



Voice of the Listener & Viewer

Championing Excellence and Diversity in Broadcasting

Spring 2025

Bulletin 139

CRUNCH TIME APPROACHING IN DECISIONS ABOUT THE BBC



Both Government and the BBC have said that they intend to launch major consultations in the context of the renewal of the BBC's Charter, which must take place by the end of 2027, but further details are still awaited.

Secretary of State Lisa Nandy has expressed interest in the concept of establishing it as a mutual company, in the manner of some building societies or cooperatives. The aim is to have an organisation where the members own and control the business. Essentially, TV licence payers would be the equivalent of shareholders and have a say in the running of the Corporation, giving them a sense of ownership. It is unclear how this might work in practice, however; and there are clear risks of the debate being hijacked by one faction or another. So, the devil would be in the detail.

Chairman of the BBC, Samir Shah, has floated the idea of some form of permanent charter. This would avoid the disruption and uncertainties inherent in the renegotiation of the Charter every 10 years, which arguably makes the BBC more vulnerable to the whims of whichever political party happens to be in power at the time of renewal. At the same time, there would of course continue to be a need for a mechanism for a regular review of the BBC's performance and remit.

A separate, although related, issue is how the BBC is to be funded when the present licence fee settlement expires, also at the end of 2027. Lisa Nandy has said that the licence fee cannot continue in its present form. At the same time, she has ruled out the possibility of funding from general taxation or from advertising.

She has also sounded very unenthusiastic about the concept of some form of household tax, such as exists in some continental European countries including Germany - an idea that the VLV has favoured. A 'hybrid' solution, where some viewers may pay more for some services, would be contrary to the principle of a universal service, universally available.

One of the criticisms of the licence fee is that it is seen as 'regressive', in the sense that very well off and many very poor licence payers pay exactly the same amount. It might be the final option is some form of progressive licence fee, where the least well off pay less.

The VLV has stressed that there needs to be a full and meaningful process of public consultation and stakeholder engagement on these issues before final decisions are taken. Both the Government and the BBC have promised that will be the case.



All this comes at a time when all the public service broadcasters (PSBs) are facing the challenges posed by the big streaming services, with resulting audience decline. In particular, people under the age of 34 are viewing less and less mainstream television. [Channel 4 recently published some striking research](#), showing that Generation Z (Gen Z) viewers connected very little with the mainstream broadcasters, getting most of their entertainment and news from streaming services and social media, whether Facebook, TikTok or on their social media groups. YouTube performed particularly strongly.

Given the scope for misinformation and disinformation across social media in particular, it is particularly important that the PSBs are able to engage with this audience in ways that bring reliable, fact - checked and balanced news and information to the citizens of today and tomorrow.



Voice of the Listener and Viewer

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VLV represents citizen and consumer interests in broadcasting and champions excellence and diversity in broadcasting. VLV is free from political, sectarian and commercial affiliations. VLV is concerned with the issues, structures, institutions and regulation that underpin the British broadcasting system and in particular to maintain the principles of public service broadcasting.

Views expressed in the bulletin are those of contributors and do not necessarily reflect those of the VLV.

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**FROM THE CHAIRMAN,
COLIN BROWNE**

Welcome to our Spring Bulletin 2025.

As you will see from the front-page lead, it comes at a time when we are preparing for some really important decisions to be taken about the future of Public Service Broadcasting and especially the BBC.

As we report, both the Government and the BBC have said that there will be widespread public consultation and engagement before final decisions are taken on a new Charter for the BBC and on its future funding. The VLV will be working hard to ensure that these commitments are met in a meaningful way.

However, it is not just the BBC that is facing huge financial challenges. The commercially funded PSBs have seen their finances eroded by increased competition and cost inflation. The online video streaming services and social media platforms have taken significant advertising revenues away from the commercial PSBs, while the streaming services have greatly pushed up the cost of programme production, particularly of drama. This has made it very challenging for the PSBs to compete in the high-end drama market.

As Peter Kosminsky, the maker of the brilliant Wolf Hall dramas, puts it in a recent submission to the House of Commons Culture, Media and Sport Committee, the PSBs simply can no longer afford to make high-end UK drama in the inflated cost environment created here by the streamers. His solution is that 5% of the UK subscription revenue of each of the streamers should be earmarked for a cultural fund, to be used exclusively for high-end dramas. A number of EU countries have measures of this sort. We are planning to discuss this issue at our Spring Conference on 30 April.

Here at the VLV we are delighted to welcome five new Trustees – Professor Catherine Johnson, Kate Dixon, Helen Jay, Hesham Sabry and Ritula Shah. You can read about them elsewhere in this Bulletin. We said farewell to Alan Barlow, Robert Beveridge, Susan Washbrook and Anthony Wills. They have served us well in varying ways and I know will continue to do so.

Our **Spring Conference and Annual Awards** will take place on 30 April with **Peter Kosminsky**, the maker of Wolf Hall, and **Rhodri Talfan Davies**, BBC Director of Nations, who leads the BBC’s Across the UK Strategy, including the Corporation’s deployment of Generative AI Technology, among the speakers. I particularly look forward to the Awards, which provide a unique opportunity to meet and mix with some of our finest programme makers and personalities. The atmosphere is special.

I look forward to seeing you there.

Colin Browne
Chairman of VLV

NEW VLV TRUSTEES



We are excited to welcome five new Trustees to VLV: Kate Dixon, Helen Jay, Catherine Johnson, Hesham Sabry, and Ritula Shah.

Ritula Shah, a familiar voice from the BBC's World Tonight, is a journalist with expertise in international affairs, British politics, and classical music.

Kate Dixon, founder of Good Egg Productions and former producer of BBC Radio 4's Feedback, co-created the podcast Roger Bolton's Beeb Watch, advocating for quality and accountability in public service media.

Helen Jay specialises in public service media policy, with a background in public affairs and corporate communications. She's also a lecturer and PhD researcher at Westminster University and has held leadership roles at Channel 4.

Catherine Johnson, Professor of Media and Communications at the University of Leeds, leads the Public Service Media in the Age of Platforms Project. She is also a member of the DCMS College of Experts and chairs a key working group on TV distribution.

Hesham Sabry is a media lawyer and Director of his own practice, with experience at the BBC and British Film Institute, specialising in commercial, legal, and business affairs.

These new Trustees bring a wealth of experience and expertise to VLV, strengthening our commitment to public service media.

VLV PSM FORUM UPDATE

VLV continues to grow the impact of our Citizens' Public Service Media Forum, funded by the [JRCT](#).

The Forum lobbied as a powerful voice during the passage of the Media Bill in the House of Lords last year and was instrumental in ensuring that the Reithian principles (that public service broadcasting should educate, inform and entertain) were maintained in the drafting of the Act.

We were joined by new members, [Public Interest News Foundation](#) last autumn; the UK's first charity to support public interest news.

The Forum continues to liaise with legislators and policymakers to make the case for citizens in public service media. Recent dialogue has involved meeting the Ofcom team leading the Public Service Media Review, Stephanie Peacock MP at the DCMS and the BBC Corporate Relations Team.

Forum members also worked on a joint response to the [Civil Society Covenant](#) Framework consultation in December. The Covenant is a new agreement intended to improve and reset the relationship between civil society and government. Our response highlighted the importance of the role of public service media within civil society and proposed that public service media institutions were included within the scope of the Covenant.

You can find a full list of organisations who are part of the Forum on our website.

VLV AUTUMN CONFERENCE 2024



VLV's annual Autumn Conference was held at the Geological Society, Piccadilly, London on 28th November 2024. We explored a range of subjects which are of crucial importance to the future of British broadcasting, including BBC News and current affairs, the infrastructure which underpins our TV network in the UK, and the future of radio and podcasting, as well as taking a deep dive into the content of Channel 5, one of our Public Service Broadcasters.

Jonathan Munro, Director of BBC News Global and Deputy CEO of BBC News and Current Affairs, and Sarah Rose, President of Channel 5 and UK Regional Lead, Paramount, were the keynote speakers, with the sessions chaired by Fran Unsworth and Helen Jay respectively.

Our third session on speech audio was chaired by broadcaster Ritula Shah. She was joined by Tim Levell, Programme Director of Times Radio; Mohit Bakaya, Director of Speech Audio at the BBC and Controller of Radio 4 and Radio 4 Extra; and Kate Taylor, award-winning audio producer and founder of the Feast Collective Freelance Production Network.

The final session of the day focused on the question of how we will be watching TV in 10 years' time as technology changes and more people watch video content online. It was chaired by Colin Browne, Chairman of VLV, with a panel consisting of Magnus Brooke, Director of Strategy, Policy and Regulation at ITV; Professor Maria Michalis from the University of Westminster; Laurie Patten, Director of Strategy and Regulation at Arqiva; and Ed Leighton, Director of Strategy and Policy at Ofcom.

Videos of the individual sessions are available on the VLV website: <https://www.vlv.org.uk>.

THE FUTURE OF TV DISTRIBUTION IN THE UK: ENSURING UNIVERSAL ACCESS IN A DIGITAL AGE

The Department of Culture, Media and Sport (DCMS) is exploring the future of TV distribution in the UK, with a focus on the long-term viability of the Digital Terrestrial TV (DTT) network, which is currently guaranteed until 2034. While many are moving to online TV services like BBC iPlayer and ITVX, many still rely on DTT, and broadband infrastructure remains insufficient across the country.

The DCMS has created a Future of TV Distribution Stakeholder Forum, with the VLV participating in the Audiences Working Group. The goal is to report by the end of the year.

The VLV stresses that Public Service Broadcasting must remain universally accessible at no extra cost, with DTT being the only platform currently meeting this criterion.

While online TV offers benefits like personalisation, it requires reliable broadband, which is still not widespread. DTT remains the most secure and affordable way to ensure universal access. The study aims to guide decisions on transitioning to broadband-based TV, with a public consultation likely to follow.

WHAT DO WE WANT THE BBC TO BE? A CALL FOR PUBLIC SERVICE CLARITY

Roger Bolton

Roger Bolton presents the weekly Beeb Watch podcast

The debate about the future of the BBC is starting in the wrong place. In fact, it should not begin with the BBC at all.

The Corporation is a means to an end, so let us begin with that end, which is, I suggest, the provision of public service content, particularly that which the market cannot, or will not, deliver.

We need to decide what public service content we want to be universally available, then ask whether the BBC and Channel 4, among others, are the best organisations to deliver it, and then how it is best paid for.

Once that Herculean task has been accomplished, and assuming that a reformed BBC has a central place in the future firmament, then we need to work out how to make it more accountable.

Those who pay for it should no longer have to simply accept what the organisation thinks is in its own best interests, which may not always be in the public interest.

The BBC does not even have an annual general meeting at which shareholders (the licence fee payers) can express their views on the Corporation's policies and performance. Where are the non executive members who truly represent the general public, and not just business and politics?

The public might wish to question the considerable BBC News investment in the United States, one of the results of which is an increase in the American content of its domestic news programmes, to the detriment of coverage of the rest of the world.

Some would question the cuts in local journalism at a time when other local media is in retreat. Some would wonder why BBC Radio, and Radio 4 in particular, which is remarkably cheap, should have to be cut when it is a paragon of public service, for which many would be prepared to pay.

They might ask whether the BBC has a strategy for the Arts, for Religion and Science coverage, for expanding its Educational services so that young people, in particular, can be made media literate and armed against the misinformation coming at them from every direction. Does it still believe in drama on radio (it is being removed from Radio 3 and Radio 4's offer has been much reduced over the years)? Is it committed to providing opportunities for first time writers and for single plays, and for drama which may not sell well abroad but which enables us to better understand our own country?



I have watched with considerable admiration the way in which the present Director General has slimmed down an organisation whose income from the licence fee is around 38% less in real terms than it was in 2010, according to VLV research.

Under pressure from an unsympathetic Conservative government, Tim Davie has had to ensure that a great British business survived the potential loss of guaranteed income. He deserves the knighthood surely coming his way. But the BBC should be so much more than a big business.

Where is the Corporation's public service vision?

It needs to deliver one quickly and then consult the public about it, and be prepared to listen intently.

Let us not put the cart before the horse and argue about the best way of paying for the Corporation before deciding what we want it to do.

BBC CHARTER RENEWAL: THE DEBATE, THE POLITICS, AND THE FUTURE

Mark Damazer

Mark Damazer, CBE is a former controller of BBC Radio 4 and BBC Radio 4 Extra.

Another decade – another run around the Charter Renewal circuit. Last time - the BBC Trust (I was a Trustee at the time) managed to persuade the government to extend the Charter's length to eleven years and thus avoid the grisly spectacle of a months-long debate about the BBC's future coinciding with a general election campaign. That was when there were fixed term parliaments with predictable election dates.

Fixed term parliaments have gone – but, in any event, there is no election in the offing. So the arm-wrestling and cliché-mongering can proceed without the extra pressure of politicians feeling the need to be ruder about the BBC than normal, and without every mildly contentious BBC decision being perceived as a desire to please one political party or another in the run up to a new Charter.

So far so good – and a thorough, evidence-led, rounded debate about the BBC every decade or so is, of itself, not a bad thing. Not least because most of the time the BBC is reported and discussed in hyper-ventilation mode.

You may think the BBC exists to deliver great content to its many audiences - but part of its function, not set out in any Charter or agreement, is to provide easy copy and froth for media correspondents and the social media world. It's flattering in a way. The BBC still matters - despite the rise of the streamers, the attractions of YouTube and Spotify, the short-attention span world of TikTok and all the other competitors for your eardrums and eyeballs.

By now the lobbyists and PR teams will have honed their often highly familiar arguments, and BBC panjandrums will be trotting in and out of the DCMS trying to persuade the mandarins and ministers that they should take the long view of the BBC, see it as the national asset that it is, and resist ideas designed to constrain and complicate (further) the BBC's life.

And then MPs and peers will have their moment and we can look forward to some mild dollops of praise, sometimes articulated through gritted teeth, amidst a sea of complaints about the BBC not doing enough of this or that, not spending enough, or paying this presenter or that, or perhaps all of them, too much money. And quite a number will complain about BBC bias – and attack it for its alleged wokeness or, au contraire, its buttressing of some 'establishment' or other. And then, finally, we will end up – and this is not in doubt – with a renewed Royal Charter alongside the agreement that defines the BBC's purposes.

How much does all of this Charter kinetic motion matter? Somewhat. But for a start, the Charter does not provide the BBC with a reliable process for defining its income from its owners – the UK public.



Nothing in a previous Charter stopped George Osborne, twice, ambushing the BBC – and everyone else for that matter – by more or less imposing a licence fee settlement on the BBC that guaranteed large reductions in the BBC's spending power. Which of course meant cuts - and less origination of British content, which in turn made the BBC even more vulnerable to its many competitors .

The Osborne settlements short circuited all consultation (though he may have talked to Rupert Murdoch for all we know) and there was no research into the public's views of the BBC. The country was not at war – there was no compelling reason to squash the process – it was an act of brute political force .

So perhaps this time someone can find a way to use the Charter to stop a repeat of that particular manoeuvre,

And perhaps it's time make it harder for the government to make appointments to the BBC Board based on political fealty rather than any ability to sustain the BBC's independence from government – the primary responsibility of a BBC Trustee. It's less than five years ago than Boris Johnson tried to make Charles Moore – great columnist that he is – the Chair of the BBC. You might as well have asked Al Capone to run the Inland Revenue.

How? Well – perhaps all those chosen to be Trustees should be made to appear in front of the select committee – not just the putative Chair.

And someone needs to make up their mind about the World Service. Once upon a time it was directly financed by the Foreign Office and not the licence fee. Then – 180 degrees – it was left to the BBC licence fee – and now it's a mixed economy model – with the Foreign Office helping to fund some language services which the BBC otherwise could not sustain.

But like everything else at the BBC, the World Service has been scarred by the big reduction in real terms funding from the licence fee. So, is it a fantastic projection of soft power – or not? You can't say the former and then allow it to be outspent by the broadcasters of so many other powers.

You might also think that about the BBC as a whole. British broadcasting – not just the BBC – has been a major success story for decades, The Beeb has been its central component. Look across the Atlantic and weep. It requires mature politics to sustain the BBC – and for a long time that's been absent. The Charter can play a part – but it will need a lot more than that for the BBC to be safe.

UNDERSTANDING FAITH MATTERS - A LOT

[Rev. Peter Crumpler](#)

Rev Peter Crumpler is a Church of England minister in St Albans and a former communications director with the CofE.

How can we fully understand the 21st-century world without recognising the role of religious faith in shaping global, regional, and national events? Religion influences key issues such as the conflict in the Middle East, US evangelical support for Donald Trump, and Russia's invasion of Ukraine. It also affects perspectives on climate change, global responsibility, and human relationships in an increasingly connected world.

Yet, religious literacy in the media is often overlooked. Public service broadcasters, which aim to provide balanced and informed reporting, rarely acknowledge the significance of faith in shaping societies. When Jonathan Munro, BBC News Global Director and Director of the World Service, spoke at the VLV conference in November 2023, religious literacy was not among the topics he addressed.

Despite this, the BBC World Service plays a crucial role in covering religious issues, often faring better than other broadcasters. Its Heart and Soul programme explores faith and spirituality from a global perspective, covering diverse topics such as the struggles of Hindus in Bangladesh, spirituality in Las Vegas, and the Jewish mourning prayer, Kaddish.



As a Christian minister and communicator, I believe it is vital to deepen our understanding of how religion shapes world events and the lives of millions. I welcome the growing influence of the Religion Media Centre (RMC), an impartial organisation dedicated to improving media coverage of religion and belief. The RMC provides journalists with resources, online briefings, background information, training sessions, and expert connections. Unlike denominational media offices, the RMC offers independent support to journalists, helping them report on faith-related matters with greater accuracy and depth.



The need for such initiatives is clear. A 2015 Reuters Institute report found that UK journalists are significantly less religious than the general population, with nearly three-quarters considering religion to be of little or no importance. Over half stated that religious belief was “unimportant”—figures notably higher than in the wider public. Unfortunately, there is little evidence that this outlook has changed in recent years.

One organisation that actively promotes religious literacy is the Sandford St Martin Trust, which runs the UK's most prestigious broadcast awards for content exploring religious, spiritual, and ethical themes. Established in 1978, these awards recognise excellence in religious broadcasting, welcoming entries about all faiths—or none.

Among the 2024 winners were ITV's *A Time to Die*, which examined Britain's laws on assisted dying, BBC Four's *In the Name of the Father*, set in the Breslov Hasidic Jewish community in Brooklyn and Israel, and BBC Radio 4's *The Indestructibility of Hope*, which covered Christmas in war-torn Ukraine. Historian and broadcaster Tom Holland received a special award for his contribution to religious understanding.

However, financial pressures threaten the future of such programming. Budget cuts at the BBC and other public service broadcasters risk diminishing religious content, particularly at a local level. For example, from autumn 2023, the BBC replaced its popular Sunday morning faith programmes on local radio with regional versions, consolidating 39 stations into 13 groups. While London and Manchester retained dedicated programming, areas such as the East of England now receive a single programme covering a vast region from north London to the Norfolk coast. While presenters work hard to engage audiences, the local dimension of faith-based broadcasting has been significantly reduced.

Understanding religion has never been more important. If we fail to engage with, discuss, and challenge faith-related issues, we overlook one of the fundamental forces shaping today's world.

BRITISH HUMOUR WINS YOUNG EUROPEANS, BUT CAN UK BROADCASTERS KEEP UP?

[Professor Jeanette Steemers](#)

Jeanette Steemers PhD is a former VLV Trustee and Professor of Media and Communications at King's College London.

Britain's 'unique' and 'ironic' sense of humour is a key reason why young Europeans watch UK-made television shows and films, new research has revealed. The UK ranked second overall—albeit a distant second to the US—as the top country of origin among survey respondents (18% vs 55%) and digital diarists (17% vs 58%).

The report found that 'humour' was the word most associated with UK TV shows and films when 16–34-year-olds in Denmark, Germany, Italy, and the Netherlands were asked to describe them. In all four countries, interviewees used terms like 'unique', 'ironic', 'eccentric', 'black', 'subtle', 'irreverent' and 'intelligent' to describe British humour. The study also found that humour-driven social media posts are now key to spreading awareness of British shows, particularly among 16-19-year-olds.

The research, [Screen Encounters with Britain](#), showed that young Europeans enjoy a wide range of British shows, including comedy dramas ('Sex Education', 'Fleabag', 'Skins', 'After Life'), sitcoms ('Derry Girls'), and mockumentaries ('Cunk on Earth'). Classic British comedies like 'Monty Python' and 'Mr. Bean' remain well-loved. The notion that humour doesn't travel well due to cultural differences doesn't hold true for these audiences, especially those proficient in English. Many young viewers prefer watching with the original English-language soundtrack to 'get the joke.'

Nearly half of survey respondents felt they could relate to themes and characters in UK content. However, interviews revealed that these perceived values are largely driven by a small number of high-profile scripted shows available on streaming services, such as 'Sherlock', 'Peaky Blinders', 'Doctor Who', 'Downton Abbey', 'Fleabag', 'Top Boy' and 'Black Mirror'. Although many of these first aired on UK public service broadcasters (PSBs), they are now primarily available on global platforms like Netflix and Amazon in Europe.

The research highlights the crucial role of PSBs in the initial production of some of the UK's most successful international exports.

Long-form content viewing is now dominated by global streamers, particularly Netflix (86%), while PSB streaming services (43%), local commercial streamers (25%), and linear TV (15%) lag behind. Interviews and digital diaries revealed that local platforms offer less action-adventure, fantasy/sci-fi, and comedy-drama—genres younger audiences crave—making them feel less relevant to this demographic. Netflix, followed by YouTube, are the most influential platforms for young audiences. Once-dominant formats like talent shows and reality TV have now declined in popularity.

Importantly, young people are still watching long-form screen content (>20 min) regularly, with three-quarters of respondents in Denmark, Germany, Italy, and the Netherlands consuming it daily or 3-5 times per week.

UK screen content also drives interest in visiting Britain. 'Classic' productions like Sherlock, Harry Potter, and Notting Hill, along with newer youth-oriented series on streaming platforms, increase viewers' desire to visit specific UK locations and film settings. This underscores how British media influences perceptions of the UK and fosters positive attitudes toward it.

While these findings are encouraging, significant challenges exist for the future of UK television production.

Despite the demand for British content, securing production funding is becoming increasingly difficult. Following a boom period driven by investments from Netflix and other streamers, financial backing has slowed in recent years. Domestic broadcasters are commissioning fewer dramas with a distinctly British identity, making them less attractive to overseas investors but essential for public service values. A key example is ITV's 'Mr Bates vs The Post Office'.

Since 2003, Terms of Trade have allowed producers to retain rights from PSB commissions, benefiting from secondary revenues in the UK and abroad. However, with PSBs now paying less for commissions and distributors struggling to bridge budget gaps, the viability of high-end British productions is under threat. Sales to the UK secondary market have also become more challenging, and declining demand from international streamers—particularly in the US, the UK's largest export market—has further exacerbated the issue. The downturn has been softened somewhat by a revised system of tax/expenditure credits (AVEC), which US streamers have benefited from significantly in the past.

Some producers have turned to YouTube, to build a fan base and explore commercial opportunities. However, YouTube is not a viable solution for funding high-end drama. Notably, many recent hit UK shows, such as Rivals (Disney+) and Baby Reindeer (Netflix), were produced without PSB involvement, signaling a shift in the content landscape.

The danger lies in a production ecosystem that neither satisfies the demand for distinctive UK content nor fosters its international appeal. Sustaining high-quality British storytelling on the global stage will require strategic investment and support for domestic production.

This research was conducted by Professor Jeanette Steemers and co-investigator, Professor Andrea Esser.

The project was supported by the Arts and Humanities Research Council [grant number AH/W000113/1], part of UK Research and Innovation (UKRI). Data was gathered from April 2022 to January 2025 through surveys, five-day digital diaries, interviews and focus groups - and discussions with industry intermediaries (47 participants).

[You can access the full report here.](#)

VLV 2024 AGM

The VLV AGM was held at The Geological Society in London on 28 November 2024. 39 members attended.

The VLV Annual Report and Accounts for year ending 31 May 2024 were reviewed and approved. Colin Browne, Mary Dixon and Peter Gordon were re-appointed for a further year as Chairman, Secretary and Treasurer. Kate Dixon, Helen Jay, Professor Catherine Johnson, Hesham Sabry and Ritula Shah were elected as Trustees and Toni Charlton re-elected for a second three-year term. Alan Barlow, Professor Robert Beveridge, Susan Washbrook and Anthony Wills stood down, The Chairman thanked them all for their work.

After the formal business the meeting discussed the work of the VLV, its financial position, outreach to young people, and current media issues including the BBC Charter.

THE VLV AWARDS FOR EXCELLENCE IN BROADCASTING - VOTE NOW!

Enclosed with this bulletin are ballot papers for the VLV Awards for Excellence in Broadcasting for VLV members, covering programmes broadcast during 2024. The ceremony will be held at The Geological Society, Burlington House, London, on Wednesday 30th April 2025. We hope you will join us at this celebration.

The VLV Awards are an opportunity to celebrate the wealth of excellent programmes broadcast during 2024. Winners particularly value these awards because they are chosen by the people who really matter; their listeners and viewers.

Please take a few minutes to vote for those programmes and individuals you particularly appreciated during 2024. You have until **28 March 2025** to return your completed ballot papers, **preferably by email to info@vlv.org.uk** to avoid postal delays, or by post to The Old Rectory Business Centre, Springhead Road, Northfleet, Kent, DA11 8HN.

Diary Dates

VLV Spring Conference & Awards
Wednesday 30th April 2025
10.30am - 4.15pm

The Geological Society / Online

VLV Autumn Conference & AGM
Wednesday 26th November 2025
10.30am - 5.00pm

The Geological Society / Online

Please watch out for our email updates and visit the VLV website <https://www.vlv.org.uk> for further details.

Keeping up to date

VLV sends out regular updates by email - please ensure that Sarah in the VLV office at info@vlv.org.uk has your up to date email address.

We upload all the latest VLV news at <https://www.vlv.org.uk>

And finally...make sure you're following us on [LinkedIn](#) & [Bluesky](#).

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