EQUITY

Department for Digital, Culture, Media and Sport: Consultation on a new strategic direction for UK media

August 2026

About

Equity is the largest creative industries trade union with 50,000 members united in the fight for fair terms and conditions across the performing arts and entertainment. Our members are actors, singers, dancers, designers, directors, models, stage managers, stunt performers, circus performers, puppeteers, comedians, voice artists, supporting artists and variety performers. They work on stage, on TV and film sets, on the catwalk, in film studios, in recording studios, in night clubs and in circus tents.

Contact

For further information about this response, please contact Anna Shea, Policy Officer – Industry, ashea@equity.org.uk.

Summary

Equity welcomes the Green Paper on Television and the Media, and its efforts to tackle many of the challenges facing the industry and its workforce. We also recognise the Paper's acknowledgment of Public Sector Media (PSM) providers as central pillars of our national culture, as well as the important role played by Equity and other members of the Broadcast, Entertainments and Arts Unions (BEAU).

- Future of television and the media: Despite significant challenges facing the UK's television and media sector – such as an over-reliance on inward investment, escalating corporate consolidation, as well as shrinking IP retention – we remain confident that the right legislative, policy and industrial frameworks will enable the industry and the workforce that powers it to thrive for decades to come.
- Tackling challenges: We recommend the following measures:
    - Implement a levy on the revenues of large streaming platforms
    - Introduce production quotas for continuing dramas
    - Expand the out-of-London definition to include on-screen talent
    - Introduce a labour test for tax incentives
    - Develop a regime of personality rights
    - Build algorithms in the public service
    - Implement a workforce covenant
- Prominence: Equity recommends the development of mechanisms to ensure that prominence for PSM providers is tied to material returns for the creative workforce.
- Principles of PSM media: We support the four proposed principles, but to better reflect the role of PSM providers, suggest an addition to principle 3:

    - Systemic sustainability: to ensure the system of public service media has a mix of providers to increase its resilience to deliver public service media objectives in the long-term, ***including providing good jobs across the UK and ensuring rights and dignity at work***. It should also be sufficiently flexible to the potential shifts of the current collection of PSM providers and be open to opportunities of mergers, partnerships, and definitions of public service content.
- Preferred model: We believe that the first two options (focused on institutions or services) are preferable. Whichever model the government pursues, it must ensure that the conditions under which public sector content is made constitute the gold standard on employment rights, driving up terms and conditions for workers across the creative industries. People should be able to build lifelong careers in the performing arts and entertainment sector, whatever their background and wherever they live in England, Northern Ireland, Scotland or Wales.

Answers

Question 1. The green paper covers topics relating to the future of UK television and media. More specifically, it includes content on:

- The current market and audience context
- Prominence of news and of public service media
- Future of TV distribution and regulation
- A new system for public service media
- Media literacy

What are your overall views on the future of television and media in the UK, related to the topics in this green paper?

1. As the Green Paper recognises, the UK television and media sector is a major force in the creative industries, having grown significantly in recent years. Between 2000 and 2023, British film, video and television production doubled in size.[1] The largest single investor in UK-made programmes is the BBC, which spent £1.6 billion on original TV content in 2024-25.[2] In 2024, the UK film and television production industry contributed approximately £13.4 billion in Gross Value Added to the economy.[3]

2. One of the key drivers behind the UK's world-leading TV production sector is not only – as the Green Paper identifies – a highly skilled workforce, but also the UK's mature and exemplary industrial relations framework. The role of the creative industries' trade unions goes far beyond "tackling bullying, harassment and discrimination."[4] On behalf of our 50,000 members, Equity negotiates collective agreements which set minimum terms and conditions with engagers, covering the vast majority of the UK's TV production (as well as other sectors, such as film and theatre). Our collective agreements form the bedrock of working lives in the sector and give engagers certainty and clarity when addressing complex rights issues. These well-established industrial relationships help create a steady industry and drive long-term investment, both domestic and inward.

3. The television sector's size and longevity, however, bely its fragility. For instance, the British Film Institute found that in 2025, inward investment delivered £5.8 billion, or 85% of the combined spend on film and high-end TV production.[5] This highlights the UK's dependence on a small – and shrinking, as discussed below – number of decision-makers.

---

[1] Resolution Foundation, Ending Stagnation: A New Economic Strategy for Britain, 2023, p. 120.
[2] Campaign for the Arts, A Stage for the Nation, 2026, p. 5.
[3] ICAEW, Film and TV in the UK: industry profile, 26 May 2026.
[4] Department for Culture, Media and Sport, Watch this space: a new strategic direction for UK media - green paper and public consultation, 29 July 2026.
[5] BFI, Official BFI statistics reveal £6.8 billion film and high-end TV production spend in the UK, 5 February 2026.

This over-reliance was evident in the panic that ensued in May 2025, upon the American President's stated intention to impose 100% tariffs on films not produced in the US.[6]

4. Equity is also concerned that the wave of mergers and the intensifying consolidation in the television sector, as discussed in the Green Paper, may exacerbate the UK workforce's exposure to shifts in global production markets or external shocks. Monopsony theories of labour markets maintain that firms in concentrated labour markets reduce the use of labour in order to reduce wages. The UK Competition and Markets Authority has found that "[f]or comparable workers working in comparable firms, a move from a market with many employers (in the least concentrated 10% of labour markets) to a highly concentrated labour market with few employers (in the most concentrated 10% of labour markets) is associated with a roughly 4% decrease in a worker's wage" and that "[f]or two comparable workers, the worker in a more concentrated labour market also tends to work fewer hours compared to her counterpart in a less concentrated market."[7] In our view, there is a real risk that fewer companies will mean fewer commissions, and therefore less work for the UK's producers and creative workforce. Disney, for example, reduced its film output by 65% between 2009 and 2017, despite studio acquisitions worth nearly $80bn during the same period.[8] In light of the above, the Secretary of State's decision not to intervene in the proposed acquisition of Warner Bros Discovery by Paramount was disappointing.[9]

5. Additionally, the Green Paper noted the challenge of dwindling IP retention for the UK's PSM providers, which Equity agrees is concerning for the future of the industry. As Professor Paul Dwyer expressed it, "[M]uch of the UK public service broadcasters' spending on new UK production […], including the public licence fee of the BBC, supposedly the 'seed funding' for UK creativity, is actually the development funding for US-owned companies to develop entertainment formats which they can sell globally. It is not too much of an exaggeration to say that UK broadcasters and the UK licence fee payer, are deficit financing US format production."[10] We are not convinced that the government's proposals adequately respond to the scale of the challenge. For instance, it is not clear that better access to finance will necessarily give UK producers sufficient bargaining power to retain their IP.

---

[6] Equity, More US production can boost UK film industry, 6 May 2025.
[7] CMA Microeconomics Unit, Competition and market power in UK labour markets, 25 January 2024, p. 7-8.
[8] Writers Guild of America West, The New Gatekeepers: How Disney, Amazon, and Netflix Will Take Over Media, August 2023, p. 4.
[9] Department for Culture, Media and Sport, Public statement – Proposed acquisition of Warner Bros Discovery by Paramount: decision of no intervention on Public Interest Intervention or Foreign State Influence grounds, 6 August 2026.
[10] Paul Dwyer, *Understanding Media Production*, 2019, p. 161.

6. Notwithstanding Equity's concerns about the future of television and the media in the UK, we remain confident that with the right legislative, policy and industrial frameworks, the creative workforce will continue to create the brilliant television content for which our country is known. In our response to the next question, we make recommendations for the government's consideration, to address several of the challenges facing the television industry and its workforce.

Question 2. Chapter one of the green paper describes a series of challenges impacting the UK's TV production ecosystem, including:

- The spending power of public service media (PSM) providers is decreasing, which impacts their ability to commission new content.
- The sector faces rising production costs and inflationary pressure, particularly for high-end content like drama.
- PSM providers are adopting "fewer, bigger and better" commissioning strategies, often prioritising digital-first content, which has resulted in fewer commissions for some genres.
- When global streaming platforms commission directly, they typically retain the IP. This inward investment, while filling production expenditure gaps, risks shifting the residual commercial value offshore, creating a challenge for producers to retain IP and long-term economic value.
- Screen-based businesses report unmet finance demand and feel underfunded, despite a high rate of actively using external finance.

What measures do you feel would be most effective for the government to take to overall address these challenges?

a) Streaming levy

7. On the matter of PSM providers' spending power, one option that was not discussed in the Green Paper, and which could be implemented while the government allows time for changes introduced in the Media Act 2024 "to settle,"[11] is a levy on the revenues of large streaming platforms. This may go some way towards boosting PSM providers' resources and redirecting a modest portion of global streamers' profits back into UK production and creative employment. Such a levy has received support from several high-profile figures in the industry, notably British writer and director Steven Knight.[12]

8. These types of measures have been successfully implemented in several countries. In Canada, for instance, the Online Streaming Act 2023 empowered the Canadian Radio-television and Telecommunications Commission to impose a rule ordering all streaming

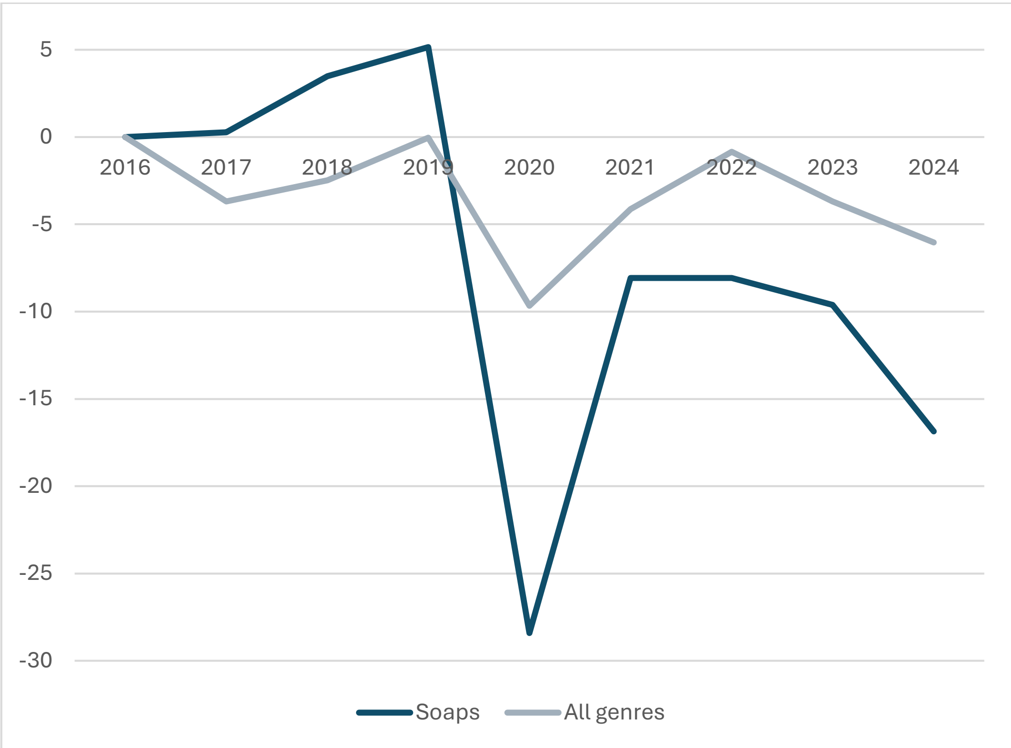
[11] Department for Culture, Media and Sport, Watch this space: a new strategic direction for UK media - green paper and public consultation, 29 July 2026.
[12] Steven Knight CBE, Culture, Media and Sport Committee Oral Evidence: BBC Royal Charter Review, HC 140, 16 June 2026.

companies with at least $25 million in annual Canadian revenue to put 5% of that sum into national funds to support the creation of Canadian content, including movies, television and local news.[13] One of those funds, the Canada Media Fund, helped create the global phenomenon *Heated Rivalry.*[14]

b) *Production quotas for continuing dramas*

9. The Green Paper's analysis of the number of hours of first-run originated output was revealing. We used this data to compare the decrease in first-run UK originations of all genres with the decline experienced by categories relevant to Equity members. As is evident in the chart below, while the hours of all genres shrank by approximately 6 per cent between 2016 and 2024, the decrease was particularly sharp in the case of soaps, at 17 per cent. This trend aligns with Equity's experience.

Percentage change, since 2016, of PSM content by hours for first-run UK originations



10. Soaps – also known as continuing drama series – are integral to the UK production landscape in providing a training ground for cast and crew, which in turn supports the wider production ecosystem. Producing continuing dramas is also a straightforward way to sustain regional production in under-represented parts of the UK, which continues to

---

13 Canadian Radio-television and Telecommunications Commission, Broadcasting Regulatory Policy CRTC 2024-121-1 and Broadcasting Order CRTC 2024-194, 29 August 2024.

14 Daphne Rena Idiz, Claudia Sicondolfo, MaryElizabeth Luka, Heated Rivalry: How Investment in Canadian Content Can Pay Off at Home and Abroad, The Conversation, 20 January 2026.

be a challenge notwithstanding Ofcom quotas and initiatives such as the BBC's "Across the UK." The BBC's under-investment in the Midlands, for example, is well-known; in 2024, this region received only 3.4% of the BBC's network TV programming spend,[15] despite being home to approximately 25% of the UK's licence fee payers.[16]

11. Equity strongly agrees with the government that any new regulatory model should result in the creation of *more* public service content, and suggests that this content should be subject to additional production quotas for underserved content. As noted in the Green Paper, PSM providers are already required to meet certain quotas for specific content, such as original productions (content made specifically for the UK market), independent productions (programmes made by companies not owned by a broadcaster) and regional content (programming that reflects and serves the diverse nations and regions of the UK). The Media Act 2024 enables PSM providers to deliver these obligations via a wider range of services, including their on-demand programme services.

12. At a minimum, Equity calls on PSM providers to be required to produce a continuing or returning drama series that films for more than six months of the year in each of the UK's Ofcom-defined reporting areas.

c) Out-of-London on-screen talent

13. Equity continues to be concerned that in Ofcom's updated guidance to Public Sector Broadcasters, the regional production "talent spend" criterion still explicitly *excludes* on-screen talent.[17] We recommend that Ofcom incorporate a meaningful ratio of on-screen talent into their definition of what constitutes an out-of-London production, to enable performers across the nations and regions of the UK to build lifelong careers in the entertainment industry.

d) Labour test for tax incentives

14. The government's creative industries tax reliefs and expenditure credits, which allow companies to reduce the amount they pay in corporation tax, have played an important role in making the UK an attractive location for the production of films, television, video games, animation, theatre and orchestral productions. In the 2025-26 financial year, the total estimated cost to the Treasury of the creative industries tax reliefs and expenditure

[15] BBC, Annual Report & Accounts 2024/25, p. 47.
[16] Campaign for Regional Broadcasting and Production, The case for the Midlands & East.
[17] Ofcom, Regional production and regional programme definitions: Guidance for Public Service Broadcasters, 16 October 2025, p. 7-8.

credits was £2.6 billion.[18] Since their introduction in 2006, tax incentives for the creative industries have cost over £15 billion.[19]

15. Equity supports these tax incentives, but it is our position that public money in the form of foregone tax revenue should not reward companies that treat creative workers unfairly or forsake decades-long collective bargaining processes. We therefore recommend a "labour test" across tax reliefs and expenditure credits in the creative industries, similar to the way a British cultural test is applied to applications for Audio-Visual Expenditure Credits and Video Game Expenditure Credits.[20] Under Equity's labour test, only companies whose workforce is engaged on the basis of a collective agreement – or on industry-standard terms and conditions – would qualify for tax relief.

16. We do not anticipate that the test would affect the television sector, as the vast majority of work in this area is already produced under collective agreements. What our proposal is in fact directed at is the behaviour of video games companies. Between 2020 and 2026, the video games industry received approximately £1.81 billion in the form of tax relief. Despite this sizeable public investment, the industry has no collective agreements with Equity. The absence of union agreements leaves workers at the mercy of fluctuating pay, and sometimes dangerous and exploitative working conditions – poor practices that are essentially subsidised by UK taxpayers.

e) *Personality rights*

17. The Green Paper acknowledges the perils of deepfakes, but does not fully consider threats beyond those to our information environment. Generative AI technology is capable of producing digital replicas of *any individual*'s likeness: realistic digital imitations of a person's physical appearance, voice and mannerisms. In some instances, a single still image is sufficient to produce such replicas. Used ethically, digital replicas present new opportunities for performers (in voiceover, film, TV or other work). However, they also present clear risks of harm when used without permission and pay. Unauthorised digital replicas threaten to reduce volume of work available and incomes of performers. Moreover, unauthorised use of a digital replica also presents serious dignity-based harms: a performer may find that their likeness has been used to promote or endorse controversial products or political messages without their agreement, or that their likeness has been presented in degrading ways.

[18] HM Revenue & Customs, Tax reliefs, 22 January 2026.
[19] The creative industries tax reliefs: Policy and development, September 2024.
[20] British Film Institute, Apply for British certification and tax relief, n.d.

18. At present, rights under UK law are unclear and uncertain in the protection they afford to performers in the face of new AI tools. Intellectual property rights are ambiguous in their application to digital replicas, while other rights Equity has sought to leverage, such as data protection rights, are not designed to regulate these issues. This creates legal uncertainty – both for producers and AI developers seeking to engage performers ethically in the creation of digital replicas – while allowing unscrupulous engagers to exploit performers. Current legal routes are also ill-suited to the pace at which the harm of unauthorised digital replicas is perpetrated: by the time performers seek redress via courts, the harms have already taken place and are often difficult or impossible to undo.

19. Equity is therefore calling for a new regime of personality rights to give performers direct control over the use of their likeness in digital replicas.[21] Beyond performers, personality rights would bolster protections in other contexts in which digital replicas arise, including the rise of AI-generated sexual deepfakes, such as the recent scandal in which xAI's Grok produced sexual deepfake content, and disinformative digital replicas of politicians. We will put forward our proposals in greater detail during the government's forthcoming Digital Replicas Consultation.

f) <u>Public service algorithms</u>

20. Equity recommends that the government establish a British Digital Cooperative, as suggested by Common Wealth.[22] PSM providers could form the hub of a network of not-for-profit platforms and apps designed with public service values in mind. These values would serve the algorithms that would underpin all PSM digital services. Civic priorities stand in stark contrast to the profit motive behind commercially oriented algorithms, as evidenced for instance in Netflix's CEO identifying the company's main competitor as "sleep."[23]

g) <u>Workforce covenant</u>

21. The Green Paper, while recognising the importance of PSM providers as employers and engagers of talent, does not fully grapple with the implications of this. As the Green Paper rightly states, "domestic TV provides the employment continuity freelancers need to sustain and grow their skills,"[24] giving workers a modicum of stability in a feast or famine industry. As a result, decisions to cancel shows can have devastating effects on large

[21] Equity, Stop AI Stealing the Show - Demand Personality Rights, n.d.
[22] Common Wealth, The British Digital Cooperative: A New Model Public Sector Institution, 20 September 2019.
[23] Rina Raphael, Netflix CEO Reed Hastings: Sleep Is Our Competition, Fast Company, 11 June 2017.
[24] Department for Culture, Media and Sport, Watch this space: a new strategic direction for UK media - green paper and public consultation, 29 July 2026.

swathes of the workforce,[25] sometimes forcing people to leave the industry altogether. In a recent survey of over 2,100 Equity members, only approximately a quarter (26%) of respondents said that they were very confident that they would be working in the creative industries in three years' time.

22. Workers who experience marginalisation – such as racism, sexism, ableism, homophobia and transphobia – are at greater risk of being pushed out of the industry, leading to a further deterioration in the diversity of our creative workforce. If we consider class, people from working-class backgrounds make up just 16% of those in creative occupations, and proportions of working-class actors, musicians and writers have halved since the 1970s.[26] The problem is particularly acute in film and television; only about 8% of those working in these industries come from households where the main earner was working-class – the lowest level in a decade.[27] On matters of access and opportunity, intersectionality is key: "Class does not exist in isolation but intersects with other identity markers such as race, gender, sexuality, disability and regional identity. Intersectional approaches reveal how different forms of marginalisation can compound and create unique experiences of disadvantage or privilege within the television industry and in on-screen representations."[28]

23. Equity proposes the development of a Workforce Covenant, which would recognise that PSM providers' commissioning and operational decisions must respond to the needs of the workforce as well as audiences, and imposing a legal duty to conduct workforce impact assessments and implement mitigation measures. This would not only benefit employees and freelancers; it would also foster certainty and enable forward planning for PSM providers and the independent sector.

Question 17. In your opinion, which, if any, of the challenges are most important to you? Please rank in order of importance.

Answer:

- 1-Supporting a sustainable future for public service media providers – public service media providers play a central role in the UK's cultural, civic, and democratic life.

[25] Equity, BCC warned about impact of hundreds of job losses, 10 January 2024.
[26] Orian Brook, Andrew Miles, Dave O'Brien, Mark Taylor, Social Mobility and 'Openness' in Creative Occupations since the 1970s, *Sociology*, November 2022.
[27] Erica Holt-White, Dave O'Brien, Orian Brook, Mark Taylor, A Class Act: Social mobility and the creative industries, Sutton Trust, November 2024, p. 80.
[28] Laura Minor, Beth Johnson, Anna Viola Sborgi and Dave O'Brien, What Do We Know About Class in Television Studies?, *Journal of British Cinema and Television* 23:1 (2026), p. 63.

Industry must ensure that new distribution models support, rather than undermine, public service media providers' ability to play this role.

- 2-Delivering for all audiences – Any transition to IPTV and other similar technologies must preserve universal access to TV, including public service media providers, regardless of income, location, age, or digital confidence.
- 3-Maintaining a reliable television service – The ability to communicate to the public in a national emergency must be retained beyond a move to IPTV. Before digital terrestrial television is switched off, industry must show that alternative technologies can deliver comparable or better standards of reliability, resilience, and coverage.
- 4-Promoting competition and innovation in the TV industry – A managed transition to IPTV and other similar technologies offers an opportunity to modernise TV delivery, the transition should free up resources and spectrum, and allow broadcasters to focus on content and innovation rather than maintaining parallel legacy systems.

Question 22. Prominence can be defined as giving certain content a privileged position, for example, ensuring a specific channel appears at the top of search results or features on a recommendation feed, within a user interface so it is particularly easy for audiences to find and watch. To what extent do you agree or disagree that content from public service media providers (like the BBC and Channel 4) should be easier to find on video platforms?

Answer: Agree – it should probably be easier to find public service media content on these platforms

Question 23a. What do you see as the benefits of content from public service media providers (like the BBC and Channel 4) being easier to find on video platforms?

24. Whilst some potential benefits of prominence are evident – preventing a further fragmentation of UK society by facilitating shared experiences; protecting the brands of PSM providers; etc – it is not clear to what extent prominence will have a tangible impact on PSM providers' financial security, let alone the working lives of the creative talent who creates this content. As Equity member Hywel Morgan expressed it:

> "I once did a film that originally went out on the BBC, but has since been sold onto a global streamer. Hardly anybody saw it on the BBC, but now I get messages from people saying they've seen it on the streamer and I can see it's in the platform's top watches – yet I probably get about a tenner a year for it. Without us, you wouldn't be able to make these shows – we should be sharing in the success."[29]

[29] Equity, Equity PACT | Demand Better in Film & TV Working Conditions, n.d.

25. Equity recommends the development of mechanisms to ensure that prominence for PSM providers is tied to material returns for the creative workforce.

Question 24b. Thinking about the video sharing platforms you upload and share content on, do you have sufficient awareness of how content is shown to viewers through the algorithms?

Answer: I do not have sufficient awareness of how the algorithm works

26. A key feature of algorithmic systems is their "black box" character i.e. their logic is not perceptible to the general public and in many cases, even to those who design them. It is not reasonable to expect anyone – including content-creators – to understand how these types of algorithms work. Please also see our recommendations on public service algorithms, at Question 2.

Question 25. Which of the following, if any, attributes of public service media content do you value the most? Please select (up to) your top three.

Answer:

- Diverse programming – content that features people like me, and people from different backgrounds
- Quality content (non-news) – programmes or content that you see as high-quality and or different in their approach to what is offered by other providers
- Tailored to UK audiences – programmes that are specifically made for UK audiences, and are relevant to me

Question 27. The green paper outlines four potential principles of the public service media system. In brief, these are:

- Universality: to ensure that public service content remains universally available, free of charge, reflecting audience behaviours and media consumption habits.
- Public service content: to ensure provision of a wide range of high-quality, distinctive public service content.
- Systemic sustainability: to ensure the system of public service media has a mix of providers to increase its resilience to deliver public service media objectives in the long-term. It should also be sufficiently flexible to the potential shifts of the current collection of PSM providers and be open to opportunities of mergers, partnerships, and definitions of public service content.
- A sustainable PSM compact: to ensure the benefits PSM providers receive are proportionate to the obligations they must deliver for PSM status so as to be attractive and commercially sustainable.

To what extent do you agree or disagree that each of the following should be considered by government as principles of the public service media system?

Answer:

- Universality–Strongly Agree
- Public service media content–Strongly Agree
- Systemic sustainability–Strongly Agree
- A sustainable public service media compact–Strongly Agree

27. To more accurately reflect the role of the UK's PSM providers, Equity suggests the following addition to principle 3:
    - Systemic sustainability: to ensure the system of public service media has a mix of providers to increase its resilience to deliver public service media objectives in the long-term, *including providing good jobs across the UK and ensuring rights and dignity at work*. It should also be sufficiently flexible to the potential shifts of the current collection of PSM providers and be open to opportunities of mergers, partnerships, and definitions of public service content.

Question 28. The green paper outlines three illustrative models for our public service media system to align with our proposed principles. These models are outlined below, and a more detailed description on each is presented in chapter 4 of the green paper.

- A model focused on PSM institutions would see institutions, such as broadcasters or streamers, designated as PSM institutions.
- A model focused on PSM services would allow specific 'services' to receive PSM designation if they were to meet agreed requirements. In this context, 'services' could range from linear provision, such as an arts-focused TV channel, a high-quality VoD service, or channels on video sharing platforms, such as a history or documentary channel on YouTube.
- A content-centric approach would determine whether something is public service content subject to an agreed definition (which could evolve in line with cultural/societal needs) rather than a particular provider (institution or service).

Please rank, in order, your preferred model of the public service media system, where 1 is your most preferred model:

Answer:

- A model focused on PSM institutions
- A model focused on PSM services

28. Whilst Equity does not take a firm view on this question, we believe that the first model is the one most likely to support good jobs across the UK and ensuring rights and dignity at work. This is particularly so if PSM institutions are regionalised, democratised and

cooperativised, as we recommended with regards to the BBC.[30] Several of our proposals have subsequently found support from the government; the Secretary of State, for example, affirmed that the government "would almost certain pursue"[31] workforce representation on the BBC's Board. Furthermore, we could also envisage the second service-oriented model enabling public service content to be made under more democratic models of production, such as cooperatives or mutuals. This is likely to improve our members' working lives.

29. Whichever option the government pursues, it must ensure that the conditions under which public sector content is made constitute the gold standard on employment rights, driving up terms and conditions for workers across the creative industries. Workers should be able to build lifelong careers in the performing arts and entertainment sector, whatever their background and wherever they live in England, Northern Ireland, Scotland or Wales.

---

[30] Equity, BBC Charter Review Consultation – Equity's Response, 9 March 2026; Equity, Culture, Media and Sport Committee: Inquiry on the Future of the BBC, April 2026.

[31] Rt Hon. Lisa Nandy MP, Secretary of State for Culture, Media and Sport, Culture, Media and Sport Committee Oral Evidence: BBC Royal Charter Review, HC 140, 13 July 2026.