

PROGRAMME POLICY REVIEW for OFCOM: LOOKING BACK: 2020-21

As the pandemic affected all our lives, the resilience of our service was tested across all our platforms this year. The creative sector continued to produce diverse content of the highest quality with energy and innovation delivering a service that offered comfort, company and information to our viewers. By purposefully setting out to create a time capsule of the period and reflecting the experiences of ordinary people, S4C gained its place in the lives and hearts of the nation during an unprecedented year in our history.

News and Current Affairs

As an increasing number of viewers turned to the channel for the latest information on Covid-19 and interest in our news and current affairs content peaked.

A new chapter in S4C's history began as we employed journalists to produce digital news content under the name **Newyddion S4C**. Responding to the demand for the latest data on the Covid outbreak and streaming Welsh Government press conferences on Newyddion S4C's Facebook saw a dramatic increase in viewing. There were 3.7 million viewing sessions on Newyddion S4C's Twitter and Facebook accounts in 2020/21, an increase of 388% on the previous year and a 735% increase in hours watched. The team also produced original news stories and re-packaged content from S4C's Newyddion programme.

Amidst turbulent times the **Newyddion S4C** program moved to BBC Wales' new home in Cardiff Central Square with a fresh set and new titles. The weather service was also introduced as part of Newyddion S4C in order to offer expertise as part of the programme. The programme established itself in a new schedule slot at 19.30 and there was a growth in viewing figures.

This year, for the first time ever, ITV Wales '**Y Byd ar Bedwar** and **Y Byd yn ei Le** with Guto Harri became studio based series', able to respond quickly to the Covid crisis and to hold politicians to account. **Y Byd yn ei Le** has also proved to be been an important forum for debate as the United Kingdom leaves the European Union.

Pawb a'i Farn was launched in its new form, with-Betsan Powys, the show's first female presenter at the helm. A combination of Zoom technology and studio panellists enabled several lively discussions, on diverse subject matters from Covid to the impact of holiday homes on communities in West Wales. It also provided an important forum to discuss the impact of George Floyd's death with a uniquely diverse panel of twelve participants all of whom were from Black, Asian and minority ethnic backgrounds.

With the US Presidential Election, a special documentary, **Trump, America a Ni** looked at the deep political rifts dividing the country as did the podcast series to accompany the programme, **Hollt: Ein America Ni**.

This year we also commissioned crime and current affairs documentaries, with the aim of them being highlights in the year's schedule, and content which would be the subject of discussion and reach a new audience.

Llofruddiaeth Mike O'Leary had special access to the police investigation and exclusive interviews with the man from Carmarthenshire's sons. In **Prif Weinidog mewn Pandemig**, we had unprecedented access to the life and work of Mark Drakeford as the camera followed him behind the closed doors of Cathays Park, to cabinet and Cobra meetings as ministers made the big decisions that affected our daily lives.

Children, Young People and Welsh Learners

In what has been a challenging year for all, S4C's children and young people's content has responded swiftly to entertain and teach the youth of Wales.

During lockdown, the lives of children and young people had to be reflected, and new content had to be urgently commissioned which was appropriate to the period as some series were unable to be delivered due to the restrictions. **Ynys Adra** for Cyw aged children and **Fideo Fi yn y Tŷ** for Stwnsh was content which children filmed themselves at home, and a short film, **Hyn**, a poem by Bardd Plant Cymru (the Welsh-language Children's Laureate), was commissioned about the Covid experience. **Eisteddfod T** broke new ground in broadcasting as the first ever digital Eisteddfod with over 4,000 "home" films sent in for the judges to consider.

In a year of great disruption for schools, it was extremely important that S4C contributed to children's education provision. **Ysgol Cyw**, a selection of 'learning through play' content and resources was published on the Cyw website, **Bitesize** video packages were broadcast daily for a month and the S4C channel was established on HWB, the Government Education platform available to all pupils in Wales. The creation of the S4C channel on HWB has been an extremely important step and the start of a long-term partnership. It was launched in January 2021 with 80 hours of content, and more series will be transferred regularly from now on. The content ranges from **Shwshaswyn**, mindfulness for nursery-aged children, to **Martha, Jac a Sianco** - a film which is on WJEC specifications.

In 20/21, the first two projects part funded by YACF (Young Audience Content Fund) were broadcast on S4C: **Sol**, an animated film and a Celtic co-production dealing with a child's grief, and a new series of **Sali Mali** to support nursery education. **Y Gyfrinach**, **PersonA**, **Hei Hanes!** and **Byd Tad-cu** have also received funding from YACF and are currently in production. This fund is of great benefit to us and has already enabled us to commission bold cross-platform content for young people aged 13+ for the first time in years.

Across the digital platforms too, there has been tremendous growth this year in viewing S4C content. On YouTube **Caru Canu**, an animated series of funny rhymes, has attracted and entertained the younger children. Three new YouTube channels were also launched - **Label Deg**, **Gemau Gamma** and **Popt** for young people aged 10-13, which is the oldest age of Stwnsh viewers, with 9 young bloggers creating attractive content to develop a new audience. In terms of learners, English **Iaith ar Daith** content on YouTube attracted new viewers to the channel; learners and non-Welsh speakers. It also created noise on social media.

Entertainment/Comedy

Despite the challenges of Covid, we were able to create a schedule full of creativity, enjoyment and fun in entertainment and comedy. Due to our special access to the school, we seized the opportunity to commission **Dim Ysgol: Maesincla** following the stories of this unique community in Caernarfon while the school was closed. To the credit of the producers and to S4C, it won the Broadcast award for the 'best factual and current affairs programme during lockdown'. Another major success during this period was the series **Sgwrs Dan y Lloer**. Following the public response, we have commissioned two more series and wider podcasts of the conversations to accompany the linear content. Similarly, the success of **Lle Bach Mawr** has resulted in a new cross-platform format for 2021. Due to Covid restrictions, the format of many of the familiar brands had to be adapted, but the changes have been a success with the **Jonathan** series, for example, attracting its highest audience since 2012.

In comedy, a special 'bubble' was created over the summer to film a new sit-com series, **Rybish**. A positive response was received to the colourful characters of Cefn Elidir Recycling Centre and another series has been commissioned for 2022.

Music and Events:

Many of the events that are the pillars of our provision were affected by Covid. However, we adapted creatively to the situation and worked closely with our partners to reflect the spirit of festivals such as the **Royal Welsh Show** and the **National Eisteddfod** with a variety of special programmes and archive material that provided an opportunity to look back with nostalgia at the events of previous years.

The **Cân i Gymru** song-writing competition was broadcast live from the Millennium Centre with a virtual audience across the country joining in the celebration. The popular event was accompanied by supplementary content across all platforms and attracted its largest audience in fifteen years. **Noson Lawen** was filmed in one location with a limited audience in a new format that was so successful that we will continue with it in the future. The **Canu Gyda Fy Arwr** series was commissioned to replace Corau Rhys Meirion, which was unable to be delivered because of the restriction on mass singing during Covid. This has been one of the great successes of the period attracting one of the highest audiences of the lockdown period. As a result, we have commissioned a second series.

The contemporary music scene dominated in difficult times for the industry and a special experiment was done to digitally stream live bands under the **Stafell Fyw** brand. A variety of contemporary music was reflected on **Curadur** and **Lŵp** and these brands will remain a priority for us, mainly digitally.

Drama

Drama is one of the genres most affected by the covid restrictions due to the size and complexities of the production process. Nevertheless, 2020/21 was a year of experimentation and multi-platform success.

At the beginning of the lockdown period, while **35 Diwrnod: Parti Plu** was broadcast on television, previous series, series 1 – 4 of **35 Diwrnod** attracted viewers on Britbox. It was also pleasing to be able to use Clic as a platform to satisfy the audience's appetite for more dramas during lockdown with several new series of **Walter Presents** as well as extremely popular boxsets from the archive such as **Tipyn o Stâd** appearing online.

To help the industry survive and innovate through the period, S4C formed a special Drama Forum inviting producers to attend and share their experiences around Covid. The Forum has been important in helping companies develop guidance and safe filming processes that enabled them to resume production during the pandemic. As a result of

this engagement, S4C became the first public broadcaster in the UK to commission, produce and broadcast Covid-restricted drama with the ground-breaking series **Cyswilt (mewn Covid)**. The drama reflected the realities of life during the period in the form of content filmed by the actors themselves using virtual technology.

After months of not being able to film due to the restrictions, we welcomed our soap operas **Rownd a Rownd** and **Pobol y Cwm** back to the schedule in September. By November, fans of Faith Howells were delighted to see the character and her story return to the screen in the third (and final) series of **Un Bore Mercher**.

There was also excitement in films for S4C as the horror film **Gwledd** enjoyed a world *premiere* at the SXSW festival before being shown in cinemas in the USA and Canada and then in the UK.

It was also a year of experimenting and pushing boundaries under the brand **Hansh** with the short film competition, **Her Ffilm Fer**, setting young people the task of creating an original short film in 48 hours. Over 50 films were created over the two competitions with some of Wales' leading experts holding masterclasses and critiquing the work of the young creators. The films were broadcast on Hansh's YouTube and in a special programme on S4C at the end of February.

Back on the main screen in January 2021, **Fflam**, S4C's first bilingual (Welsh and Turkish) drama was broadcast. This was also filmed under Covid restrictions and over one thousand seven hundred people from Turkey subscribed to watch it on **Clic**. Another drama to gain much attention and acclaim in the British press, including the Critics' Choice in the Sunday Times, was **Bregus**, a psychological thriller broadcast in March, bringing this challenging but revolutionary year in drama to a close.

Factual

Despite the challenges of the pandemic and the need to postpone several productions, the sector successfully created new, innovative, and exciting factual content.

It became clear very early on that **Heno** and **Prynhawn Da** provided an extremely valuable service for our viewers in lockdown and both programmes were able to broadcast live and offer support, advice and entertainment throughout the period. With people having to stay at home and discovering new interests, we took the opportunity to reflect this in our programmes. We commissioned two series of **Natur a Ni** which focused on the world around us, and adapted the format of **Garddio a Mwy**, allowing it

to be broadcast continuously for 4 months and to grow in popularity. Both series attracted a keen response on social media as viewers shared their experiences of wildlife and gardening over the period.

As people were unable to travel, we brought Wales to the viewers' homes. **Cymru o'r Awyr** was a chance to marvel at our country's beauty, we took a fishing trip along some of Wales's waters in **Pysgod i Bawb**, and **Trysorau Cymru** gave a behind-the-scenes look at some of the National Trust's houses.

Several new documentaries were produced which reflected the period - **Galar yn y Cwm** followed a family of undertakers in the West, **Babis Covid Babis Gobaith** which celebrated births during the pandemic, and which was filmed almost entirely on mobile phones, and **Pandemig 1918/2020** - a historical documentary which compared the effect of two viruses on two very different periods. There was also a 90-minute documentary film **Blwyddyn Covid: Lleisiau Cymru** following 50 people recording life during lockdown. All these documentaries had an important historical legacy and marked an unprecedented period in broadcasting history.

By the second half of the year some stability had returned, and with some adjustments to the formats, some of the old favourites were back on screen, such as **Cefn Gwlad**, **Nyrsys**, **Y Fets** and **Am Dro. Drych**'s documentary strand continued to tell timely and powerful stories. **Bois y Rhondda** was a heart-warming film about a bunch of schoolboys who were about to step into the big world while **Aled Haydn Jones: Ti, Fi a'r Fam Fenthyg** followed a gay couple's journey to have a child. **Chwaer Fach**, **Chwaer Fawr** told the story of two sisters who were trying to restore a broken relationship and there was a portrait of a fragile fishing community in Pen Llyn in **Y Pysgotwyr**.

With special access to the work of North Wales Traffic Police, the new observational series **Y Llinell Las** was broadcast. It proved to be one of the most successful series of the year and the team is already filming a second series.

In the middle of lockdown considerable attention was given to the BLM campaign that brought about a wider discussion on the lack of diversity in all elements of society. This led to the commissioning of a new factual entertainment series, **Cymru, Dad a Fi** following the journey of Connagh and Wayne Howard discovering parts of Wales beyond their doorstep in Cardiff..

Sports

This year was a story of two halves in terms of our sports provision. It started in the first week of the pandemic when 170 hours of programmes, all planned sporting events, disappeared from the timetable between March and July 2020.

S4C's response was to actively fill the need with alternative and archive content. Curating programmes full of memories of previous events, games and successes, we were able to put a smile on the faces of people who felt isolated without live sports to entertain them. Important opportunities were also created for the producers and companies that had lost work during the pandemic to create new content. "Looking back" programmes were commissioned such as **Clasuron y Clybiau, Rygbi, Dyddiau Da** and **Hanes yr Her** and a few classics were also discovered in the archives such as **Yr Urdd 50 - Gêm Carwyn James v Barry John** from 1972.

We experimented with a virtual cycling program on **E-seiclo Ras Zwift** and **Golff: Celtic Classic** as well as new formats, suitable for filming in lockdown such as **Y Tŷ Rygbi** and the quiz **Gêm Gartre**.

By the end of the summer, sporting events began to return, and the priority was to finish competitions previously postponed due to Covid. Without the stadiums being open to the fans the main aim was to gain rights to show live sports and we succeeded with Welsh rugby matches in the **Autumn Nations Cup** and the Welsh football team's **World Cup** qualifiers. The Autumn international rugby matches attracted the channel's highest audience, on television and on S4C's online platforms (Clic/iPlayer) since the start of the pandemic with the Wales versus England match attracting the highest reach of all S4C's broadcasts over the last 10 years. In addition to the usual viewers, these international games appealed to a wide and diverse audience across Wales and the rest of the UK and grew awareness of the S4C and S4C Clic brand astonishingly.

In addition to the linear, the online offer continues to evolve. We've streamed more live **Sgorio** games this year and have moved **Ralio 2021** to an online-only service with a combination of vodcasts and short form reports. Sport on S4C's social media continues to perform strongly across the range of the offer. Over the lockdown period, extensive use was made of the archive, showing old games and sports programmes on **S4C Chwaraeon** and **Scorio Facebook** pages in the form of 'Facebook Live' and 'Facebook

Premieres'. Clips also performed well. George North's interview following his hundredth cap for Wales received 74,591 views on Facebook and 41,100 on Twitter.

Online content

Our focus on diversity was huge and important to our mission this year, with a definite emphasis in **Hansh** on better representation, discussion, and training for people of colour, disabled people and the LGBT+ community.

That happened in concrete ways through production schemes such as **Her Ffilm Fer LHDT+**, **Prosiect Medru Hansh** which offered development opportunities to disabled and deaf people, and several social media videos, documentaries and music programmes looking at the experiences of Welsh-speaking people of colour. Having trainee journalists from **Hansh Dim Sbin** was key to Hansh in being able to respond and report on Black Lives Matter protests and many other hot topics.

It was a year of change among the media practices of young users with a reduction in Facebook use and a tremendous growth in Tik Tok use. Hansh moved quickly with this trend, seeing great growth in our progression and views on Tik Tok as well as on Instagram, and finding a new wave of exciting talent creating a name for themselves and developing original comedy on those platforms. It looks like this trend is one that will stabilise, and we have been planning to adapt our content strategy to suit all platforms with a focus on new platforms.

On the other side of the coin there was also a demand for longer content on Hansh following the production of several documentaries in 2019. **GRID**, a documentary and current affairs series was commissioned, and it immediately connected with Hansh's audience with longer content being produced consistently throughout the year. **Dwi'n Berson ac yn Dominatrix** and **Ges i'n Achub gan Grime** were very popular episodes. Several individual documentaries have also been produced with **Ein Ail Lais** in particular prompting an important public debate about the feelings of new or second language Welsh speakers, about how they fit in in contemporary Wales.

Comedy remained central to Hansh over the year although the pandemic forced us to move to mostly scripted and home-shot content rather than responsive comedy at events and out on the street as is now customary for Hansh. Two Hansh comedy videos received over 500,000 Facebook views between them and a successful pilot of **Cymry Feiral** will result in a Christmas special television programme.

In January 2021 a local media pilot was started, **S4C Lleol** with **Teli Môn**. This was the first of three pilots to take place in 2021 to try to measure the demand for local video media and the potential for community partnerships that could enrich S4C's offer.

Religion

With Chapels and Churches across Wales closed due to Covid we commissioned **Oedfa**, a weekly programme which offered people the chance to worship at home. Although the effect of Covid-19 had cancelled **Cymanfa'r Eisteddfod Genedlaethol**, **Dechrau Canu Dechrau Canmol** managed to adapt and keep its place in the schedule and was warmly appreciated by the audience.

PROGRAMME POLICY STATEMENT for OFCOM: LOOKING AHEAD 2021-22

In 2021/21 the impact of Covid-19 and lockdown will likely continue to cause significant disruption to the supply chain with some genres affected worse than others. We will adapt to the challenge and changing day-to-day situation and seek to ensure a diverse and high-quality offering that not only disseminates information but also holds up a mirror to society, reflecting viewers' experiences throughout this unique period in our history.

We will also realise the wider strategy of increasing the presence of S4C's offer on the digital platforms, targeting different types of audiences with different types of content on different platforms. An important objective will be to reach a more diverse audience, particularly less fluent Welsh speakers and those living in mixed language homes. Increasing diversity in front of and behind the screen will be a priority and in partnership with the production sector we will seek to increase the amount of our programmes that include key contributions from disabled people, LGBTQ, BAME backgrounds and from less advantaged social backgrounds.

News and Current Affairs

To respond to the demand for content on digital platforms, we will launch the **Newyddion S4C** app and website. The new service will give Wales a new news voice and as well as publishing original news stories from S4C's digital news team, it will curate major stories for our audience from Wales and the world. In partnership with Golwg, ITV Cymru and BBC Cymru it will bring the best of Welsh-language news under one roof, targeting a slightly younger and more diverse audience than the linear news service. Diversity and plurality will be at the heart of the service and will underline the fact that news is vital to public broadcasters such as S4C on all platforms.

We will ensure an unrivalled audience service for the Welsh Senedd Election. As well as the coverage given to campaigning on **Newyddion S4C**, and in our political and current affairs programmes, we will have a special results programme, **Etholiad 2021**. There will be a very different feel to the broadcast with the results being announced during the afternoon and in the evening, and with Bethan Rhys Roberts presenting the program for the first time, with the help of Betsan Powys and Richard Wyn Jones, the presenting and analysis will be cutting-edge. With 16-year-olds allowed to vote for the first time, we will also have a special programme that will give young people a voice, **Taswn i'n Brif Weinidog**.

We will continue to commission current affairs series and special documentaries as highlights in the schedule. **Y Byd ar Bedwar**, **Y Byd yn ei Le** and **Pawb a'i Farn** will ensure that we have a variety of mediums to tell the stories of the people of Wales in politics and current affairs, on television and on digital platforms.

Factual

The Drych strand will continue to hit the screen with a mixture of timely and powerful stories - from selling horses to royal families in the Middle East, to a story about a young lad with disabilities who is looking for a life partner. We will publish and curate in a way that targets a more diverse audience including younger, less fluent viewers and those who are living in mixed language homes. Following the success of **Bois y Rhondda** a series was commissioned about the boys as they left school, and this will be released as a boxset on Clic. In June we will look forward to the Euros competition with a special documentary **Y Cabangos: Dau Frawd, Dwy Gêm** following Ben and Theo Cabango. There will also be a single documentary programme **Terfysg yn y Bae** where Sean Fletcher will focus our attention on the Cardiff Race Riots of 1919.

Popular brands with widespread appeal, such as **Am Dro**, **Y Fets** and **Gwesty Aduniad** will return, as well as new formats which will offer humour, emotion and drama in series which offer themselves naturally to be watched digitally on Clic and iPlayer. One of these will be an experimental and cross-platform history series, **Yr Efaciwis. Heno**, **Prynhawn Da** and **Garddio a Mwy** will continue to offer a support, information, and entertainment service to our most loyal viewers.

Several anniversaries will be marked with individual documentaries over the year, including **Cymru, Aids a Fi**, **Comin Greenham** and **Huw Edwards yn 60**. An international version of **'Y Côr' (Men Who Sing)** will have its premiere at the Sheffield Documentary Festival in June in partnership with Ffilm Cymru, BFI and STV as the first documentary film under the S4C Originals brand. In addition, we will continue to work with C4 on the house renovating series, **Tŷ Am Ddim**, and **Cyfrinach y Bedd Celtaidd**, our first co-production with Smithsonian and Discovery Science, will be broadcast in May.

We will broadcast several compelling 90-minute films under the banner of our new crime strand starting with **Cadw Cyfrinach**, an important and powerful documentary telling the story of the sex offender John Owen. Next up will be a film about murderer Peter

Moore **Y Dyn mewn Du** then later in the year, two other films - **Emyr Dda, Emyr Ddwg** about the horrific crimes of the minister Emyr Owen, and a document following **Bryn Fôn: Chwilio am Feibion Glyndŵr**.

Entertainment/Comedy

Following the success of **Sgwrs Dan y Lloer** last year, we have commissioned two more series and wider podcasts of the conversations to accompany the linear content. Similarly, in an evolution of the **Lle Bach Mawr** format, **Hen Dŷ Newydd** with Gwyn Eiddior, Mandy Watkins and Carwyn Jones who will be transforming homes across Wales. In comedy, **Hyd y Pwrs** will return to satirise S4C's content and everything Welsh, and following the success of the **Jam** pilot on the S4C Comedi platform we have commissioned a boxset of the series that will be available on Clic and digitally. A new series of **Rybish** has also been commissioned. A specific scheme has been created to ensure that more diverse comedy which pushes the boundaries can grow on digital media reaching a wider, younger, and less fluent audience.

As the year progresses and restrictions ease, we have re-commissioned some of our popular factual entertainment brands such as **Priodas Pum Mil** and a live marriage will be broadcast in July, a highlight of the cross-platform commission, **Traethau**.

Several new entertainment formats are in the pipeline including **Job Dewis** a rig series that follows the whole process of applying for a job. An important objective will be to create formats and curate content in a way that lends itself to watching online and watching a boxset. Following the success of **Ysgol Ni: Maesincla** winning the BAFTA Cymru Award and Broadcast Award, the focus will be on **Ysgol Uwchradd y Moelwyn** in a series that will be broadcast in 2022.

Music and Events:

Following the success of last year's virtual event, we will go a step further with the Urdd this year to create an even more experimental **Eisteddfod T** with more hours and competitions in a mixture of digital performances and filmed elements. Looking back at the nostalgia of the past attracted the **National Eisteddfod** audience in 2020, but without an Eisteddfod in Tregaron again this year, competitions and real events will be reflected. We will also reflect musical events such as **Tafwyl** in conjunction with AM and on a variety of platforms.

Sports

Sport is the genre that attracts the most diverse cohort of all viewers, including the younger audience, mixed-language homes, and non-Welsh speakers. The genre will therefore be a priority in 21/22 as the games and events begin resume despite the pandemic. With the **Euros** football about to start and a **Lions Tour** on the horizon, S4C will continue to be at the heart of Welsh sport. The aim over the next year will be to keep our hold on the major events such as **6 Nations Rugby, Rugby Autumn Internationals** and **Welsh Football** games and develop our women's sports offer at every opportunity. The lack of women's events is a challenge, but the ambition will be to gain rights to **international women's football**. Another ambition will be to build on the success of sport's digital offer and show even more online content in the form of live webcasts and digitally commissioned content first. We will also seek to be more diverse among the talent and individuals who appear across the whole of S4C's sporting offer.

Children and Young People, Education and Welsh Learners

The main highlights of next year will be the start of broadcasting content for teenagers, supported by the YACF (Young Audience Content Fund) targeting a specific, younger audience with packages of multi-platform and more risky content. Several new series have also received the support of the fund: **Y Goleudy**, a Sci-Fi drama for children aged 8-12, **Dwdl**, a drama and animation series dealing with mental health for 7–12-year-olds and **Hei Hanes**, a comedy format that presents history in a unique way.

We will build on last year's success on platforms such as YouTube and try to extend to other platforms that young people use; Instagram, Tik Tok and Snapchat. There will be further support for the 10–13-year-old YouTubers scheme looking at expanding this provision. This is the time when we will really look at where children are watching and engaging with the content and what new, exciting opportunities this offers us at S4C.

Drama

Although the Covid guidelines will continue to slow down the production process we intend to work closely with the production sector to ensure the recovery of the escape that drama offers to S4C's audience. We will also increase the number of series available on Clic to begin with to appeal to a diverse and younger audience, who are most likely to watch in boxset form.

While our soaps **Rownd a Rownd** and **Pobol y Cwm** will continue to be cornerstones of the linear schedule, we will be launching our new drama series, **Yr Amgueddfa**, as a digital boxset experiment. The entire series, about love, deception and sinister motives beyond the gallery walls, will be available for digital viewing immediately after the linear broadcast of the first episode in May.

To celebrate the rugby giant Ray Gravell's 70th birthday, we will broadcast a 90-minute drama that is an adaptation of the stage drama **Grav**, starring the actor Gareth Bale. This will be a cross-platform project with lots of ancillary content on the digital platforms to remember one of the nation's heroes.

In the Autumn, **Craith**'s final series will hit the screen as well as a new series of **Enid a Lucy**. Due to the success of **Tipyn of Stad**'s boxset during lockdown a brand-new drama series, **Stad** will be broadcast, following the story of some of the most popular characters of the original series in a modern context.

Online content

21/22 will be the year in which Hansh will expand as a brand to commission long-form entertainment and documentary series for VOD seeking to create promotional and viewing axes throughout the year that can create noise and attract a wider audience.

We will re-commission the current affairs series **GRID** and commission a new online comedy series. Our strategy of developing a long form will also coincide with a move towards more very short form further content, developing our Tik Tok and Instagram audience. Content for the **Euros** will be particularly important in the summer, and we will continue our central work of creating Hansh inclusively through a project called **Medru Hansh** and develop people of colour and LGBT+.

We also want to ensure that deprived areas of Wales are represented and therefore we are pushing for visibility of places outside normal production locations. In terms of music, we continue to build on the success of **Lŵp: Curadur** by commissioning a series of live sessions **Lŵp: Ar Dâp**.

Religion

While covid restrictions will continue to keep the doors of Chapels and Churches across Wales closed, the intention will be to continue with the **Oedfa** and try to keep **Dechrau Canu Dechrau Canmol** as a consistent provision throughout the year. Once again, this

year, there will be an emphasis on showing harrowing stories and discussing moral and spiritual subjects across multiple faiths.