Original Production Guidance, and to update our Regional Production Guidance to reflect these changes.¹⁵

Quotas statutory framework

Regulatory framework of the PSBs

- 2.7 Ofcom has general duties in carrying out its functions, including in setting the original and regional quota requirements in the Channel 3, 4 and 5 licences, and where relevant for S4C, to further the interests of citizens in relation to communications matters and consumers in relevant markets, where appropriate, by promoting competition.¹⁶ Ofcom must also have regard to a number of matters when carrying out its functions, including the desirability of promoting the fulfilment of the purposes of public service television broadcasting in the UK. Additional background on the legal framework is set out below and in full in Annex 1.
- 2.8 The regulatory framework for the PSBs' quotas varies depending on which PSB and which quota are being considered, see Figure 1.

¹² Ofcom, 2024. [Relicensing of the Channel 3 and Channel 5 licences](#) and [Channel 4 licence renewal](#).

¹³ See sections 278, 286, 288 and Schedule 12, Part 2, para. 8 of the Act (as amended by the Media Act).

¹⁴ See draft Broadcasting (Independent Productions) Regulations 2025.

¹⁵ See draft Regional and Original Production Regulations 2025.

¹⁶ Section 3(2) of the Act.

Figure 1: Source for each PSB's quotas

PSB	Source of each quota		
	Original production	Regional production	Independent production
Licensed PSBs: Channel 3,¹⁷ 4 and 5	Statutory requirement for Ofcom to set quotas through conditions in the PSB licences	Statutory requirement for Ofcom to set quotas through conditions in the PSB licences	Minimum set by Government in a Statutory Instrument, statutory requirement for Ofcom to include conditions in the PSB licences
S4C	Set by Ofcom, by agreement with S4C, failing which by direction by Ofcom	Not applicable	Minimum set by Government in a Statutory Instrument
BBC	Set by Ofcom under the BBC Framework Agreement between the BBC and the Secretary of State, included in BBC Operating Licence ¹⁸	Set by Ofcom under the BBC Framework Agreement between the BBC and the Secretary of State, included in BBC Operating Licence ¹⁹	Minimum set by Government in a Statutory Instrument and in the BBC Framework Agreement between the BBC and the Secretary of State

Original productions

- 2.9 Original production quotas are designed to ensure the PSBs make available content that reflects the lives and concerns of different communities, cultural interests and traditions in the UK.
- 2.10 Ofcom is required to set the minimum amount of original programming which it considers appropriate to be included in the licensed PSBs' and S4C's services.²⁰ Ofcom must further determine whether, and if so at least how much, programming during peak times on each of these services should be original productions,²¹ and determine whether repeats can count towards fulfilment of the quota.²² The current requirements have been set out by Ofcom in the Channel 3, 4 and 5 licences, and an agreement with S4C.²³

¹⁷ In relation to the Channel 3 licensees, there are 15 regional Channel 3 licences and one UK-wide breakfast licence. The licences are held by subsidiaries of ITV plc ('ITV') and STV plc ('STV'). STV provides the Channel 3 service in Central and Northern Scotland, while ITV provides Channel 3 services in England, Wales, Northern Ireland, Southern Scotland, and the Channel Islands, alongside the UK-wide breakfast service, GMTV. Each national and regional Channel 3 licensee is required to fulfil the quotas set out in its licence.

¹⁸ These quotas have not been amended by the Media Act.

¹⁹ These quotas have not been amended by the Media Act.

²⁰ Section 278(1) and Schedule 12, Part 2, paragraph 8 of the Act.

²¹ Section 278(2) of the Act (section 278(1A) as amended) and Schedule 12, Part 2, paragraph 8 of the Act.

²² Regulation 3A(1) of the Broadcasting (Original Productions) Order 2004 as amended by the Regional and Original Production Regulations 2025.

²³ See [broadcast licences](#).

- 2.11 Currently, original productions are programmes that are commissioned by, or for, a PSB channel with a view to their first showing in the UK on television being on that channel.²⁴ Following implementation of the Media Act, from 1 January 2026 original productions will be programmes commissioned by, or for, a PSB with a view to their first being made available in the UK on a service that is a “qualifying audiovisual service” (i.e. the PSB’s main linear channel or an on-demand programme service which is, or forms part of, their designated IPS).²⁵ The original production quota is currently set as a percentage of qualifying hours.²⁶

Regional productions

- 2.12 Regional production quotas ensure that a specified amount of programming on PSB services is made outside the M25 area. These quotas help to ensure the commissioning of content that represents and portrays audiences across the UK, while supporting the creative economy across the UK’s nations and regions.
- 2.13 Ofcom must set the minimum amount of regional productions (i.e. productions which are made in the UK, but outside the M25) which must be made by the licensed PSBs for inclusion in their services.²⁷ This quota is currently required to be a minimum proportion of the total time of, and amount spent on, those productions. These requirements have been included by Ofcom in the Channel 3, 4 and 5 licences.²⁸
- 2.14 Channel 4 also has a separate made outside England quota which requires production in each of Scotland, Wales and Northern Ireland.²⁹ The BBC’s regional production quotas are set out in the Framework Agreement and Operating Licence. These are not changed by the Media Act.
- 2.15 We must require a “suitable amount” of the licensed PSBs’ expenditure on programmes made in the UK to be made at different production centres outside the M25 area.³⁰ An amount of expenditure is not to be regarded by Ofcom as “suitable” if it constitutes “less than a significant amount of the expenditure in question”.³¹ We must also ensure that the different programme production centres to which that expenditure refers, constitute what appears to us to be a suitable range of production centres.³²
- 2.16 The BBC and the Channel 3 licensees also have additional specific “regional programming” quotas requiring the provision of programming which serves, and is of interest to,

²⁴ As currently defined by the [Broadcasting \(Original Productions\) Order 2004 SI 2004/1652](#). They are also required to be “European programmes”.

²⁵ See amendments to the Broadcasting (Original Productions) Order 2004 made by the draft Regional and Original Production Regulations 2025, regulation 3.

²⁶ Section 278 of the Act. The current original production quotas for hours in the licences are: Channel 3, 65% for the 15 national and regional licences, and 80% for the breakfast licence; Channel 4, 45%; Channel 5, 50%, and S4C, 80%. For peak time, the current quotas are: Channel 3, 65% for the 15 national and regional licences, there is not a quota for the breakfast licence; Channel 4, 70%; Channel 5, 45%, and S4C, 90%.

²⁷ Sections 286 and 288 of the Act.

²⁸ The quota is currently 35% for both expenditure and hours in the national and regional Channel 3 licences (there is no quota for the breakfast licence) and the Channel 4 licence, and 10% for each in the Channel 5 licence.

²⁹ Currently, the quota on Channel 4 is 9% of hours and spend to be allocated to productions made outside England. This will increase to 12% from 2030.

³⁰ Section 286(1), 286(3) and 288(1) of the Act, as amended by the Media Act.

³¹ Section 286(6) and 288(4) of the Act, as amended by the Media Act.

³² Section 286 and 288 of the Act, as amended by the Media Act.

audiences living in the smaller local broadcast area in which the programme is broadcast (e.g. local programming for audiences in Yorkshire served by the ITV Yorkshire licence). Although regional programming can count towards original and independent productions quotas, the specific quotas around the amount of regional programming (i.e. local programming for and about a specific region) have not been amended by the Media Act and will not be affected by the proposals outlined in this consultation.

Independent productions

- 2.17 The independent production quotas seek to ensure audiences benefit from programming from a range and diversity of independent producers and not only PSBs' own in-house or broadcaster-owned production companies. Requiring PSBs to commission from independent producers, rather than relying on in-house or subsidiary production resources, not only promotes cultural diversity, but also reduces barriers to entry for new and aspiring production businesses.
- 2.18 Currently, the independent production quota is set as a percentage of the total duration of the qualifying programmes broadcast by a PSB and it can only be met by programmes broadcast on the main linear PSB channels.³³
- 2.19 The minimum level of the quota in absolute hours has been specified by the Secretary of State in the [draft Broadcasting \(Independent Productions\) Regulations 2025 SI](#). We are required to include conditions in the Channel 3, 4 and 5 licences which we consider appropriate to ensure that services meet this requirement, and which reflect the fact that the licensed PSBs will be able to use their designated IPS to meet this quota.³⁴

Structure of this document

- 2.20 The remainder of this consultation document is structured as follow:
- **Section 3** sets out our approach to our analysis;
 - **Section 4** explains our proposals for original production quotas;
 - **Section 5** explains our proposals for regional production quotas;
 - **Section 6** explains changes to the independent production quotas;
 - **Section 7** sets out details of our approach on reporting, monitoring and compliance;
 - **Section 8** sets out our next steps;
 - **Annex 1** sets out further details of the legal framework;
 - **Annex 2** sets out details of performance of the licensed PSBs and S4C towards quotas;
 - **Annex 3** sets out our assessment of the impact of our proposals; and
 - **Annexes 4-6** provide details on how to respond to this consultation.

³³ The quota is 25% of qualifying hours for the licensed PSBs, the BBC and S4C.

³⁴ Section 277 of the Act.

3. Our approach to our analysis

Introduction

- 3.1 As discussed in Section 2, we have recently completed the relicensing of Channels 3, 4 and 5. The new licences came into force on 1 January 2025 and will run for ten years, securing public service broadcasting on these channels until 31 December 2034.³⁵ However, because of the changes made by the Media Act to the way in which quota levels must be set, we will need to amend the relevant quota conditions in these renewed licences.
- 3.2 Our objective in this consultation process is to translate those requirements into a format which ensures the minimum levels set out in the current quota requirements are broadly maintained and also give the licensed PSBs and S4C the flexibility to meet those quotas using their on-demand services. We note too that quota levels are a minimum. Broadcasters can outperform these and have consistently met or exceeded these quotas to date.³⁶
- 3.3 Our approach has been underpinned by evidence from our own research and data collection. This predominantly includes hours and spend data provided by PSBs as part of our annual performance assessments. Where necessary, we have also drawn on audience viewing data and our own research on audience perceptions of PSB services. We have also engaged with PSBs to understand their current practices for tracking data across their ODPS.

Converting quotas to absolute numbers

We propose basing quota calculations on broadcasters' total current qualifying hours and spend

- 3.4 Until now, quota compliance by the PSBs has been assessed by calculating the proportion of the total potential number of qualifying hours or spend which meet the conditions of that specific quota. For example, in 2023 Channel 5 broadcast 6,481 hours of content which 'qualified' for its original production quota. In the case of this quota, this involved advertising, promotional material and teleshopping. Of this total, 3,898 hours were original productions, equating to an original production performance of 60.1% (above the 50% minimum required by the quota).
- 3.5 We have used the extensive historical data we hold about the PSBs' quota performance on their linear channels to work out the amount that they would have been required to deliver in absolute numbers in each of the last few years. To continue with the example described above, Channel 5 would have been required to deliver 3,240 hours of original programming in 2023 (i.e. 50% of the 6,481 qualifying hours it broadcast) if its obligation had been expressed in numbers of hours in that year.

³⁵ Ofcom, 2024. [Relicensing of the Channel 3 and Channel 5 licences](#) and [Channel 4 licence renewal](#). For the Channel 4 licence we reduced the original production quota to 45%, and increased the made out of England quota for spend and hours to 12% from 2030.

³⁶ See our analysis on performance over 2018-23 in Annex 2.

- 3.6 We propose to multiply total qualifying hours and spend by the current proportional quota levels to convert these into absolute numbers of hours and spend required by the Media Act.
- 3.7 In doing so, we are proposing not to take account of the original online-only programming which some of the PSBs have made available on their on-demand services in the past. We understand that historically, the amount of original online-only content is marginal.

We propose to use an average of five years of data in our calculations

- 3.8 Proportional quotas that reflect the most recent calendar year automatically adjust for any changes in overall qualifying hours and spend that may have occurred. For instance, if a broadcaster significantly increases its qualifying origination spend in a given year, it must still direct the same minimum proportion of that spend towards content produced outside London. This means that the required level of investment would rise with the increase in overall qualifying spend.
- 3.9 However, absolute quota levels will not adjust to fluctuations in overall output and spend in the same way as proportional quotas have: they will remain fixed. Given we propose to base our calculations on historical data, there is a risk that using a single year of data may be unrepresentative. To mitigate that risk, we propose using an average of qualifying hours and spend over a number of years.
- 3.10 In deciding the number of years to factor into our calculation, we have accounted for changing commissioning trends – for example, broadcaster output and commissioning strategy may be affected by years which feature large events such as the FIFA World Cup or the Olympic Games. We have also considered that a sufficiently long timeframe is necessary to smooth out the impact of the Covid-19 pandemic on production and output.
- 3.11 We propose to use the last five years of historic information to set the absolute hours and spend quotas. In our view, this offers a reasonable balance for smoothing out fluctuations while not using data which dates back too far and so may be less representative of recent market conditions. Separately we note that this is the same approach which the Secretary of State has decided is appropriate to use to set the level of the independent productions quota.
- 3.12 In calculating the absolute levels, we propose to use the most recent and complete five years of data we have, which is currently 2019-2023. If final data is available for 2024 before the start of the formal licence variation process later this year, we propose to update our calculations to use the 2020-24 timeframe.

Our proposed approach provides regulatory certainty and stability

- 3.13 We are proposing to set the quota levels to apply throughout the licence term. There are two exceptions: we are proposing that the Channel 4 outside England quota increases in 2030 in line with the current licence condition; and we have proposed an annual 2% uplift for all regional spend quotas to account for the likelihood of production cost increases over

time. The value of this uplift has been chosen to be consistent with the Bank of England's long-run inflation target.³⁷

- 3.14 This proposed approach would provide regulatory certainty to stakeholders, giving broadcasters clear, predictable levels on which to base their long-term commissioning and production plans, while at the same time providing them with the flexibility to fulfil quotas using their on-demand services for the first time.
- 3.15 We recognise market conditions are subject to change, and we propose to continue to monitor developments in public service broadcasting and market circumstances, to assess whether the obligations remain appropriate and suitable over time.

Our approach to Channel 3 regional licences

Individual licence requirements

- Each licensee for Channel 3 regions (such as Anglia ITV) fulfils their obligations using a slightly different set of programming. This means that our approach in converting to absolute numbers might result in a marginally different quota level for each licence, if we were to use each licensee's own transmissions data.
- To address this, we propose setting each of the original and regional production quotas at the same level across all of the regional Channel 3 licences, unless otherwise stated. We consider parity of obligations is an important consideration for this set of licence holders, and the differences in quota level that could have otherwise existed from minor differences in each licensee's output are of a relatively minor scale.
- For these two sets of quotas, this also reflects the current situation, where each regional licensee is each subject to the same proportional requirements. This simplification also supports practicality in administration of the quota.
- In the case of London Weekend and London Weekday licensees, we propose to pro-rate absolute requirements to reflect the different temporal aspect of those licences (i.e. that London Weekend has a licence to broadcast just over two days a week – inclusive of Friday after 5.15pm and Monday before 6am – and London Weekday has a licence to broadcast just under five days a week).

Networking arrangements

- The Channel 3 licensees have networking arrangements in place governing the provision of originated network programming between them.
- In meeting absolute quota requirements in each Channel 3 licence, network content which is commissioned or produced by or for one regional Channel 3 licensee can count towards the fulfilment of another Channel 3 licensee's quota (provided it is also made available by that licensee on their regional linear service, or by way of inclusion in their designated IPS).

³⁷ [Inflation and the 2% target | Bank of England](#). See the final sub-section of Section 5 for further detail.

4. Original productions

Introduction

- 4.1 Ofcom is required to set original production quotas in the Channel 3, 4 and 5 licences, and by agreement with S4C.³⁸ These quotas require the broadcasters, each year, to broadcast a minimum level of original programming on their main linear channels. Currently, we set these quotas as a proportion of the total amount of time allocated to the broadcasting of “qualifying programmes” on the channel.³⁹ We also set an additional quota for the broadcasting of original productions in peak viewing time.⁴⁰
- 4.2 The definition of an “original production” is made by the Secretary of State in a statutory order.⁴¹ Broadly speaking, from 1 January 2026, an original production will be a programme which is commissioned by, or for, the PSBs with a view to its first being shown on either the main channel or its designated IPS.
- 4.3 Repeats of UK originated programmes first shown on the main linear PSB channel can count towards delivery of the quota. Repeats traditionally helped to secure a diverse mix of programming and ensure that audiences did not simply miss out on scheduled programming potentially of interest to them that, for whatever reason, they were unable or chose not to watch. However, programming that first appeared on one of a licensed PSB’s other channels or elsewhere could not count towards delivery of this quota.
- 4.4 Our analysis, set out in detail in Annex 2, shows that the licensed PSBs and S4C have consistently met or exceeded both their overall and peak-time original production quotas.
- 4.5 The Media Act has amended the relevant provisions of the Act, so that Ofcom must now include quota conditions in the Channel 3, 4 and 5 licences (and make a determination for S4C) which we consider appropriate to secure that:
- the licensed PSB (or S4C) makes available qualifying audiovisual content that includes a range of original productions, and
 - the duration (in total) of those original productions is at least the number of hours Ofcom consider “appropriate”.⁴²
- 4.6 Ofcom must also:
- Determine whether to remove or retain the peak time requirement, and if retain, determine the minimum number of hours of programming during peak times on each of these services that must be original productions,⁴³

³⁸ Section 278 and Schedule 12 Part 2, paragraph 8 of the Act.

³⁹ Qualifying hours is defined as all transmission time, excluding advertisements, trailers, promotional material and home shopping programming.

⁴⁰ Section 278(2)(b) and Schedule 12 Part 2, paragraph 8 of the Act.

⁴¹ This is defined in the Broadcasting (Original Productions) Order 2004, which will be amended by the draft Regional and Original Production Regulations 2025. Section 278(7A) of the Act, as amended, provides that Ofcom may exclude programmes of a specified description from counting towards the quota.

⁴² Section 278 and Schedule 12, Part 2, paragraph 8 of the Act (as amended by the Media Act).

⁴³ See section 278(2) of the Act (s278(1A) as amended) and Schedule 12 Part 2 paragraph 8 of the Act.

- Determine whether repeats can count towards fulfilment of the quota⁴⁴, and
 - Issue guidance that PSBs must have regard to, about which programmes can count towards fulfilment of the quota.⁴⁵
- 4.7 The Media Act gives broadcasters the flexibility to deliver this quota on their designated IPS, as well as their main linear PSB channel. In order to be able to count towards the quota a programme would need to be available free of charge on the designated IPS for at least 30 days.⁴⁶
- 4.8 We consider these changes in the remainder of this section.

Repeats

- 4.9 As noted above, PSBs have traditionally been permitted to count repeats towards their original production quotas. However, the flexibility given to PSBs by the Media Act to use their on-demand services for quota delivery significantly increases the scope of content that could count towards quotas. This is because PSBs can make programming previously broadcast on their linear channels available on their designated IPS, without the inherent capacity limitation which exists in relation to a linear broadcast schedule.
- 4.10 In this section we consider the case for different types of repeat programming to be used to meet original production quotas, and set out our proposed approach. We provide worked examples of this in practice in our draft Guidance (see page 7 onwards).

Linear repeats

- 4.11 When we refer to linear repeats we mean a repeat showing on a licensed PSB's main channel or S4C of an original production which has already been first-run either on that channel, or previously made available for the first time on that PSB's designated IPS.
- 4.12 To assess whether linear repeats should be permitted to count towards fulfilment of the original production quota, we considered the implications for audiences of excluding repeats entirely – thereby effectively converting original productions quotas into first-run originations quotas.
- 4.13 Limiting original production quotas to first-run originations only would practically simplify both the reporting and monitoring of performance towards quotas and address the potential for multiple counts of programmes across platforms. However, if the licensed PSBs and S4C are no longer able to count linear repeats towards original production quotas, they may be incentivised to increase the presence of acquired programming in linear schedules. This could have implications for the overall quality and character of the main PSB linear channel – of which original UK productions are a key part.
- 4.14 This change could have particular implications for audiences who remain “linear-heavy” in their viewing habits. Our analysis shows that older viewers maintain a strong connection to broadcast TV, with 82% of in-home video viewing by over-64s dedicated to content

⁴⁴ See regulation 3A(1) of the Broadcasting (Original Productions) Order 2004 as inserted by the draft Regional and Original Production Regulations 2025.

⁴⁵ See regulation 3A(3) of the Broadcasting (Original Productions) Order 2004, as amended.

⁴⁶ Section 278B(2) of the Act (as amended by the Media Act) and s264(8B). The requirement that the content is available for 30 days does not apply to news programmes or sporting events.

watched live or recorded and 94% of them watching broadcast TV on average each week in 2023.⁴⁷ Additionally, UK viewers from lower socio-economic households are three times more likely than the average for all individuals to rely exclusively on Digital Terrestrial Television for TV access.⁴⁸

- 4.15 Our PSB tracker research, which provides the source for evidencing audiences' views on PSB programming, shows that audiences continue to value original UK productions. Our 2023 survey found that 68% of respondents highly rate PSB delivery of "programmes made for UK audiences".⁴⁹ This suggests a reduction in the volume of original programmes on linear channel schedules resulting from the removal of the ability of repeats to count towards quotas could be detrimental to audiences. This would be particularly acute for audiences with linear-heavy viewing habits and needs.
- 4.16 We also recognise the value of flexibility for the licensed PSBs and S4C in contributing to the fulfilment of their public service remit. Restricting original production quotas to first-run content only could lead to more challenging quotas for broadcasters, particularly if they are increasingly following lower-volume, higher-cost commissioning strategies.⁵⁰ As outlined in our review of public service media, PSBs have told us that this shift is part of their efforts to attract viewers to their BVoD platforms by investing in high-value productions.⁵¹ Therefore, such an approach could have the perverse effect of disincentivising the commissioning of higher cost-per-hour shows, often among those most valued by audiences, and often the type of programming inherently suitable for repeat transmissions (such as drama).
- 4.17 In conclusion, we propose to continue to allow the licensed PSBs and S4C to count linear repeats towards original production quotas, reflecting the current status quo position. To allow for linear repeats of online-originated content, this will include the repeat of a programme which has first been made available on an ODPS which is, or forms part of a designated IPS, if that programme has already been exclusively available, free of charge, on the ODPS for 30 days.⁵²

Catalogue and catch-up programming

- 4.18 By catalogue programming, we mean previously broadcast programmes that are made available to stream on-demand. This includes full series offered as box sets (for example, an entire season of a drama series like *Downton Abbey*), as well as episodes of older back-catalogue programming like *Coronation Street*.

⁴⁷ Barb. 'Content watched live or recorded' refers to content from all TV broadcasters (PSBs and non-PSBs) watched on TV sets live at the time it was broadcast or via a recording device such as a DVR. The proportion of this broadcaster viewing is out of all in-home video viewing across all devices. Average weekly reach criteria: 15+ minutes for 28-day consolidated viewing on TV sets only.

⁴⁸ Barb Establishment Survey Q3 2023, DTT-only refers to those who have an aerial and do not have satellite, cable or any internet connection to their TV set, meaning they are reliant on the DTT service to watch any TV.

⁴⁹ Ofcom Public Service Media Tracker 2023. Q26. Well (7-10) Summary - How well or badly would you say they provide ...?

⁵⁰ In Channel 4's digital-first strategy document, it outlines an approach to "cut-through with fewer, stronger new titles to generate more scale and impact, and to underscore our commitment to being the home of new talent and ideas" ([Fast Forward - Channel 4 Strategy Summary](#), p. 2). This reflects a broader industry trend, with other broadcasters adopting similar strategies. For example, the BBC is prioritising "fewer, bigger, better" productions designed to attract viewers to BVoD.

⁵¹ See our [Review of Public Service Media \(2019-23\)](#), p. 55.

⁵² In our draft Guidance we set this out in paragraphs 2.25 – 2.29.

- 4.19 Broadcasters can also make catch-up programming available, which are programmes made available via on-demand services shortly after linear broadcast. This can include linear repeats made available on-demand as catch-up programming.
- 4.20 Although we recognise the value that many audiences derive from access to catalogue and catch-up programming, we believe that permitting PSBs to use such content to fulfil their original production quotas could, in certain circumstances, facilitate a strategy to significantly reduce the amount of new content being made available. For example, a broadcaster could meet their quota simply by uploading large amounts of archive programming first shown on their linear service in previous years. It could also mean a single programme would be able to count on multiple occasions, for example if its licensing window expired and was then renewed.
- 4.21 For the Channel 3 regional licensees, there would be further potential for multiple counts of individual regional programmes made available on the designated IPS, which could further inflate hours that could count towards quota.
- 4.22 As such, we do not propose to permit catalogue programming or catch-up programming to contribute towards original production quotas.⁵³ Permitting the inclusion of this type of programme would risk being inconsistent with the core objectives of the intervention, and diminish the incentives for PSBs to commission new programming.

Online originations

- 4.23 The Media Act changes mean that if a programme is first made available by the licensed PSBs or S4C on an ODPS which is, or forms part of, a designated IPS it can count towards fulfilment of the original productions quota. Programmes only included in “live” streaming channels which are accessed via a designated IPS cannot count towards fulfilment of the quota (as the programmes are not available on-demand in the sense that they are not available to be watched at a time chosen by the user).⁵⁴
- 4.24 Allowing programmes that can be shown on more than one platform creates the possibility of multiple counts of the same programme. To avoid this, we propose online originations can only count towards the original productions quota once through the use of online services, and that online releases which have already had a linear broadcast cannot count. We consider that this is a practical way to provide broadcasters with the flexibility and freedom to meet quotas using their designated IPS, while avoiding multi-counting risk.
- 4.25 In addition, we consider that an online origination should only count towards a quota if it is exclusively available on a licensed PSB or S4C’s ODPS which is, or forms part of, a designated IPS free of charge, for a minimum of 30 days. This reflects the fact that, under the legislation, a programme can only count as being “made available” for quota purposes at the end of the 30 day period.⁵⁵ It also avoids further potential for multiple counting of titles resulting from programming that may receive online and linear releases simultaneously, or within a short timeframe.⁵⁶ For example, a programme released on an ODPS shortly before being broadcast on the PSB’s main linear channel would only count

⁵³ In our draft Guidance we set this out in paragraph 2.28.

⁵⁴ Section 368A of the Act sets out the definition of “on-demand programme service”.

⁵⁵ Section 278(B)(2) of the Act, as amended by the Media Act.

⁵⁶ This requirement would not however apply to news programming or sporting events provided on an online-only basis – which we would allow to count towards quota.

once towards quotas. In addition, this would also mean that a programme released on an ODPS and broadcast on a non-PSB portfolio channel within 30 days could not count towards quotas.⁵⁷

- 4.26 We are aware that broadcasters are continuing to experiment with content release strategies for their commissions – which in future could mean an increase in the amount of content exclusively available online. At present, however, we understand there is a very limited amount of programming available exclusively online, with the vast majority of public service broadcasting content available via both linear and on-demand platforms.
- 4.27 We have also been told by some PSBs that audience engagement can sometimes be higher when online releases and first linear broadcasts are closer together, since titles can benefit from word-of-mouth. As such, we do not think that our proposal that online originations can only count if they are exclusively available for 30 days will be likely result in any delays to linear broadcasts in order to increase a programme’s contribution to quotas.
- 4.28 We expect that allowing online originations to count towards original production quotas will have a positive impact on both broadcasters and audiences due to the increased flexibility it will give broadcasters in implementing their content strategies. This, in turn, will allow them to respond to changing audience preferences.

Peak-time programming

- 4.29 Currently, the licensed PSBs and S4C have specific obligations relating to original productions broadcast during the peak viewing period – 18:00 to 22:30. The Media Act requires us to decide whether to retain or remove this requirement, and if retaining, propose a minimum amount of hours of original content for broadcasters to include within peak time.⁵⁸
- 4.30 Although there are periods when online audiences tend to watch more content, the concept of peak-time programming based on broadcast schedules does not directly apply to on-demand services, where viewers can choose what to watch at any time. This is reflected in the changes made by the Media Act – as any peak-time viewing requirement can only continue to apply to a PSB’s main linear channel.⁵⁹
- 4.31 While online viewing share has grown over several years, linear viewing remains significant, with 40% of in-home video viewing per person per day in 2023 via live broadcast and a further 9% through recorded broadcast.⁶⁰ Peak viewing time is by a large margin the most popular time for those linear audiences. In 2023, the average number of people watching PSB channels live at peak time was around 6.4 million – well above the 1.8 million watching live outside of peak time.⁶¹
- 4.32 Some PSBs have told us that original content remains important to their peak-time scheduling, as this part of the schedule provides a critical opportunity for broadcasters to engage their largest audiences. This is not wholly limited to older demographics – although

⁵⁷ In our draft Guidance we set this out in paragraph 2.14, and under the ‘worked examples’. We also set out our approach to online releases which straddle calendar years in paragraph 2.15.

⁵⁸ Section 278 (1A) and Schedule 12 Part 2 paragraph 8 of the Act.

⁵⁹ Section 278(1A) of the Act, as amended by the Media Act.

⁶⁰ Barb, as viewed.

⁶¹ Barb, live via TV sets only. Includes the main five PSB channels, excluding +1 channels, BBC portfolio channels and S4C, individuals 4+.

younger adults tend to watch less broadcast TV, a higher percentage of their broadcast TV viewing is in peak than it is for older adults.⁶²

- 4.33 While we expect more viewing online in the longer term, we believe maintaining peak-time original production quotas would continue to serve the interests of audiences who choose or rely on linear services, helping to ensure that broadcasters' original programming will remain within the reach of these groups. Given the importance of original programming in contributing to the PSB remit, we consider it appropriate to maintain the requirement for it to be broadcast during peak times when audiences are at their largest.
- 4.34 We do not expect our proposal to retain a peak-time requirement will result in any impacts on broadcasters, audiences or the production sector relative to the current situation. This is because the benefits received by audiences, and the regulatory burden experienced by the licensed PSBs and S4C, will be maintained, and there are no expected changes for the production sector. We set out details of the levels which we propose to set in relation to peak time in Figure 2, at the end of this section.

Ofcom Guidance

- 4.35 The revised Broadcasting (Original Productions) Order requires us to issue guidance about the types of programming that can and cannot count towards original production quotas. We provide this in our [draft Guidance](#).
- 4.36 The entirety of this Original Production Guidance will apply to the licensed PSBs and to S4C.⁶³ It will apply to the BBC for the purposes of its original production quotas, insofar as relevant, and as explained in the Guidance itself.⁶⁴ Under the terms of the BBC Framework Agreement, the BBC's Original Production quotas remain set as a proportion of programming included on its linear channels.
- 4.37 The draft Guidance:
- sets out which programmes are eligible to be included in the original production quota. This reflects the position set out above;
 - clarifies our approach to programmes that may have been co-commissioned or co-produced by a broadcaster with another organisation. We propose that such productions can be considered as original programmes made or commissioned by the broadcaster if more than 25% of the cost of the programme has been met by the broadcaster on whose service the programme will appear. We have also proposed to retain our historical approach to such programmes, with the addition that the programme must have been commissioned with a view to its first UK release being on the broadcaster's main linear channel or the designated IPS.⁶⁵

⁶² Barb, live viewing on TV sets only.

⁶³ Later in the year, we propose to insert conditions requiring the licensed PSBs to have regard to this Guidance, and issue a direction to S4C to the same effect. See the Broadcasting (Original Productions) Order 2004 as amended by the draft Regional and Original Production Regulations 2025, regulations 3A and 4A.

⁶⁴ BBC Framework Agreement, Schedule 2, paragraph 5(3).

⁶⁵ See draft Guidance, paragraphs 2.10 – 2.13 and 2.21 – 2.24.

- clarifies that a co-production first shown outside the UK may still count towards a quota if the programme's first release in the UK is on the PSB's main linear channel or on-demand service, and it meets the other criteria for being an original production.⁶⁶
- clarifies for the licensed PSB and S4C, that original productions first made available on an ODPS which is, or forms part of a designated IPS, as well as the licensed PSB or S4C's main linear service, will contribute towards fulfilment of the original production quota, provided that the programme has been made available, free of charge, for a minimum of 30 days.⁶⁷ It also provides worked examples of how many times a programme can count towards quota.⁶⁸

4.38 We propose that the Original Production Guidance will come into force on 1 January 2026, when the updated quotas come into effect.

Converting the proportional quotas to absolute numbers

- 4.39 In Figure 2, below, we set out details of proposed quota levels using the approach as set out in Section 3. We have taken an average of qualifying hours from the last five years (currently 2019-2023) and multiplied this by the current percentage level of each licensee's current quota to calculate the proposed quota levels. As we note in Section 3, if final data is available for 2024 ahead before the start of the formal licence variation process later this year, we propose to update our calculations to use the 2020-24 timeframe.
- 4.40 We have made a further minor adjustment to align Channel 3 licences for consistency and ensure parity between the English regional licensees and the other regional licensees. Individual calculations for STV, UTV and ITV Cymru resulted in those licensees having slightly higher requirements, so we have instead aligned these with ITV English regions, reflecting that all these regional licensees should have the same regulatory burden given they have identical licences. ITV London Weekday and Weekend requirements represent ITV regional requirements prorated to reflect the different days of the week these services are available under their licences.
- 4.41 In terms of the impact on the licensed PSBs and S4C, we expect this approach will not result in an increased regulatory burden because the quota is being broadly maintained, in absolute terms. We recognise, however, that as the absolute quota will not adjust to changes in underlying levels of output in the same way as proportional quotas, in any given year the regulatory burden could increase or decrease slightly depending on levels of production or spend. We also do not expect any significant impacts to arise on audiences or producers.

⁶⁶ See draft Guidance, paragraphs 2.12 and 2.23.

⁶⁷ See section 278B(2), 264(8B) and 264(8C) of the Act as amended by the Media Act. The requirement that the content is available for 30 days does not apply to news programmes or sporting events.

⁶⁸ See draft Guidance, paragraphs 2.14 and 'worked examples'.

Figure 2: Proposed original production quotas

Service	Current proportional requirement	Proposed absolute requirement	Current proportional peak time requirement	Proposed absolute peak time requirement
Channel 3 licences operated by ITV and STV	65%	3,670 hours	85%	1,150 hours
ITV Breakfast	80%	800 hours	n/a - Breakfast licence airs 06:00 – 09:25	n/a - Breakfast licence airs 06:00 – 09:25
ITV London Weekday	65%	2,340 hours	85%	660 hours
ITV London Weekend	65%	1,330 hours	85%	490 hours
Channel 4	45%	3,160 hours	70%	960 hours
Channel 5	50%	3,240 hours	45%	600 hours
S4C	80%	5,210 hours	90%	1,390 hours

Source: Ofcom/broadcasters. Figures are rounded to the nearest whole number. “Channel 3 licences operated by ITV and STV” cover original production requirements for all ITV English regional licences (except the London area), ITV Cymru Wales, Channel Islands, STV North, STV Central and UTV. Original production programming requirements for “Channel 3 licences operated by ITV and STV”, London Weekday and London Weekend are inclusive of both network programming and regional programming, but exclude ITV Breakfast hours.

5. Regional productions

Introduction

- 5.1 Ofcom is required to set regional production quotas in the Channel 3, 4 and 5 licences.⁶⁹ A regional production is one which qualifies as made in the UK outside the M25 area. Currently, Ofcom is required to set both the minimum number of hours and minimum amount of expenditure which the licensed PSBs are each required to include on their linear channel. These quotas are set in the licences as proportions of the total amount of the channel's programming (by time and by expenditure) on programmes made in the UK. There is an additional Made Outside England regional production quota contained in Channel 4's licence.
- 5.2 In addition to these quotas, the statutory public service remit for television includes a requirement that the PSBs together, "so far as they include programmes made in the United Kingdom, include what appears to Ofcom to be an appropriate range and proportion of programmes made outside the M25 area". It also includes a requirement that the PSBs together "include what appears to Ofcom to be a sufficient quantity of programmes that reflect the lives and concerns of different communities and cultural interests and traditions within the United Kingdom, and locally in different parts of the United Kingdom".⁷⁰ We consider that the production of programming across the UK contributes towards the fulfilment of the public service remit.
- 5.3 The regional production quotas only apply to first-run programmes made within the UK and do not apply to news programmes. The quotas also do not apply to self-promotional content or acquisitions.
- 5.4 The Media Act has amended the relevant provisions of the Act, so that Ofcom must include quota conditions in the Channel 3, 4 and 5 licences which we consider appropriate to secure that the PSBs, in each year, "make available" a minimum amount of hours of regional productions. These quotas should be expressed in absolute terms (i.e. set as an absolute number of hours and amount of spend) rather than as a proportion.⁷¹ Regional productions "made available" on the licensed PSBs' main linear channel, as well as on ODPS which are, or form part of their designated IPS can count towards fulfilment of the quota.
- 5.5 A [draft Order](#) published by the Secretary of State on 6 May 2025 also requires Ofcom to determine whether repeats can count towards fulfilment of the regional production quota.⁷²
- 5.6 In addition, the Act requires that the regional productions constitute what appears to Ofcom to be a suitable range of programmes, from a range of different production centres.⁷³

⁶⁹ Section 286 (in respect of Channels 3 and 5) and 288 (in respect of Channel 4) of the Act.

⁷⁰ Section 264 of the Act.

⁷¹ Sections 286 and 288 of the Act.

⁷² See Regulation 2 of the draft Regional and Original Production Regulations 2025 Order.

⁷³ This requirement remains unchanged by the Media Act. Ofcom's regional production guidance (last updated in 2019) sets out that, in order for a programme to count towards the quota, relevant productions must meet

- 5.7 In this section, we consider the following:
- Whether repeats should remain excluded from quota delivery;
 - Guidance on the programmes that count towards quota delivery; and
 - Converting the proportional quotas to an absolute number of hours and spend.

Repeats

- 5.8 Under regulation 2 of the Regional and Original Production Order 2025, we are required to determine whether repeats of regional productions should continue to be excluded from quota fulfilment.
- 5.9 The regional production quotas currently apply exclusively to first-run originations. This helps to secure a supply of new productions made in the nations and regions of the UK, reflecting the country back to itself, as well as continued investment across a range of production centres.
- 5.10 As discussed in a recent publication as part of our review of public service media, investment in first-run originated programming across the UK not only helps to develop production capacity, it is central to improving the authentic representation and portrayal of audiences.⁷⁴ Given this, we do not propose to make changes to the current approach, which excludes repeats from counting towards regional production quotas.
- 5.11 Further, as outlined in Section 4 in relation to repeats, there is a risk that a regional production which first appears on a broadcaster's designated IPS and is later aired on the licensed PSB channel within the same calendar year could be counted twice—both in terms of hours and expenditure.
- 5.12 To prevent multiple counts of the same programme, we propose that only the initial release of a qualifying programme should continue to count towards the regional production quota, whether that is on a linear service or a designated IPS. This would ensure that catalogue or catch-up programming is not included, as these consist of productions that have already been released, and costs incurred. We are also proposing that a programme released on a designated IPS and broadcast on a non-PSB portfolio channel within 30 days cannot count towards regional production quotas.
- 5.13 We expect our proposals to have a positive impact on broadcasters and audiences, due to the increased flexibility the ability to count commissions first released online will give broadcasters, which in turn will allow them to respond to changing audience preferences.
- 5.14 By implementing this approach, only the volume and spend of a programme's first release would contribute to the fulfilment of regional production quotas. We set out in our draft guidance a worked example of this in practice⁷⁵ (we discuss the guidance in the next section), and our proposed approach when a programme or series straddles calendar years.

two out of the following three criteria: a) A substantive base outside the M25; b) A minimum of 70% of total production spend outside the M25; and c) A minimum of 50% of production talent, by cost, have their usual place of employment outside the M25.

⁷⁴ See our [Review of Public Service Media \(2019-23\)](#), p.44.

⁷⁵ See draft Regional Production Guidance, Figure 1.

Guidance

- 5.15 We set out details in the [draft Regional Production Guidance](#) on the programmes which can count towards fulfilment of the licensed PSBs regional production quotas.
- 5.16 Regional production quotas currently exclude certain types of programming: acquisitions, repeats, news programming, home shopping programming, closedown time, advertising minutage, promotional material and trailers.
- 5.17 The Media Act gives the licensed PSBs greater flexibility in delivering their quotas via an ODPS which is, or forms part of a designated IPS, but does not contain changes which affect the type of programming which should be included or excluded from counting towards the quota.
- 5.18 As a result, we do not propose any changes to the current exclusions, meaning that we would maintain our current approach to what type of programming can count as a regional production.
- 5.19 We propose to update the Regional Production Guidance to implement the other changes required by the Media Act. Given the limited changes we have made to the guidance to reflect the Media Act we have published the draft guidance in mark-up form so stakeholders can see the changes we are proposing.⁷⁶ These include technical updates to clarify that programming made available on qualifying audiovisual services⁷⁷ (including content placed on an ODPS which is, or forms part of a designated IPS) can be used to fulfil quota obligations. We have also proposed a minor amendment to recognise that the programmes commissioned can help ensure representation and portrayal of audiences in the UK (see paragraph 1.4 of the draft Guidance).⁷⁸
- 5.20 The Regional Production Guidance applies to the licensed PSBs and the BBC.⁷⁹ However, our proposed changes to the Guidance only affect the licensed PSBs. The Media Act has not changed the BBC's regional production quotas and the services it can use to meet them.

Converting the proportional quotas to absolute numbers

- 5.21 We propose to apply the approach as set out in Section 3 in determining proposed quota levels. We have taken an average of qualifying hours and spend from the last five years (currently 2019-2023) and multiplied this by the current percentage level of each licensee's current quota to calculate the proposed quota levels. In Figure 3 below, for confidentiality we have set out the range in which the spend figure we have calculated sits.

⁷⁶ Specifically, we have made changes to paragraphs 1.1 - 1.4, 1.6 and 2.1 - 2.12 of the draft Guidance. We have also updated footnotes 8 – 11 to reflect our latest style guide for accessibility purposes. We do not show changes to formatting in the draft Guidance. We have updated paragraphs 1 – 6 from the existing [Regional Production Guidance](#).

⁷⁷ This includes television broadcasting services (i.e. the public service channels) and ODPS which are, or form part of, designated IPS, with the Secretary of State able to add further audiovisual services by way of regulations.

⁷⁸ This amendment reflects our description of the aims of these quotas above and in recent publications. For example, our [Statement on Channel 4 licence renewal](#) and [Review of Public Service Media \(2019 – 23\)](#).

⁷⁹ The Regional Production Guidance does not apply to S4C as it is not subject to regional production quotas.

- 5.22 As discussed in Section 3, we propose to set absolute levels that align with the requirements of the current system, which we consider has ensured that “not less than a significant amount” of PSBs’ overall qualifying UK production expenditure has been spent on regional production each year.
- 5.23 Also, as discussed earlier, we recently concluded licence renewal processes for the licensed PSBs, during which we reviewed licensees’ quota performance. As part of this process we increased Channel 4’s requirement for production spending and hours made in the UK outside of England from 9% to 12% from 2030.
- 5.24 The Channel 3 figures are the total number of hours the Channel 3 licensees must *each* make available, and the total amount of expenditure which the Channel 3 licensees must *collectively* spend.⁸⁰ Networking arrangements among the Channel 3 licensees allow programming commissioned or produced by one regional licensee to count toward another’s quota, as long as the programme is also broadcast on the latter’s regional linear service or made available on the designated IPS.
- 5.25 In terms of the impact of our proposals on the licensed PSBs, audiences and the producers, we expect these to be the same as the impacts for original production quota that we set out in paragraph 4.41 as the approach we have adopted is the same.

Figure 3: Proposed regional production quotas

	Current proportional requirement	Regional production (hours)	Regional production (spend) for 2026
Channel 3 regional licensees	35%	1,190 hours	£180m - £220m
Channel 4 Outside London	35%	800 hours	£110m - £140m
Channel 4 Outside England	9%	210 hours	£20m - £40m
Channel 5	10%	220 hours	£5m – £20m

Source: Ofcom/broadcasters. Hours figures are rounded to the nearest whole number. Spend ranges have been calculated using actual spend data from each relevant year (i.e. in nominal terms).

Adjusting the regional production spend quota over time

- 5.26 Currently, the regional production spend quota in a given year is based on a percentage of qualifying spend in that year. This approach automatically reflects changes in production costs over time – for example, if overall qualifying spend increases in a given year, the fixed percentage ensures the absolute regional spend adjusts with it. However, absolute spend quotas, which the Media Act brings in, do not adjust to changes to overall budgets in the same way.

⁸⁰ See section 286(1)(c) of the Act as amended.

- 5.27 As such, in setting spend quotas as an absolute number, we need to consider whether, and if so how, to adjust the regional spend quotas over time. We have considered three potential approaches:
- a) Making no adjustment to the spend quotas over time i.e. fixing the quotas in nominal terms.
 - b) Adjusting the spend quotas annually to reflect inflation. In practice, this would involve updating the quota based on inflation incurred in the previous year, as measured by the economy-wide Consumer Price Index ('CPI'). Under this approach, CPI would effectively operate as a proxy for cost trends in TV production.⁸¹
 - c) Making a fixed annual uplift to the spend quotas of 2%. Again, this would be intended to operate as a proxy for cost trends in TV production, with the 2% figure being consistent with the Bank of England's long run inflation target.⁸²
- 5.28 The costs of TV production are not fixed and it is reasonable to assume these costs are likely to increase in future. In this context, we think that fixing spend quotas in nominal terms (i.e. allowing for no adjustment to the figures over time) would be likely to erode the value of the quota. Doing so could have negative effects on the range and quality of regional productions made available to audiences, preventing the objectives of the quota from being achieved. As one of the purposes of a regional production quota is to support the creative economy across the UK's nations and regions, there is real potential in those circumstances for effective investment in these vital creative hubs to decline.
- 5.29 In assessing the alternatives, we acknowledge that a 2% annual increase may not reflect changes in costs in any particular year. However, it is a commonly used benchmark for inflation expectations over the longer term, and we think it is likely to provide a reasonable proxy for changes in costs of production over time. Although a CPI-based approach would track annual inflation more directly, year-to-year inflation, as recent years have demonstrated, can be volatile. In addition, because it can take a number of years for commissions to progress from initial development to broadcast programming, commissioning strategies are by necessity planned and implemented across extended time periods. We consider a 2% annual uplift would provide a degree of long-term certainty to PSBs and producers, compared to the risk of volatility under a CPI-based approach.
- 5.30 A 2% uplift is also a simpler approach, with less associated administrative burden (e.g. no need to track inflation and adjust quotas on that basis) and may be more readily understandable across the wider sector.
- 5.31 We therefore propose the regional production spend quotas are uplifted by 2% each year, in light of this approach's ability to safeguard the value of the quota over time compared to a nominally fixed quota, and, compared to a CPI-based adjustment, its greater simplicity and certainty, and reduced susceptibility to volatility.

⁸¹ CPI-based adjustments are relatively common in regulatory settings.

⁸² [Inflation and the 2% target | Bank of England.](#)

6. Independent productions

Introduction

- 6.1 The independent production quotas seek to ensure audiences benefit from programming from a range and diversity of independent producers by ensuring that PSBs commission from a range of producers and do not only rely on their own in-house production resource or broadcaster-owned production companies.
- 6.2 There are separate independent production quotas which apply to
- a) The PSBs;⁸³ and
 - b) The digital TV programme service ('DTPS') licensees.
- 6.3 The DTPS independent production quotas come from Section 309 of the Act, and are reflected in the DTPS licences. The changes set out in this consultation do not apply to the DTPS quotas or DTPS licences. The way in which DTPS licensees can fulfil their independent production quotas will not change.⁸⁴
- 6.4 The focus of this consultation is the PSBs' independent production quota. Currently, the licensed PSBs, S4C and BBC independent production quotas are set as a percentage of total amount of time of qualifying programmes broadcast by that PSB. Qualifying programmes are defined by the Secretary of State,⁸⁵ and broadly currently consist of first-run UK originations. News, party political broadcasts and home shopping programming are excluded, as are advertisements, trailers and promotional material.⁸⁶
- 6.5 The licensed PSBs' performance towards their independent production quotas is set out in Annex 2.
- 6.6 The Media Act requires the Secretary of State to set the independent quotas for the licensed PSBs, S4C and BBC as a minimum number of hours, rather than as a proportion of "qualifying hours". It also gives the PSBs the flexibility to deliver this quota on their designated IPS in addition to their linear PSB channel (or in the case of the BBC, its television broadcasting services).
- 6.7 This change applies to the BBC, as it also has an independent production quota. Changes are required to reflect this in the BBC Framework Agreement. The Government plans to update the Framework Agreement in due course.

Changes to the independent productions quota

- 6.8 The Secretary of State has published the revised quota levels for the independent production quotas in the [draft Broadcasting \(Independent Productions\) Regulations 2025 SI](#).

⁸³ Section 277 and Schedule 12 of the Act.

⁸⁴ Although we note that from 1 January 2026 the definition of "qualifying programmes" and "independent production" for the purposes of section 309 and the DTPS licences will be set out in the Broadcasting (Independent Productions) Regulations 2025 – see regulations 5 and 6. The substance of the definition has not changed from that included in the Broadcasting (Independent Productions) Order 1991.

⁸⁵ Defined in the Broadcasting (Independent Productions) Order 1991.

⁸⁶ See the Broadcasting (Independent Productions) Order 1991 SI 1991/1408 (as amended).

6.9 We must include conditions in the Channel 3, 4 and 5 licences which we consider appropriate to ensure that at least the amount of programming required by the regulations is included in the licensed PSBs services. We must also amend the Channel 3, 4 and 5 licences to reflect the fact that they will be able to use their designated IPS to meet this quota. Details of these are set out in Figure 4 below. We note that these figures, just like the other quota levels, are minimum requirements. For completeness, we also set out the independent production quotas set by the Secretary of State on the BBC and S4C.

Figure 4: Levels for independent production quotas (as set out in the Schedule to the draft Broadcasting (Independent Productions) Regulations 2025 SI)

Relevant Provider	Independent production quota
BBC	1,700 hours
Channel 3 (excluding STV)	800 hours
Channel 3 (STV only)	750 hours
Channel 4	450 hours
Channel 5	350 hours
S4C	400 hours

7. Reporting, monitoring and compliance

Our approach

- 7.1 In this section we set out at a high level our proposed approach to the data which the PSBs will be required to send to Ofcom on an annual basis in order to demonstrate compliance with their quota obligations.
- 7.2 Using our formal information-gathering powers, we collect information from the PSBs annually to monitor compliance with their original, regional, and independent production quotas. This process is known as the “annual returns” process.
- 7.3 Currently, we collect annual information on PSBs’ linear transmissions, which sets out the duration of programming broadcast on the relevant channels together with descriptive information on the source of each programme (and where relevant, the qualifying programme spend). This enables us to determine which programming counts towards quotas, allowing us to conduct calculations on broadcaster performance. We engage with broadcasters once we have received their annual returns, including any queries we may have about the data. Following this process, we set out PSB performance towards quotas in our [PSB Annual Compliance Report](#). This interactive report also incorporates our register of titles qualifying as regional productions.
- 7.4 We also use this data:
- a) to inform our regular reviews of public service media,⁸⁷ and
 - b) for the annual factual and statistical reports we are required to produce.⁸⁸
- 7.5 We anticipate that we will continue to require the information we currently request from the PSBs for the purposes outlined above. The expansion of the scope of programming which can count towards fulfilment of quotas (i.e. content delivered on designated IPS) means that we are likely to need to collect additional information from broadcasters for the purpose of assessing their compliance with quotas.
- 7.6 We also recently published revised [draft guidance](#) to assist PSBs in preparing their annual Statements of Programme Policy (‘SoPP’) which will set out how they intend to fulfil their regulatory obligations for the following year. Within their annual SoPP, each PSB will be required to include information about how they will fulfil their quotas including those discussed in this document.
- 7.7 In addition to the current reporting requirements, broadcasters will need to provide information on those programmes made available on their designated IPS which they wish to count towards quotas, and to provide this with descriptive information about the programming in a similar manner to that provided on linear programming. As more content is online-first or online-only and PSB online reporting systems develop, we may seek to collect more comprehensive data on online catalogues from the PSBs. We will continue to

⁸⁷ See section 264 of the Act.

⁸⁸ Under section 358 of the Act.

work with broadcasters as we develop our updated reporting requirements, and prior to issuing updated information requests as necessary.

- 7.8 We believe our approach to compliance monitoring and reporting is proportionate in implementing the new requirements, ensuring we gather necessary information we require to undertake our monitoring and compliance role. We are conscious that amending our information requirements may place some modest additional burdens on stakeholders, which we will seek to minimise in our approach. We do not expect these additional information and requirements to result in any significant impacts on audiences or producers.

8. Next steps

- 8.1 We welcome any views stakeholders have on our proposals and welcome further engagement with interested parties ahead of making our decisions.
- 8.2 Once we have finalised our approach following this consultation, we will implement the changes outlined in Sections 4 and 5 by making variations to the Channel 3, 4 and 5 licences, including making the required determinations in relation to the treatment of repeats, following the process set out in those licences.

Consultation questions

Consultation questions

Question 1: Do you have any comments on our proposals and proposed draft Guidance for Original Productions and updates to the Regional Production Guidance?

Question 2: Do you have any comments on our impact assessments underpinning our proposals, as set out in Annex 3?

Implementation timeline

- 8.3 We set out indicative next steps and implementation timings:
- a) 10 July 2025: Deadline for responses to our consultation and draft guidance for original production and regional production.
 - b) c. October 2025: Ofcom issues statement and final guidance, following analysis of responses and stakeholder engagement.
 - c) Late 2025: Ofcom start licence variation and S4C determination/direction process to amend the quota conditions.
 - d) By early 2026: Amended licence conditions, S4C determination and direction, and Original and Regional Production Guidance takes effect.⁸⁹

⁸⁹ This is dependent on the relevant provisions of the Media Act being fully brought into force by government.

A1. Legal framework

- A1.1 In this annex, we summarise the statutory provisions which are relevant to our proposals in this consultation.
- A1.2 We first set out Ofcom's general duties under section 3 of the Act and other duties which we must fulfil when carrying out our functions. We then describe the statutory framework applicable to PSBs which is relevant to the quotas being considered.

Ofcom's general duties

- A1.3 Ofcom has general duties, in carrying out its functions, to further the interests of citizens in relation to communications matters and consumers in relevant markets, where appropriate, by promoting competition.⁹⁰
- A1.4 In carrying out our functions, we are required to secure certain objectives, including:
- the availability throughout the United Kingdom of a wide range of television and radio services which (taken as a whole) are both of high quality and calculated to appeal to a variety of tastes and interests;
 - the maintenance of a sufficient plurality of providers of different television and radio services; and
 - the application, in the case of all television and radio services, of standards that provide adequate protection to members of the public from the inclusion of offensive and harmful material in such services.
- A1.5 In securing these objectives, section 3(4) of the Act requires Ofcom have regard to a number of matters including:
- a) the desirability of promoting the fulfilment of the purposes of public service television broadcasting in the United Kingdom,
 - b) the desirability of encouraging investment and innovation in relevant markets;
 - c) the needs of persons with disabilities, of the elderly and of those on low incomes, and
 - d) the different interests of persons in the different parts of the United Kingdom, of the different ethnic communities within the United Kingdom and of persons living in rural and in urban areas.⁹¹
- A1.6 In performing its general duties, Ofcom must have regard to the principles under which regulatory activities should be transparent, accountable, proportionate, consistent, and targeted only at cases in which action is needed, and any other principles appearing to Ofcom to represent the best regulatory practice.⁹²

⁹⁰ Section 3(1) of the Act.

⁹¹ Section 3(4)(a), (b), (i) and (l) of the Act.

⁹² Section 3(3) of the Act.

Economic growth duty

- A1.7 [Section 108 of the Deregulation Act 2015](#) sets out Ofcom's duty to have regard to the desirability of promoting economic growth when exercising its regulatory functions. In order to consider the promotion of economic growth, Ofcom will exercise its regulatory functions in a way that ensures that:
- a) regulatory action is taken only when it is needed, and
 - b) any action taken is proportionate.⁹³
- A1.8 The government's statutory guidance on this duty recognises drivers of economic growth to include innovation and competition.

Public sector equality duty

- A1.9 [Section 149 of the Equality Act 2010](#) ('the 2010 Act') imposes a duty on Ofcom, when carrying out its functions, to have due regard to the need to eliminate discrimination, harassment, victimisation and other prohibited conduct related to the following protected characteristics: age; disability; gender reassignment; marriage and civil partnership; pregnancy and maternity; race; religion or belief; sex and sexual orientation. The 2010 Act also requires Ofcom to have due regard to the need to advance equality of opportunity and foster good relations between persons who share specified protected characteristics and persons who do not.
- A1.10 [Section 75 of the Northern Ireland Act 1998](#) ('the 1998 Act') also imposes a duty on Ofcom, when carrying out its functions relating to Northern Ireland, to have due regard to the need to promote equality of opportunity and have regard to the desirability of promoting good relations across a range of categories outlined in the 1998 Act. Ofcom's Revised Northern Ireland Equality Scheme explains how we comply with our statutory duties under the 1998 Act.

Welsh language duty

- A1.11 [The Welsh Language \(Wales\) Measure 2011](#) established a legal framework to impose duties on certain organisations to comply with standards in relation to the Welsh language. The standards issued to Ofcom are listed in Ofcom's compliance notice effective from 25 January 2017.
- A1.12 The Welsh Language Policy Making Standards require Ofcom to assess (a) opportunities for persons to use the Welsh language, and (b) treating the Welsh language no less favourably than the English language, when formulating a new policy or reviewing or revising an existing policy.
- A1.13 Ofcom have considered this duty following the changes introduced to quotas by the Media Act and our assessment in relation to the Welsh Language can be seen below (Welsh Language Impact Assessment).

⁹³ Section 108(2)(b) of the Deregulation Act 2015.

Changes to the framework made by the Media Act

Introduction

- A1.14 The Media Act changes the way in which PSBs' original production, regional production and independent production quotas are expressed, and can be delivered.⁹⁴ Programmes on a wider range of services can count towards quotas: the quotas will apply to the same broadcasters but a programme which is included on the "qualifying audiovisual service" - either the PSB's main channel or ODPS which is, or forms part of a designated IPS - can count towards the fulfilment of these quotas.
- A1.15 In the remainder of this section we set out a summary of what the changes are and requirements on Ofcom, in relation to the original production, regional production and independent production quotas. Finally we set out some information regarding the framework in place for certain PSBs.

Original productions

- A1.16 Section 278 and Schedule 12 Part 2, paragraph 8 of the Act require Ofcom to set original production quotas in the Channel 3, 4 and 5 licences, and by determination on S4C. These quotas require the broadcasters, each year, to broadcast a minimum amount of original productions on their main linear channels. Currently, these quotas are set in the licences and by agreement with S4C, as proportions of the total amount of time allocated to the broadcasting of "qualifying programmes" on the channel. An additional quota is set requiring the broadcasting of original productions in peak viewing time (section 278(2)(b), Schedule 12 Part 2, para 8).
- A1.17 The Secretary of State defines what an "original production" is in the Broadcasting (Original Productions) Order 2004,⁹⁵ though Ofcom can then exclude programmes of a specified description from counting towards the quota (section 278(3)). Broadly speaking, an original production is a programme which is commissioned by, or for, the licensed public service channel (or S4C) with a view to its first being shown on that channel.⁹⁶
- A1.18 The Media Act has amended the relevant provisions of the Act, so that Ofcom must include quota conditions in the Channel 3, 4 and 5 licences (and by determination (either by agreement, or direction, on S4C)) which we consider appropriate to secure that the PSB makes available qualifying audiovisual content that includes "a range of original productions". These quotas should be expressed in absolute terms (i.e. set as an absolute minimum number of hours to be provided) rather than as a proportion of broadcasting time on the main channel.
- A1.19 Original productions "made available" on the PSBs' main linear channel (i.e. broadcast on the Channel 3, Channel 4, Channel 5 or S4C linear service), as well as on ODPS which are, or

⁹⁴ The relevant sections of the Media Act were commenced for specified purposes by the Media Act 2024 (Commencement No 1) Regulations 2024 (SI 2024/858).

⁹⁵ SI 2004/1652.

⁹⁶ Section 278(6) the Act. Definition of which programmes are original productions for the purpose of s278 (C3/4/5) Current definition in Article 3 of the 2004 Order: ... programmes which— (a) are commissioned by or for a licensed public service channel with a view to their first showing on television in the United Kingdom being either— (i) on that channel, or (ii) in the case of a Channel 3 service, on that service or on another Channel 3 service; and (b) are European programmes. NB "programme" does not include advertisement (s278(10)).

form part of a designated IPS⁹⁷ can count towards fulfilment of the quota. Where content has been included in an on-demand programme service, it must be on that service, free of charge, for a period of at least 30 days in order to count towards fulfilment of the quota (news and sporting events are excepted from the 30 day requirement).⁹⁸ The draft Broadcasting (Regional Programme-making) and Broadcasting (Original Productions)(Amendment) Regulations 2025 (the “draft Regional and Original Production Regulations 2025”)⁹⁹ published by DCMS on 6 May 2025 amends the 2004 Order to reflect this position.

- A1.20 Changes made by the draft Regulations also require Ofcom to determine whether repeats can count towards fulfilment of the quota, and to issue Guidance that PSBs must have regard to, excluding programmes of a specified description from counting towards the quota.

Regional productions

- A1.21 Section 264 of the Act (as amended) requires that the audiovisual content provided by the PSBs (taken together) “so far as the audiovisual content consists of programmes made in the United Kingdom, consists of an appropriate range of programmes made outside the M25 area with an appropriate combined duration.”¹⁰⁰ As noted above it also provides for the objective that they “include what appears to Ofcom to be a sufficient quantity of programmes that reflect the lives and concerns of different communities and cultural interests and traditions within the United Kingdom, and locally in different parts of the United Kingdom”.¹⁰¹ We consider that the production of programming across the UK contributes towards the fulfilment of this objective.
- A1.22 Section 286 (in respect of Channels 3 and 5) and 288 (in respect of Channel 4) require Ofcom to set regional production quotas in the Channel 3, 4 and 5 licences. A regional production is one which is made in the UK outside the M25 area. Ofcom is required to set both the minimum number of hours and minimum amount of expenditure which the licensed PSB are each required to include on their linear channel, on an annual basis (to ensure that PSBs do not disproportionately produce expensive programmes in London and cheaper programmes outside of London). Currently, these quotas are set in the licences as proportions of the total amount of the channel’s programming (by time and by expenditure) on programmes made in the UK. There is an additional Made Outside England regional production quota contained in Channel 4’s licence.¹⁰² The regional production quotas only apply to first-run programmes made within the UK and do not apply to news programmes. The quotas also do not apply to self-promotional content or acquisitions.
- A1.23 The Media Act has amended the relevant provisions of the Act, so that Ofcom must include quota conditions in the Channel 3, 4 and 5 licences which we consider appropriate to

⁹⁷ A “designated IPS” or “designated Internet Programme Service”, is a PSB TV app which has been “designated” by Ofcom for the purposes of the Act (as amended by the Media Act). We have separated consulted on the implementation of this part of the Media Act: [Consultation on Designation of PSB Internet Programme Services](#).

⁹⁸ See section 278B of the Act, which explains the circumstances in which a person “makes available” qualifying audiovisual content.

⁹⁹ [The Broadcasting \(Regional Programme-making\) and Broadcasting \(Original Productions\) \(Amendment\) Regulations 2025](#).

¹⁰⁰ Section 264(5)(d)(iii) of the Act (as amended).

¹⁰¹ Section 264(6)(i) of the Act.

¹⁰² Ofcom, 2024. [Statement on Channel 4 licence renewal](#).

secure that the PSB, in each year, “make available” a minimum amount of regional productions. These quotas should be expressed in absolute terms (i.e. set as an absolute number of hours and amount of spend) rather than as a proportion.¹⁰³ Regional productions “made available” on the PSBs’ main linear channel (i.e. broadcast on the Channel 3, Channel 4, and Channel 5 services), as well as on ODPS which are, or form part of their designated IPS can count towards fulfilment of the quota.¹⁰⁴ Where content has been included in an ODPS, it must be on that service, free of charge, for a period of at least 30 days in order to count towards fulfilment of the quota (sporting events are excluded from this requirement).

- A1.24 The draft Regional and Original Production Regulations 2025 require Ofcom to determine whether repeats can count towards fulfilment of the regional production quota¹⁰⁵.
- A1.25 In addition, the Act requires that the regional productions constitute what appears to Ofcom to be a suitable range of programmes, from a range of different production centres. This requirement remains unchanged by the Media Act. Ofcom’s [regional production guidance](#)¹⁰⁶ (last updated in 2019) sets out that, in order for a programme to count towards the quota, relevant productions must meet two out of the following three criteria:
- a) A substantive base outside the M25;
 - b) A minimum of 70% of total production spend outside the M25; and
 - c) A minimum of 50% of production talent, by cost, have their usual place of employment outside the M25.

Independent productions

- A1.26 Section 277 of the Act requires Ofcom to include conditions in the licences of the licensed PSBs that Ofcom considers appropriate for securing that, in each year, “not less than 25 per cent of the total amount of time allocated to the broadcasting of qualifying programmes included in the channel is allocated to the broadcasting of a range and diversity of independent productions”.¹⁰⁷ A similar duty is placed on the BBC and S4C through Schedule 12 Parts 1 paragraph 1 and Part 2 paragraph 7 of the Act respectively.
- A1.27 ‘Independent productions’ currently means any qualifying programme¹⁰⁸ made by an independent producer. An independent producer is one not tied to a UK broadcaster by significant common ownership. It is a producer: i) not employed by a broadcaster; ii) which does not have a shareholding greater than 25% in a UK broadcaster; and iii) in which no single UK broadcaster has a shareholding greater than 25% nor any two or more UK broadcasters have an aggregate shareholding greater than 50%. In order to count towards the quotas, productions must also be commissioned in accordance with provider’s commissioning code.
- A1.28 The effect of the Media Act on independent production is that it moves away from a proportional quota system to requiring the inclusion of a minimum absolute (number of

¹⁰³ See sections 286 and 288 of the Act, as amended by the Media Act.

¹⁰⁴ See section 278B of the Act, which explains the circumstances in which a person “makes available” qualifying audiovisual content.

¹⁰⁵ See Regulation 2 of the draft Regional and Original Production Regulations 2025.

¹⁰⁶ Ofcom will update this guidance to incorporate Media Act changes as explained in Section 5.

¹⁰⁷ Section 277 of the Act.

¹⁰⁸ Defined in the Broadcasting (Independent Productions) Order 1991 SI 1991/1408.

hours) of independent productions for each of the licensed public service channels, S4C and the BBC.

- A1.29 The draft Broadcasting (Independent Productions) Regulations 2025 published by DCMS on 6 May 2025 set the minimum number of hours of independent productions which must be provided by the PSBs. Independent productions “made available” on the PSBs’ main linear channels, as well as on ODPS which are, or form part of, a designated IPS will be able to count towards fulfilment of the quota. Where content has been included in an ODPS, it must be on that service, free of charge, for a period of at least 30 days in order to count towards fulfilment of the quota (the 30 day requirement does not apply to coverage of sporting events).¹⁰⁹ Ofcom is required to include a condition in the Channel 3, 4 and 5 licences that secures the availability of qualifying audiovisual content that includes a range and diversity of independent productions commissioned in accordance with the provider’s commissioning code, and for those productions to be at least the number of hours specified by order of the Secretary of State.¹¹⁰

The framework in place for the BBC and S4C

The BBC framework agreement and Operating Licence

- A1.30 The independent production quota is the only BBC quota whose level is affected by the changes made by the Media Act.¹¹¹ Its original production and regional production quotas levels are in the BBC’s Operating Licence,¹¹² pursuant to the Framework Agreement and Royal Charter. As set out above, the Media Act amends Schedule 12 of the Act to require the BBC to secure that, in each year, it makes available audiovisual content that includes a range and diversity of independent productions commissioned in accordance with any relevant code drawn up under the BBC Charter and Agreement, and which is at least the amount specified by the Secretary of State. This number has been set out in the draft Broadcasting (Independent Productions) Regulations 2025 published on 6 May 2025. The BBC’s independent production quota can be met by the provision of programmes on television broadcasting services provided by the BBC, as well on an ODPS which is, or forms part of, a designated IPS.

Framework for S4C

- A1.31 Various changes are made to the S4C legal framework by the Media Act. The current provisions for S4C to continue to provide S4C and S4C Digital (TV broadcast channels)¹¹³ and other services/activities¹¹⁴ are now replaced by new provisions¹¹⁵ setting out S4C’s amended purposes, public service remit and other powers. For example, Section 204A of the Act makes it clear that S4C can fulfil its public service remit by way of programmes and online digital content distributed through television and the internet.
- A1.32 There are also quota provisions in place for S4C.¹¹⁶ The amendments made to S4C’s quota obligations move away from the proportional quota system to a minimum absolute

¹⁰⁹ Section 278B(2) of the Act (as amended by the Media Act) and s264(8B).

¹¹⁰ Section 277 of the Act (as amended by the Media Act).

¹¹¹ Schedule 12, paragraph 1 of the Act.

¹¹² Ofcom, 2024. [Operating licence for the BBC’s UK Public Services](#).

¹¹³ Section 204 of the Act.

¹¹⁴ Sections 205 and 206 of the Act.

¹¹⁵ Sections 204A, 204B and 204C of the Act.

¹¹⁶ These are set out in paragraphs 7 to 9 of Part 2 of Schedule 12 of the Act.

(number of hours) of independent and original productions, and are set out in detail above where relevant.

A2. Performance towards quotas

A2.1 In this annex we set out a summary of how the licensed PSBs and S4C have performed towards their production quotas during the period 2018-23.

Original productions

A2.2 The licensed PSBs and S4C have all consistently exceeded their annual original production quotas (Figure 5). They have also comfortably exceeded the requirement for broadcasting original programming during peak viewing hours (Figure 6).

Figure 5: Licensed PSBs and S4C performance towards original production quotas (share of total qualifying hours, %), 2018-2023

Licensee	2018	2019	2020	2021	2022	2023	Quota	Average performance
ITV	91	92	92	92	91	89	65	91
STV	78	80	79	93	93	90	65	85
Channel 4	63	62	60	64	63	64	56	63
Channel 5	60	59	56	60	65	60	50	60
S4C	85	81	85	86	92	92	80	87

Source: Ofcom/broadcasters. ITV's performance represents results across the Channel 3 licenses in England. Channel 4's original production quota has become 45% under its renewed licence

Figure 6: Licensed PSBs and S4C performance towards original production peak-time quotas (share of total qualifying hours, %), 2018-2023

Licensee	2018	2019	2020	2021	2022	2023	Quota	Average performance
ITV	90	94	90	95	95	95	85	93
STV	96	94	91	96	95	96	85	95
Channel 4	81	84	78	81	82	79	70	81
Channel 5	80	80	75	81	83	89	45	81

Licensee	2018	2019	2020	2021	2022	2023	Quota	Average performance
S4C	100	100	100	100	100	100	90	100

Source: Ofcom/broadcasters. ITV's performance represents results across the Channel 3 licenses in England.

Regional productions

- A2.3 The licensed PSBs have consistently overperformed towards their quota obligations for qualifying productions made outside of London, allocating more of their production across the UK (Figure 7 & 8).
- A2.4 For ITV and Channel 5, the share of spend outside of London was higher than the share of hours in recent years. However, for Channel 4 the share of hours exceeded the share of spend.

Figure 7: Licensed PSB performance towards regional production quotas (share of total qualifying spend, %), 2018-2023

Licensee	2018	2019	2020	2021	2022	2023	Quota	Average performance
Channel 3	38	47	47	60	51	55	35	50
Channel 4	45	45	47	55	53	51	35	49
Channel 5	23	35	28	37	38	41	10	34

Source: Ofcom/broadcasters. ITV performance represents results across all Channel 3 licenses. Channel 4 is also subject to a "Made Outside of England" quota.

Figure 8: Licensed PSB performance towards regional production quotas (share of total qualifying hours, %), 2018-2023

Licensee	2018	2019	2020	2021	2022	2023	Quota	Average performance
Channel 3	48	48	46	47	47	47	35	47
Channel 4	59	54	57	66	66	67	35	62
Channel 5	19	21	16	22	19	23	10	20

Source: Ofcom/broadcasters. ITV performance represents results across Channel 3 licenses. Channel 4 is also subject to a "Made Outside of England" quota.

Independent productions

A2.5 The PSBs have also delivered towards their independent production quotas, with particular overperformance by Channel 4 and S4C (Figure 9).

Figure 9: Licensed PSB and S4C performance towards independent production quotas (share of qualifying hours, %), 2018-2023

	2018	2019	2020	2021	2022	2023	Quota	Average performance
ITV	35	37	40	34	35	33	25	31
STV	34	43	53	42	33	18	25	37
Channel 4	49	45	50	53	55	54	25	44
Channel 5	37	44	39	40	38	29	25	32
S4C	95	91	94	95	73	73	25	87

Source: Ofcom/broadcasters. ITV's performance represents results across the Channel 3 licenses in England. STV did not meet its independent production quota in 2023 due to its opting out of *Unwind with ITV1*. We resolved this matter on [20 January 2025](#).

A3. Assessing the impact of our proposals

Impact assessment

- A3.1 [Section 7 of the Act](#) requires us to carry out and publish an assessment of the envisioned impact of implementing a proposal which would be likely to have a significant impact on businesses or the general public, or when there is a major change in Ofcom's activities. Impact assessments help us to understand the policy decisions we have decided to take and why we consider those decisions best fulfil our applicable duties and objectives in the least intrusive way. Our [impact assessment guidance](#) sets out our general approach to how we assess and present the impact of our proposed decisions.
- A3.2 As set out above, we are required to update the original production quota (hours) and the regional production quotas (hours and spend) as part of our work to implement the Media Act. The changes made by the Media Act mean that the licensed PSBs and S4C may, for the first time, use their on-demand services towards fulfilment of their quotas if they are, or form part of, a designated IPS. As a result, the way in which quotas have been set to date – as a proportion of a linear channel's output – also needs to change. It is therefore necessary for us to make changes in how we determine quotas, so they can be expressed in absolute terms of hours and spend. Our aim is to do this in a way which translates current requirements into a format which ensures the minimum levels set out in the current quota requirements are broadly maintained, and so continues to meet the objectives of the quotas.
- A3.3 We have considered the potential impacts of our proposed changes to the quotas to implement the Media Act in particular on audiences, the licensed PSBs and S4C, and the production sector. We provide our view as to the likely overall impact below, as well as our view as to the impact of specific changes.
- A3.4 We have considered these impacts relative to the current situation, i.e. the scenario where the current linear proportional quota rules are maintained. We consider this is the most appropriate way to clearly and transparently assess the impacts of the changes on the various groups. While there are a range of plausible choices for the various implementation issues under consideration for each quota, there is no obvious alternative baseline counterfactual. Some of the impacts described below are therefore inherent to the legal changes required by the Media Act, but we have sought to implement the required change in a way that, overall, enhances any positive impacts and minimises any negative impacts.¹¹⁷

Assessment of overall impacts

- A3.5 Based on the discussion of the impacts of our proposals throughout Sections 4 and 5, we expect the impacts from the proposed changes for implementation to be positive overall.

¹¹⁷ We reviewed the DCMS Media Bill Impact Assessment which included an assessment of the impacts of the required changes to the production quotas. We consider that the impacts we have discussed here that arise from these required changes are aligned with impacts discussed in the DCMS impact assessment.

Overall, we consider that the approach we have adopted to implement the ability for the licensed PSBs and S4C (where appropriate) to count content made available on its designated IPS towards quotas will result in positive impacts for both PSBs and audiences. We recognise the changes from proportional to absolute numbers represents a change from current practice, however this is a requirement of the legislation which we do not think will result in any material impacts on audiences. We note some potential for some increase in regulatory burden for broadcasters due to the additional data they will need to capture and report on which is necessary to allow robust monitoring and reporting towards the updated quotas. However, we consider that the positive impacts arising from designated IPS content being allowed to count towards the quota providing greater flexibility outweigh any negatives, such that the overall impacts of the changes are positive. We do not expect significant impacts on the production sector to arise from any changes we have proposed.

- A3.6 We consider the changes that we have proposed for implementation are proportionate and go no further than is necessary to fulfil our regulatory duties to implement the Media Act and do this in the most effective way. Drawing from our discussions in Sections 4 and 5, our view as to the likely impacts of specific proposals for each quota are set out below.

Assessment of impacts of specific proposed changes

- A3.7 This section provides an assessment of the impacts of specific proposed changes to each quota to implement the Media Act. We have grouped the impacts of some policy proposals for all quotas together, where the same policy considerations apply and the anticipated impacts are the same.

Counting content from designated IPS towards the quotas (original and regional)

- A3.8 In implementing the Media Act changes allowing the licensed PSBs and S4C to use designated IPS content to meet their quotas, we have proposed:
- a) that content first provided on a designated IPS can only count towards the original productions quota through the use of online services once.
 - b) that only the first release of a programme made available on a designated IPS can count towards the regional production hours quota,¹¹⁸ and
 - c) that the value of a programme first released on the designated IPS can only count once towards the regional spend quota.
- A3.9 As discussed in paragraphs 4.28 and 5.13 we expect these changes to result in positive impacts for PSBs relative to the current situation. The changes will provide the licensed PSBs (and where relevant, S4C) with more flexibility in how they can meet their quotas and in turn greater flexibility in how they can experiment with content strategies as the market evolves (e.g. through the introduction of more online-first or online-only content). We also expect these changes to result in positive impacts for audiences, as it gives the licensed

¹¹⁸ Separately, we also considered the types of programming that are allowed to count towards each quota (e.g. news, teleshopping etc) for quota delivery. We have not proposed any changes to the types of programming which are allowed to count towards any of the quotas. This is because we consider that the current types of programmes that are allowed to count towards each quota remain appropriate. We have also proposed to update our accompanying guidance on the types of programming that are allowed to count towards the original production quota to reflect how content from designated IPS will be allowed to count.

PSBs and S4C the flexibility they need to respond to changing audience preferences by giving them the option to fulfil quotas using on-demand services. We do not expect this proposal to result in any significant impacts on producers.

Converting quotas from proportional to absolute numbers (original and regional)

- A3.10 In order to convert production quotas from proportional to absolute numbers we have proposed to calculate the quotas as a percentage of average historical qualifying linear spend/hours from five previous years. We propose applying the current percentages for each quota under the proportional system to calculate absolute numbers such that the current minimum levels are broadly maintained in absolute terms.
- A3.11 As discussed in paragraphs 4.41 and 5.25 in terms of the impact on licensed PSBs and S4C, we consider that this approach will not generally result in an increased regulatory burden arising from the quota requirement relative to the current situation. However, because absolute quotas will not adjust to changes in underlying levels of output or spend in the same way as proportional quotas, we do anticipate that in any given year, the regulatory burden could increase or decrease slightly depending on levels of production or spend.
- A3.12 As further discussed in paragraphs 4.41 and 5.25, we also do not expect the proposals to result in any significant impact on audiences or producers.
- A3.13 As set out from paragraph 5.26, we expect our approach to uplifting the regional production spend quota by 2% annually (in line with the Bank of England inflation target) will support the objectives of the regional production quotas. It will provide a reasonable proxy for changes in costs of production over time and therefore, compared to a nominally fixed quota, safeguard the value of the quota. It will also provide certainty to stakeholders, including in developing their commissioning strategies compared to a potentially more volatile CPI-based approach. We also consider that it is simpler than a CPI-based approach with less administrative burden (i.e. no need to track inflation and adjust on that basis) and it may be more readily understandable across the sector.

Reporting and Monitoring (all quotas)

- A3.14 We will continue the annual process of ongoing monitoring and reporting on compliance for quotas, and have set out at a high level the information we anticipate requesting to inform this process. As detailed in Section 7, given the PSBs now have the option to meet their quotas with programmes made available on a designated IPS, additional information will be required from broadcasters for accurate monitoring, reporting and compliance of the updated quotas should they wish to rely on programmes included in their designated IPS.
- A3.15 As discussed in paragraph 7.8, we are conscious that relative to the current situation, the requirement for additional information from the licensed PSBs and S4C in relation to content on their designated IPS may place some modest additional burden on stakeholders, which we will seek to minimise through our approach. We do not expect these additional information and requirements to result in any significant impacts on audiences or producers.

Repeats and catalogue programming for the original production quota

- A3.16 We are proposing to continue to allow linear repeats to count towards the quota, but not to allow catalogue or catch-up programming on designated IPS to count towards the quota

– meaning that programmes that have already had a linear broadcast and been uploaded online cannot count.

- A3.17 We do not expect this proposal to result in any impacts on licensed PSBs and S4C, audiences or the production sector relative to the current situation. The benefits to audiences and broadcasters of allowing linear repeats to count will be maintained as per the current situation. Given that designated IPS archive programming already does not count towards the quota, there also are not any gains or losses for the licensed PSBs and S4C, audiences or producers arising from our decision to not allow archive programming to count.

Peak-time viewing quota for the original content

- A3.18 We are proposing to maintain the peak-time viewing quota for original content on linear services.
- A3.19 As discussed in paragraph 4.34, we do not expect this proposal to result in any impacts on the licensed PSBs and S4C, audiences or the production sector relative to the counterfactual. This is because the benefits received by audiences will be maintained without any increase or decrease, and any regulatory burden on broadcasters from the peak-time viewing quota will be maintained. There is also no change for producers resulting from this proposal.

Independent production quota

- A3.20 The independent production quota is also being updated to allow PSBs to use content from their designated IPS to meet their quota obligation, and to reflect a minimum absolute number of qualifying hours instead of a proportion of qualifying hours.
- A3.21 As detailed in Section 6, the Secretary of State is responsible for setting the minimum number of hours for the independent production quota, and the Secretary of State has published the revised level for this quota. As the Secretary of State has taken forward the updates to this quota, and there are no significant decisions for Ofcom that would have material impact, it is not necessary for us to provide an assessment of the impacts.

Equality impact assessment

- A3.22 Section 149 of the Equality Act 2010 (the 2010 Act) imposes a duty on Ofcom, when carrying out its functions, to have regard to the need to eliminate discrimination, harassment, victimisation and other prohibited conduct related to protected characteristics under the 2010 Act.¹¹⁹ The 2010 Act also requires Ofcom to have due regard to the need to advance equality of opportunity and foster good relations between persons who share specified protected characteristics and persons who do not.
- A3.23 Ofcom has separate but complementary duties under Northern Ireland's equality legislation. This requires Ofcom to screen policies for their impact on equality of opportunity and/or good relations in each of the nine equality categories identified for Northern Ireland.

¹¹⁹ These protected characteristics are: age; disability; gender reassignment; marriage and civil partnership; pregnancy and maternity; race; religion or belief; sex and sexual orientation.

- A3.24 We have given careful consideration to whether the proposals in this document will have a particular impact on persons sharing protected characteristics (including race, age, disability, sex, sexual orientation, gender reassignment, pregnancy and maternity, marriage and civil partnership and religion or belief in the UK and also dependents and political opinion in Northern Ireland), and in particular whether they may discriminate against such persons or impact on equality of opportunity or good relations. This assessment helps us comply with our duties under the Equality Act 2010 and the Northern Ireland Act 1998.
- A3.25 When thinking about equality we think more broadly than persons that share protected characteristics identified in equalities legislation and think about potential impacts on various groups of persons (see paragraph 4.7 of our [impact assessment guidance](#)).
- A3.26 In particular, section 3(4) of the Act also requires us to have regard to the needs and interests of specific groups of persons when performing our duties, as appear to us to be relevant in the circumstances. These include:
- a) the vulnerability of children and of others whose circumstances appear to us to put them in need of special protection;
 - b) the needs of persons with disabilities, older persons and persons on low incomes; and
 - c) the different interests of persons in the different parts of the UK, of the different ethnic communities within the UK and of persons living in rural and in urban areas.
- A3.27 We examine the potential impact our policy is likely to have on people, depending on their personal circumstances. This also assists us in making sure that we are meeting our principal duty of furthering the interests of citizens and consumers, regardless of their background and identity.
- A3.28 As the proposals intend to ensure the minimum levels set of the current quota requirements are broadly maintained, we consider that they will have an overall neutral impact in relation to persons sharing protected characteristics; they are unlikely to impact on specific groups of people in a different way to the general population. We propose to convert quotas to levels that represent an amount which broadly maintains what we require of broadcasters under the current quota system.
- A3.29 The levels will therefore be broadly maintained and they will ensure that all UK audiences remain served as they currently are. We believe that our proposal to retain peak time requirements will allow for the continued positive impact upon older audiences, and audiences from lower social economic groups, or those with limited connectivity unable to use broadband or IP-delivered services, as these groups are more likely to have linear-heavy viewing habits.
- A3.30 We have considered whether our proposals, which may encourage greater use of BVOD services, could have a negative impact on those who rely on access services. Given that Part 4 of the Media Act sets accessibility requirements for video on-demand services, we do not believe that this will be the case.¹²⁰
- A3.31 Publishing guidance on what content can and cannot be counted for the purposes of the original production quota for the first time, as required by the Media Act, will increase the transparency of the quota obligations. We believe that this may have a positive impact

¹²⁰ Ofcom, 2024. [Media Bill: Ofcom's roadmap to regulation](#), page 14 provides the proposed process for implementation of the accessibility requirements to ensure that more people with disabilities can use and enjoy these services, reflecting the [recommendations](#) we made in 2021.

through ensuring improving equity of access to information. In preparing this guidance, we are following best practice on digital accessibility.

Welsh language impact assessment

- A3.32 The Welsh language has official status in Wales.¹²¹ To give effect to this, certain public bodies, including Ofcom, are required to comply with Welsh language standards in relation to the use of Welsh, including the general principle that Welsh should not be treated less favourably than English in Wales.¹²² Accordingly, we have considered the potential impact of our review on (i) opportunities for persons to use the Welsh language; and (ii) treating the Welsh language no less favourably than the English language.
- A3.33 We do not consider our proposals, if implemented, would have any impact on opportunities for persons to use the Welsh language or treat the Welsh language less favourably than the English language. We also do not think that there are ways in which our proposals could have been formulated so as to have, or increase, a positive impact, or not have adverse effects or decrease any adverse effects on the use of the Welsh language.

¹²¹ Section 1(1), Welsh Language (Wales) Measure 2011.

¹²² The Welsh language standards with which Ofcom is required to comply are available on our website.

A4. Responding to this consultation

How to respond

- A4.1 Ofcom would like to receive views and comments on the issues raised in this document, by 5pm on 10 July 2025.
- A4.2 You can download a response form from here: <https://www.ofcom.org.uk/tv-radio-and-on-demand/public-service-broadcasting/consultation-proposals-to-update-the-psb-quotas>
- A4.3 You can return this by email or post to the address provided in the response form.
- A4.4 If your response is a large file, or has supporting charts, tables or other data, please email it to mediaact.part1a@ofcom.org.uk, as an attachment in Microsoft Word format, together with the cover sheet.
- A4.5 Responses may alternatively be posted to the address below, marked with the title of the consultation:
- Content Policy Team
Ofcom
Riverside House
2A Southwark Bridge Road
London SE1 9HA
- A4.6 We welcome responses in formats other than print, for example an audio recording or a British Sign Language video. To respond in BSL:
- > send us a recording of you signing your response. This should be no longer than 5 minutes. Suitable file formats are DVDs, wmv or QuickTime files; or
 - > upload a video of you signing your response directly to YouTube (or another hosting site) and send us the link.
- A4.7 We will publish a transcript of any audio or video responses we receive (unless your response is confidential)
- A4.8 We do not need a paper copy of your response as well as an electronic version. We will acknowledge receipt of a response submitted to us by email.
- A4.9 You do not have to answer all the questions in the consultation if you do not have a view; a short response on just one point is fine. We also welcome joint responses.
- A4.10 It would be helpful if your response could include direct answers to the questions asked in the consultation document. It would also help if you could explain why you hold your views, and what you think the effect of Ofcom's proposals would be.
- A4.11 If you want to discuss the issues and questions raised in this consultation, please contact the team by email to mediaact.part1a@ofcom.org.uk.

Confidentiality

- A4.12 Consultations are more effective if we publish the responses before the consultation period closes. This can help people and organisations with limited resources or familiarity with the issues to respond in a more informed way. So, in the interests of transparency and good regulatory practice, and because we believe it is important that everyone who is interested in an issue can see other respondents' views, we usually publish responses on the Ofcom website at regular intervals during and after the consultation period.
- A4.13 If you think your response should be kept confidential, please specify which part(s) this applies to and explain why. Please send any confidential sections as a separate annex. If you want your name, address, other contact details or job title to remain confidential, please provide them only in the cover sheet, so that we don't have to edit your response.
- A4.14 If someone asks us to keep part or all of a response confidential, we will treat this request seriously and try to respect it. But sometimes we will need to publish all responses, including those that are marked as confidential, in order to meet legal obligations.
- A4.15 To fulfil our pre-disclosure duty, we may share a copy of your response with the relevant government department before we publish it on our website.
- A4.16 Please also note that copyright and all other intellectual property in responses will be assumed to be licensed to Ofcom to use. Ofcom's intellectual property rights are explained further in our Terms of Use.

Next steps

- A4.17 Following this consultation period, Ofcom plans to publish a statement around autumn 2025. We will then implement the decisions set out in our statement by making variations to the Channel 3, 4 and 5 licences, following the process set out in those licences, and by issuing determinations and directions with respect to S4C as appropriate.
- A4.18 If you wish, you can register to receive mail updates alerting you to new Ofcom publications.

Ofcom's consultation processes

- A4.19 Ofcom aims to make responding to a consultation as easy as possible. For more information, please see our consultation principles in Annex 6.
- A4.20 If you have any comments or suggestions on how we manage our consultations, please email us at consult@ofcom.org.uk. We particularly welcome ideas on how Ofcom could more effectively seek the views of groups or individuals, such as small businesses and residential consumers, who are less likely to give their opinions through a formal consultation.
- A4.21 If you would like to discuss these issues, or Ofcom's consultation processes more generally, please contact the corporation secretary:

Corporation Secretary
Ofcom
Riverside House
2a Southwark Bridge Road

London SE1 9HA

Email: corporationsecretary@ofcom.org.uk

A5. Ofcom's consultation principles

Ofcom has seven principles that it follows for every public written consultation:

Before the consultation

1. Wherever possible, we will hold informal talks with people and organisations before announcing a big consultation, to find out whether we are thinking along the right lines. If we do not have enough time to do this, we will hold an open meeting to explain our proposals, shortly after announcing the consultation.

During the consultation

2. We will be clear about whom we are consulting, why, on what questions and for how long.
3. We will make the consultation document as short and simple as possible, with an overview of no more than two pages. We will try to make it as easy as possible for people to give us a written response.
4. When setting the length of the consultation period, we will consider the nature of our proposals and their potential impact. We will always make clear the closing date for responses.
5. A person within Ofcom will be in charge of making sure we follow our own guidelines and aim to reach the largest possible number of people and organisations who may be interested in the outcome of our decisions. Ofcom's Consultation Champion is the main person to contact if you have views on the way we run our consultations.
6. If we are not able to follow any of these principles, we will explain why.

After the consultation

7. We think it is important that everyone who is interested in an issue can see other people's views, so we usually publish the responses on our website at regular intervals during and after the consultation period. After the consultation we will make our decisions and publish a statement explaining what we are going to do, and why, showing how respondents' views helped to shape these decisions.

A6. Consultation coversheet

Basic details

Consultation title:

To (Ofcom contact):

Name of respondent:

Representing (self or organisation/s):

Address (if not received by email):

Confidentiality

Please tick below what part of your response you consider is confidential, giving your reasons why

- > Nothing ☐
- > Name/contact details/job title ☐
- > Whole response ☐
- > Organisation ☐
- > Part of the response ☐

If you selected 'Part of the response', please specify which parts:

If you want part of your response, your name or your organisation not to be published, can Ofcom still publish a reference to the contents of your response (including, for any confidential parts, a general summary that does not disclose the specific information or enable you to be identified)?

Yes ☐ No ☐

Declaration

I confirm that the correspondence supplied with this cover sheet is a formal consultation response that Ofcom can publish. However, in supplying this response, I understand that Ofcom may need to publish all responses, including those which are marked as confidential, in order to meet legal obligations. If I have sent my response by email, Ofcom can disregard any standard e-mail text about not disclosing email contents and attachments.

Ofcom aims to publish responses at regular intervals during and after the consultation period. If your response is non-confidential (in whole or in part), and you would prefer us to publish your response only once the consultation has ended, please tick here.

Name

Signed (if hard copy)