

Appendix C

The value of the BBC's cultural activities: case studies

1. <i>Restoration</i>	C2
2. BBC Proms	C5
3. <i>Fame Academy</i> Bursary	C9
4. Capture Wales: Digital Storytelling	C12
5. Writersroom	C15
6. Welsh, Gaelic and Irish languages	C18
7. OneMusic	C22
8. Training	C26
9. WOMAD	C29
10. Composition	C31
11. BBC Films	C34

CASE STUDY 1: RESTORATION

Background: *Restoration*

- Now through its second series, *Restoration* draws attention to important historic buildings in Britain which are urgently in need of repair.

'Not so much a programme, more a community initiative linked to a TV series and much activity elsewhere.' Daily Mail

- In partnership with the Heritage Lottery Fund, money is made available to restore the building that viewers vote to be the most deserving.

- Local involvement and advocacy is central to the programme's success, and diverse communities have been mobilised in support of their local candidate.

Individual Impact:

- Viewing of the 2004 series peaked at 2.5million, with regular average audiences of 2.2million.¹
- 1.4m telephone votes were cast in 2004 (a total of 3.7million to date).
- Across both series, 2.95million page impressions were recorded on the *Restoration* website.
- *Restoration* is notably popular with younger viewers: 90% of 16-24s said they enjoyed the series.²
- There is evidence that enhanced interest in learning about conservation has been sparked: 42,256 people used LearnDirect link on the *Restoration* website to search for a conservation course.

'We have learned so much over the last intense weeks and have grown beyond imagining as a community of extraordinarily different people, discovering new skills, confidence and friendships as well as deepening our confidence in what the restorations of our buildings will mean for so many.'

Canon Rob Morris, Building Supporter, Old Grammar School & Saracen's Head (2004 Winner)

¹ Source: BARB

² Source: QUEST, 2003

Societal Impact:

- Last year, unprecedented numbers visited the shortlisted sites and the winner, Victoria Baths, was swamped by 10,000 visitors – against an expected 500.³
- A tie-up with UK Heritage Open Days led to the Civic Trust in England opening more buildings than ever before, while European Heritage Days in Northern Ireland recorded a 37% increase in visits, and Open Days in Scotland saw 10,000 additional visitors.⁴
- Over 500 local television and radio news items supported the show in 2004.
- Four MPs posted early day motions backing their local building's campaign.
- 67,500 Campaign packs, explaining how members of the public can help preserve buildings in this own area, have been requested.
- English Heritage report an increased sense of public pride and value in local heritage as a result of the programme, interest extending far beyond those buildings actually featured. There is also evidence of increased profile for heritage issues amongst government and local authorities.⁵

'Before *Restoration*, people weren't really aware that the building existed because it's hidden inside a walled estate but the programme created much more interest and support for us.'

Kate Lench, Historian and Assistant Education Manager, Vaynol Old Hall

'We wholeheartedly welcome the BBC's commitment to highlighting the plight of some of the nation's most endangered historic buildings. Though English Heritage has battled to secure the future of more than one in four of the buildings placed on the Buildings at Risk Register in 1999, there remains a core of nationally important historic assets that we simply have no resources to save.'

Simon Thurley, Chief Executive, English Heritage

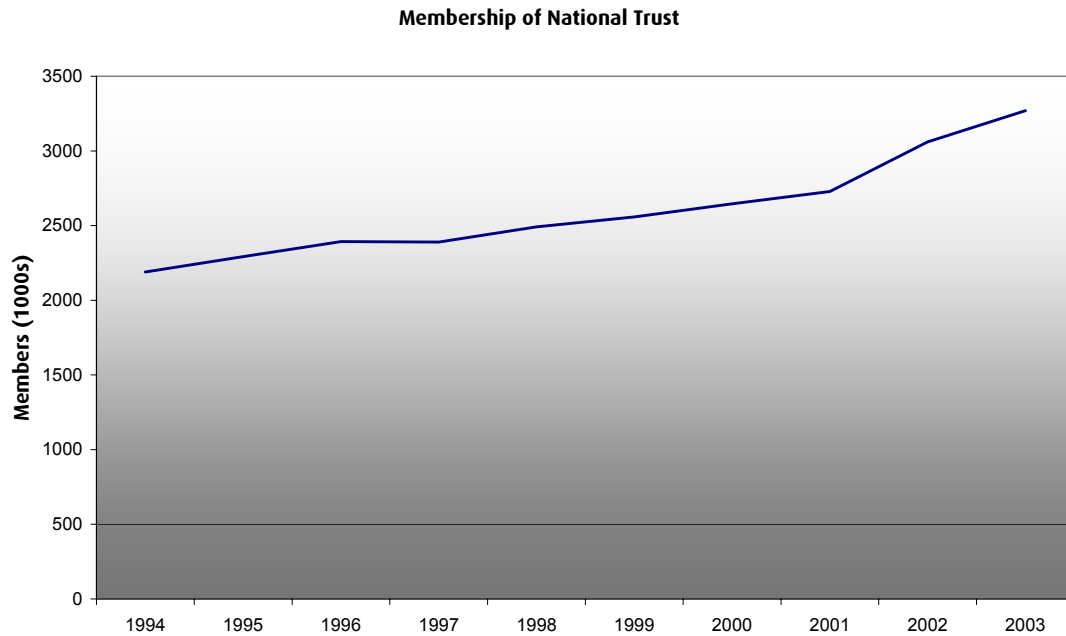
- This year, the launch of English Heritage's Buildings At Risk Register received much more extensive press coverage than usual, with links being made to the success of *Restoration* in many cases.

³ Source: *Restoration* Review, BBC

⁴ Source: *ibid*

⁵ Source: Interview with Simon Thurley, Chief Executive, English Heritage

- Overall interest in heritage continues to grow in the UK. This is evidenced by the very large membership of the National Trust, which now stands at over 3million.⁶



Economic Impact:

- Telephone voting has raised £0.9million to date for the restoration of the winning buildings, and the Heritage Lottery Fund has pledged £5.5million.
- Many of 2003's featured buildings are now proving successful in securing funding, including the Crescent Arts Centre in Northern Ireland and Vaynol Hall in North Wales.
- In 2004, sponsorship was secured to help fund Open Days at all 21 properties.

'Looking after our historic buildings and places pays dividends – it results in a high quality and distinctive environment where people want to live and work. Where we have looked after our historic buildings, there has been a direct effect on the businesses that operate there.'

Frank McAveety MSP, Minister for Tourism, Culture and Sport

⁶ Source: National Trust

CASE STUDY 2: BBC PROMS

Background: BBC Proms

- Sir Henry Wood's 'Promenade Concerts' have been running since 1895, providing popular access to a diverse programme of great classics, rare works and premieres.
- Since the BBC became involved in 1927, the Proms have grown into the world's greatest festival of classical music.
- This year, in their 110th season, the BBC again broadcast all 74 Prom concerts on Radio 3, while 30 were also televised, more than ever before.

'So much of my musical education came through the radio, listening to the Proms or live concerts at home.'

Sir Simon Rattle

'We love coming back to the Proms which really is the greatest music festival in the world.'

Wynton Marsalis

Individual Impact:

- 'Last Night of the Proms' is watched by 4.9million people on BBC One.
- Attendances at this year's BBC Proms were more than a quarter of a million.⁷
- The average BBC Two audience for Proms concerts is 1.2million - 30% higher than the average classical concert.⁸

'And at the Proms last week, the wonderful Czech Philharmonic Chorus of Brno sang Janacek to a packed hall (audiences are running at 80 per cent plus this season) – more proof that culture doesn't have to be dumbed down to be accessible; just cheap.'

Janet Street Porter, Independent on Sunday

- 700,000 Radio 3 listeners a week tune in to the Proms.⁹
- 252,200 people attended a Prom at the Royal Albert Hall in 2003. On the day tickets start from as little as £4.¹⁰

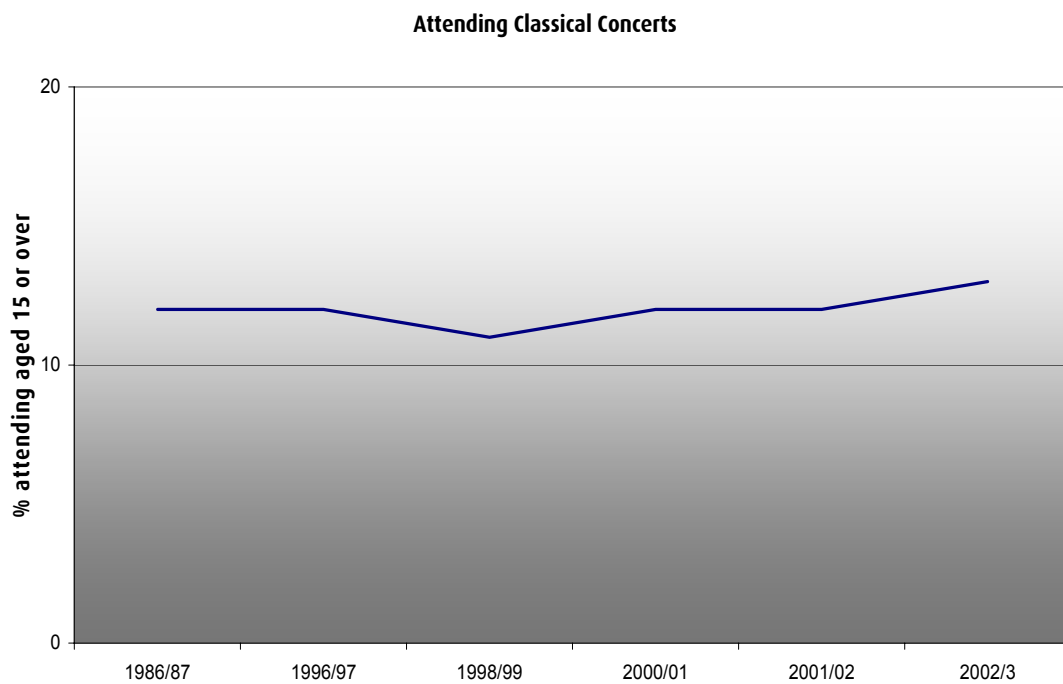
⁷ Source: BBC Press Information Tuesday 14 September 2004

⁸ Source: BARB, 2003

⁹ Source: RAJAR

¹⁰ Source: Radio 3

- 40,000 people attend the 'BBC Proms in the Park' at Hyde Park.
- Over 120,000 people used audio on demand on the Radio 3 website in the week of the Last Night.
- On average 150,000 people per month use the Proms website during the season, submitting reviews and partaking in debate on the message board.¹¹
- The Proms has a much broader appeal than any other classical music event. 90% of the UK population are aware of the Proms.¹² In general, the audience for live classical concerts is small and the Proms plays an important role in widening their appeal.



13

¹¹ Source: Press Information Tuesday 14 September

¹² Source: QUEST

¹³ Source: Arts in England: attendance, participation and attitudes, Arts Council England, 2002

Societal Impact:

- 'BBC Proms in the Park' in 2004 took place in London's Hyde Park, Manchester, Belfast, Glasgow and Swansea, and were attended by 24,500 people in total.
- The 'BBC Children's Prom in the Park' takes place in Hyde Park the day after the last night with an audience of 17,000.
- The 'Blue Peter Proms' for children are staged in the Royal Albert Hall and broadcast at Christmas. The two concerts themselves had a combined audience of 8,400.
- The Proms provide international exposure for UK cultural activity. Prom concerts are rebroadcast by 45 EBU members and on 50 stations across the US. At the Berlin summer festival, *Sommerfest*, this year the Last Night was relayed live to more than 1,000 German viewers.
- 'Proms Out And About' this year took the BBC Symphony Orchestra and the BBC Concert Orchestra to an audience of 1,300 in Hackney and Hammersmith, many of whom had never seen a live classical concert before.
- The 'BBC Proms/Guardian Young Composers Competition' for 11-18 year olds received over 450 entries this year.
- Kings College London now runs a summer MA course studying the music, performance and history of the Proms.
- This year the Proms has also worked together with young artists from the Camden Summer University and involved 100 young people in workshops linking with the British Library's 'Silk Road' exhibition.

'It would not be too far-fetched to say that the BBC Proms has an incalculable influence and effect on international music-making, an effect that goes way beyond the enjoyment and stimulation experienced by its immediate audience.'

Sally Cavender, Director of Performance and Promotion and Vice-Chairman, Faber Music

Economic Impact:

- There is a correlation between sales and works featured in the Proms. This year has seen an increase in demand for a number of Proms-featured pieces including works by Messiaen and John Adams.¹⁴

‘The summer Proms here – nightly (and sometimes afternoonly) concerts in the nearly 6,000-capacity Royal Albert Hall, at modest prices and often sold out, always broadcast on the radio and frequently telecast by the sponsoring BBC – have long been the envy of the classical music world.’

John Rockwell, New York Times

- *The Last Night of the Proms* album is currently top of the iTunes classical download chart and 5 of the top 10 tracks in the individual classical download chart are from the album.¹⁵

- Warner Classics, the market leader in classical music, started producing CDs of Proms performances this year. Initial sales are promising both in the UK and North America and they are planning to produce a wider range next year.¹⁶
- The Proms are a key part of the calendar of the Royal Albert Hall and a central source of income for a venue that receives no public subsidy. Around 20% of all trips to the Royal Albert Hall across the year are to the Proms.¹⁷
- The Royal Albert Hall has just completed a £70m programme of improvements supported in part by an audience appeal and donations from Prommers.

‘The BBC Proms is a key element in the Royal Albert Hall’s busy year-round calendar of concerts and events. Quite apart from the Proms’ unique contribution in bringing an extraordinarily broad range of the finest classical music to a quarter of a million live audience each year (and millions more through radio, TV and web cast), it helps to underpin the continued financial viability of the Hall, an iconic cultural building which operates without the benefit of any government or local authority funding.’

David Elliott, Royal Albert Hall Chief Executive

¹⁴ Source: Virgin Megastore Classical Department, London W1

¹⁵ Source: iTunes, September 2004

¹⁶ Source: Warner Classics

¹⁷ Source: Royal Albert Hall

CASE STUDY 3: FAME ACADEMY BURSARY

Background: *Fame Academy* Bursary

- *Fame Academy* helps talented young people make it in the music industry; it has already launched the careers of Alex Parkes, David Sneddon and Lemar Obika.
- Funds raised by *Fame Academy* – through voting and associated music sales – are administered by a dedicated charity established by the BBC.
- The *Fame Academy* Bursary provides tangible support to young musicians, offering awards for instruments and equipment, and for music education.

‘This is a fantastic way to give really talented young musicians throughout the UK the chance to develop their musical skills. It can give some a leg up through being able to own their own instrument or put others into the right educational environment to really blossom as a performer.’

Paul McCartney, Bursary Trustee

Individual Impact:

- 310 11-15 year olds have benefited from instrument and equipment awards worth up to £1,200 each.
- Darren Belshaw, 12, has been given a digital drum kit so he can now practise drumming in his Glasgow high-rise; other awards range from a set of bagpipes to guitars and DJ equipment.
- Educational bursaries worth £37,500 over 5 years have been given to five 16-30 year olds.
- Violinist David Rimbault, 21, has been able to pay off student debt, finish his studies at the RNCM and is planning a study trip to Vienna; other winners include a rapper and a xylophone player. All are receiving ongoing mentoring as well as financial support.

‘I can’t thank you enough for giving me this equipment – I now have my guitar and amp for life. I promise I will try to use the bursary to develop my skills and write music and save the music industry! I will try to keep you informed of anything important to do with me or the guitar, and I’ll give you a shout when I collect my award at the Brits in 2012!’

Daniel Abrahams, Sheffield

Societal Impact:

- 97% of people believe that that 'all school children should have the opportunity to learn to play a musical instrument or participate in other arts activities'.¹⁸
- The wider societal benefits of learning music have been demonstrated in research conducted for Youth Music, which indicated that participating in music has a significant impact on building young people's confidence.¹⁹
- However, only 8% of 5-16 year olds receive regular vocal or music tuition through their school, with participation falling to very low levels as children get older²⁰.
- A 1999 survey showed that demand for music teaching exceeded supply.²¹
- The *Fame Academy* Bursary is playing a part in filling the gap in music provision for young people.

'The work which you do is very valuable. We struggle greatly to access instruments and many children are playing my instruments in the youth orchestra. Projects like yours are very much to the children's benefit.'

Francis Norman, Teacher, Keyhambarton School, Plymouth.

'Through the winning of the bursary, Daniel's life will change, he will be able to achieve all his dreams...Without this bursary many of the things Daniel wishes to do would be financially out of reach for us. Please pass on our gratitude to all those concerned so they may know how rewarding this scheme is.' Denis and Cathie Powell, parents of Daniel Powell.

¹⁸ Source: Arts in England: attendance, participation and attitudes, Arts Council England, 2002

¹⁹ Source: Youth Music, 2004

²⁰ Source: National Survey of LEA Music Services, 2002

²¹ Source: PRS Website

Economic Impact:

- In a 2002 survey of Local Education Authority Music Services, 44% complained of insufficient government funding available for music tuition in schools.²²
- In 2003 a national audit of youth music in Scotland showed 'uniform agreement that there are financial barriers to young people taking part in music, including fees for instrumental instruction and access to instruments or equipment'.⁶

'Ben is the only one in our family who is musical, and the desire to play very much came from him at a young age. We are an ordinary working class family with three sons. Both my husband and I are warehouse operatives and there is no way that we could have afforded the new instrument that he so badly needed. His other sax did get him to grade 7 which he passed recently with distinction, but would have held him back from reaching his potential due to the basic quality of the instrument.'

Lisa Atkinson, mother of Ben Atkinson

- £2.7million has so far been raised and allocated to the *Fame Academy* Bursary, a sizeable addition to the limited funds available for musical education for the UK's young people.

²² National Survey of LEA Music Services, 2002

⁶ What's going on?: a national audit of youth music in Scotland, S Broad et al, Royal Scottish Academy of Music and Drama, National Centre for Research in the Performing Arts, 2003

CASE STUDY 4: CAPTURE WALES DIGITAL STORYTELLING

Background: Capture Wales Digital Storytelling

- 'Capture Wales' takes the tools of digital media production into communities across Wales, enabling people to tell their own stories in their own way.
- Workshops held in local facilities allow 10 people at a time to learn new skills: crafting scripts, recording voices, laying down music and editing stills and video.
- Stories have already featured on television, radio and the web and are soon to be included in a user-generated content category on the BBCi interactive digital television service.

'It was a life affirming, very emotional experience. I learnt new technical skills, and ways of telling accessible, engaging stories. I feel quite evangelical about the whole process.'

Tracy Pallant, Cardiff

Individual Impact:

'I accomplished more in these 4 days than I did in 5 years of college!'

Arfon Jones, Harlech

- Participants take away a copy of their digital story to share with friends, family and their community: 76% of those researched have shown their story to others since the workshop²³.
- In a feedback questionnaire, over 95% of respondents rated the experience 5/5²⁴.
- The 'Capture Wales' website has generated requests from 166 people who are interested in making their story.

'It was a peculiar and wonderful feeling to sit in my living room last night and see a story that I made (albeit with a huge amount of help from 'the team') going out live on national television.'

Tony Jenkins, Swansea

²³ Source: Cardiff University PhD research

²⁴ Source: BBC Research

Societal Impact:

- 'Capture Wales' is a major contribution to living history, recording the details and concerns of people's lives.
- Stories have been broadcast on *Wales Today*, the flagship nightly news programme which attracts around 350,000 viewers, and BBC Radio Wales on

'I am very keen to put my new found skills into practice and hope I'll be more help to the public in my Library work.'

Liz Todd, Machynlleth

Sundays (with an audience of around 100,000²⁵).

- The scheme has helped secure a network commission on BBC Two to follow twenty family

histories as part of the *Who Do You Think You Are?* series this autumn.

- A WDA grant has been awarded to help with an extended project at Yale College, Wrexham, and Cardiff University's School of Journalism has funded a PhD research student to study the project over three years.

'I was so touched by this story. I'm a grandfather myself ...I really love these digital stories. Radio Wales can hold its head high for the rest of the country.'

BBC Radio Wales Listener, Cardiff

- The initiative is now being exported outside Wales, initially to Blackburn and Hull.

'If you can give a voice to people whose voices are rarely heard, then you can encourage social inclusion. People of all ages can take part, learning new skills - all they need to have is a story to tell. And, of course, the archiving of these local stories has a role to play in community development.'

Kate Strudwick, Arts Development Officer, Caerphilly Borough Council

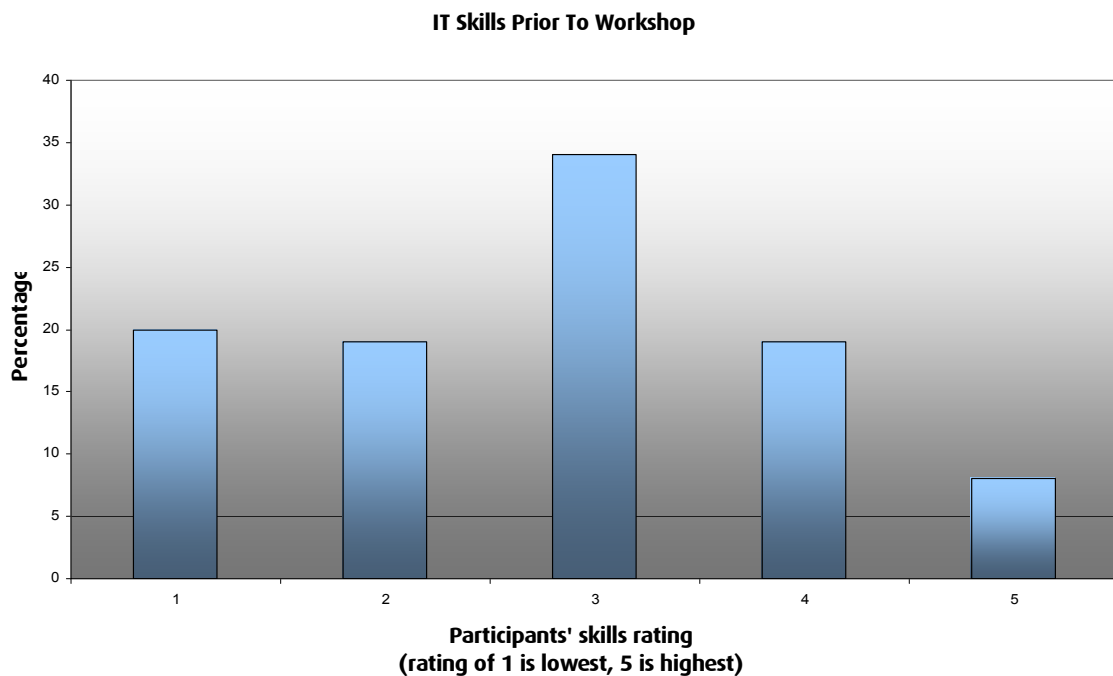
²⁵ Source: BARB/RAJAR

Economic Impact:

- 'Promoting information and communication technology' is a key priority in the Welsh Assembly Government's economic development strategy.²⁶

'It was an enriching experience doing the workshop, despite having no technological skills. Thank you for choosing me to enjoy this privilege.'
Phyllis Grainger, Newport

- Many participants had low levels of IT skills prior to attending a workshop²⁷, and improved their skills as a result of attending.
- 51% have used the technology in some form since the workshop.²⁸



²⁶ Source: 'A Winning Wales', 2001

²⁷ Source: Cardiff University PhD research

²⁸ Source: ibid

CASE STUDY 5: WRITERSROOM

Background: writersroom

- **writersroom** is a pioneering BBC project committed to finding, nurturing and promoting new writers, developing work for drama, entertainment and children's content across all media platforms.
- It seeks to develop talent from a wide range of diverse communities across the UK, promoting writers currently under-represented by the BBC.

Individual Impact:

- 3,500 writers are helped every year.
- Every unsolicited script which is sent in to the BBC is assessed – around 10,000 each year.
- The **writersroom** website has 30,000 hits a month and contains a wealth of information on how to get started and how to approach the BBC.
- Workshops and events run by successful writers such as John Sullivan (creator of *Only Fools And Horses*) have been held across the UK. 5,000 people have attended these every year.

'The difference being involved in this initiative has made to how focused and positive I feel about my capabilities and possibilities as a writer, is nothing short of life changing. If that sounds dramatic then it is.'

Maryann Devally, new comedy writer

Societal Impact:

- Writers Room's biggest success so far has been *Eyes Down*, the BBC One Friday night sitcom, which is soon entering its second series. Angie Clarke, the writer, attended **writersroom** workshops and was given a mentor to work with, who also helped her pitch her idea.
- Other new content for the BBC includes an original new drama created with young people in Bradford for BBC Three, a series of short films, *Bollywood Shorts* for BBC Four, and *Sports Shorts* dramas for Radio Five Live.
- A number of grass roots writing groups have been set up as a result of **writersroom**: examples include working men from Hull, rural women in Cumbria and Asian Elders in Blackburn.

- The most expansive programme of Writers in Residence in the UK includes writers attached to London Radio Drama, CBBC, the Manchester Comedy Unit, *Doctors* and the Asian Network in Birmingham.
- Northern Exposure is a partnership with 5 Northern theatres in Bradford, Leeds, Liverpool, Manchester and Newcastle. Resulting plays that were particular successes include *Dirty Nets* by Karen Laws at Newcastle (which took 91% at box office and brought a new younger audience to the theatre), *Fly* by Katie Douglas at Liverpool (which gained heavy national press acclaim) and *Once Upon a Time in Wigan* by Mick Martin at Manchester (nominated for Best New Play, Best Actor and Best Production in the Manchester Evening News Awards).
- *Once Upon a Time in Wigan* went on to tour nationally and sold out in most venues. Mick Martin has since become a mentor on Contact's Northern Exposures Young Writers in Residence programme.

'Without the writer, there would be nothing. The BBC takes its responsibility to nurture new talent seriously. I was involved in the 'Leeds Story' writing competition as a judge and witnessed first-hand how the BBC put their money where their mouth is. They actually made one of the scripts so the winning writer was given the chance to see their work on screen – yes, they screened it too! I've been there...a struggling writer, knocking on doors, so I know how important it is to allow writers to grow and flourish when someone says 'Well done!' or even better, screens your work. I applaud the work of the **writersroom** initiative.'

Kay Mellor

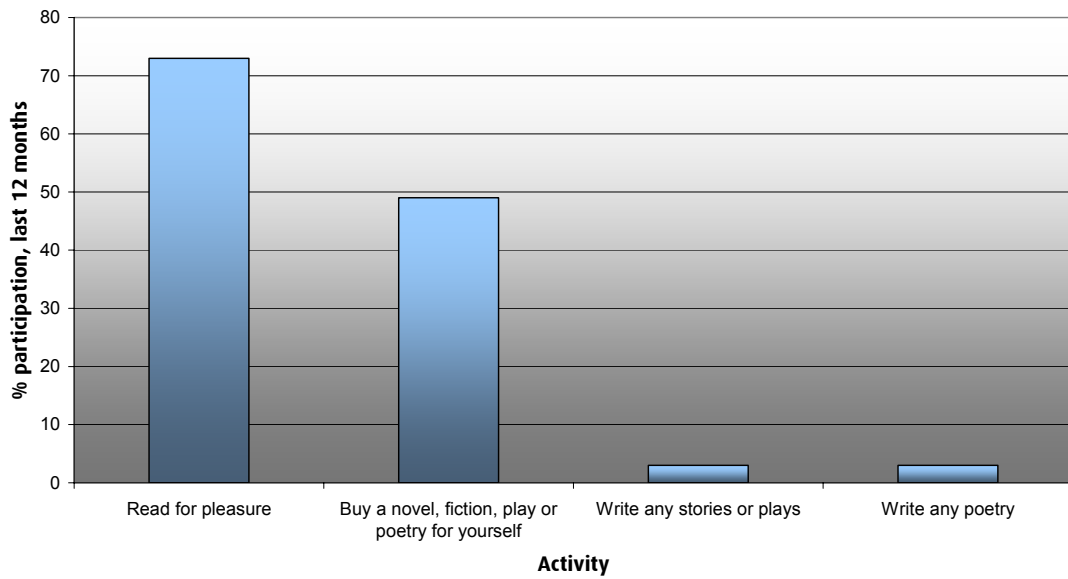
'Though not a native of Liverpool, Douglas has been adopted by the city since becoming one of the winners of the BBC Northern Exposure writers competition. If the quality of FLY is anything to go by, the Everyman's future looks bright.'

Liverpool Post

- Interest in writing appears to be growing, alongside a steady growth in reading in recent years. New data from Arts Council England reveals that there is a small but significant group (around 3%) who write stories, poetry or plays.²⁹

²⁹ Source: Arts In England: attendance, participation and attitudes, Arts Council England, 2002

Growing Interest in Reading/Writing 2002



Economic Impact:

- Dozens of writers have been commissioned as a result of **writersroom**, across all BBC television and radio networks. Specific **writersroom** schemes have resulted in new commissions for programmes such as *Eastenders*, *Holby*, *Casualty*, *Two Pints of Lager and A Packet Of Crisps*, and many new plays for Radio 3 and Radio 4.

³⁰ Source: *ibid*

CASE STUDY 6: WELSH, GAELIC & IRISH LANGUAGES

Background: Welsh, Gaelic & Irish Languages

- In Wales, the BBC broadcasts Radio Cymru, the only Welsh language radio station, as well as contributing 10 hours of programming per week to the Welsh language television channel S4C; the BBC's Welsh websites include Cymru'r Byd, which is referred to as the only 'Welsh language daily newspaper of the air'.
- In Scotland, the BBC's Gaelic Service includes BBC Radio nan Gaidheal as well as Gaelic language television programming.
- Northern Ireland produces Irish language programming on BBC Radio Ulster as well as some television. The radio series *A Kist O Wurds* explores issues related to Ulster Scots.

'The story of Welsh language broadcasting has been central to the story of the language itself.'
Dylan Iorwerth, Managing Editor,
Golwg

'In the last 20 years BBC Gaelic broadcasting has been a lifeline for an entire culture.'
Donald Shaw, musician, founder of
Capercaillie

Individual Impact:

- The BBC's *Pobol Y Cwm* was a pioneering Welsh television daily soap series which has now been running for 30 years, and is S4C's most popular programme.
- *Talwrn Y Beirdd* is a cultural phenomenon in itself; a long running poetic panel game which adapts the ancient Welsh poetic tradition of cynghanedd, and adapts it to a modern audience.
- BBC Radio nan Gaidheal, Scotland's only Gaelic network, broadcasts 66 hours per week – 21 hours more per week than five years ago – and 150 hours of Gaelic TV are shown per year. Programming includes award-winning current affairs strand *Eorpa* and dramas such as *Gruth is Uachdar*.

'Gaelic broadcasting – and in particular, Gaelic radio – has allowed Gaels to get to know one another...it is fair to say that the BBC's Gaelic service has enhanced a pan-Gaelic identity and sense of a wider Gaelic community.'
Robert Dunbar, University of Glasgow, Member of Bord na Gaidhlig and Seirbhis nam Meadhanan Gaidhlig

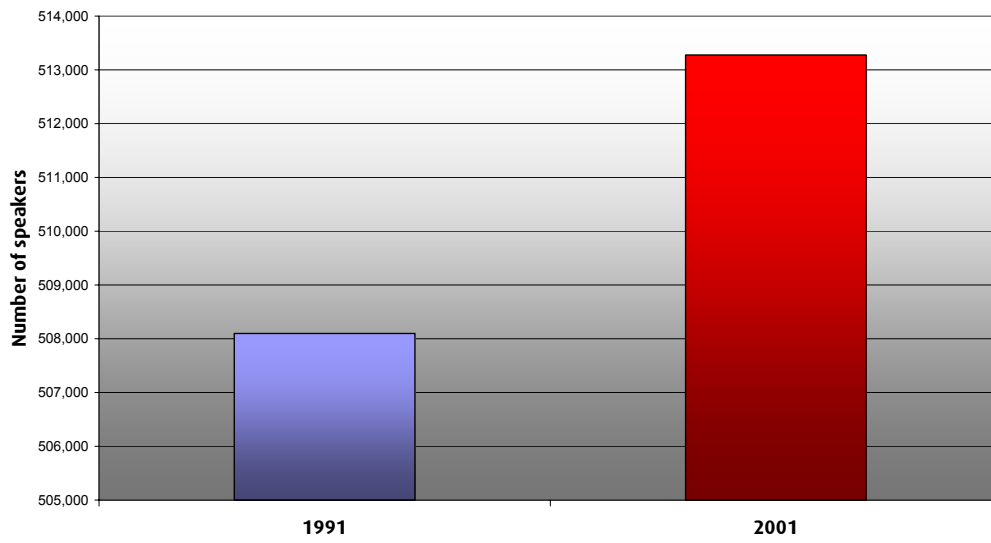
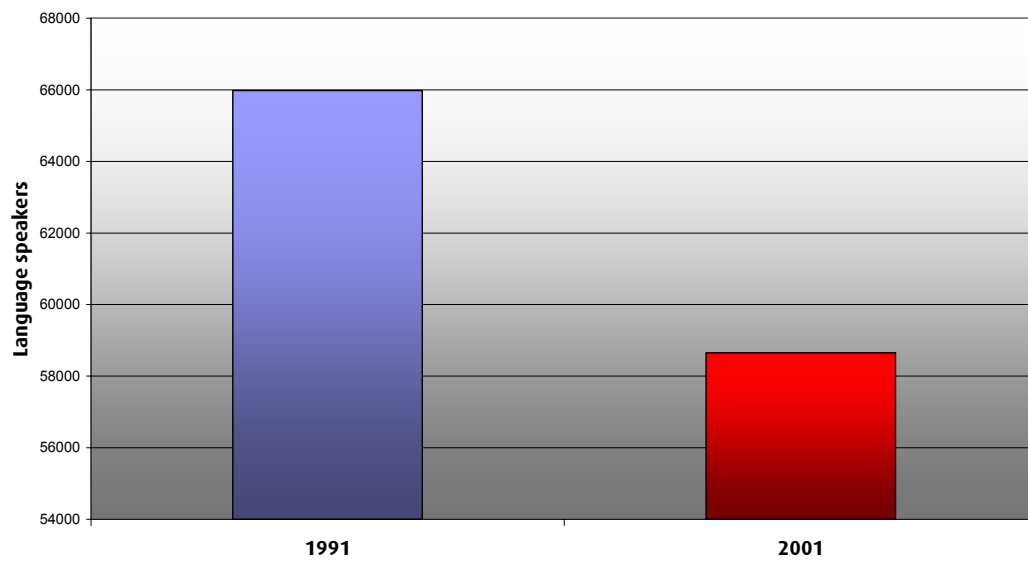
- Radio Ulster started providing one 15 minute weekly programme in Irish in 1981. There are now 5 hours per week. Increasing provision of Irish language broadcast was enshrined in the Belfast/Good Friday Agreement of 1998 and the BBC is collaborating with the Irish language channel, TG4, and the Northern Ireland Film and Television Commission, to develop further Irish language programming.
- Celebrated radio programmes in Irish include *Laibhair Leat* and *Blas*. *Blas* is the basis of BBC Northern Ireland's website, which provides language learning opportunities.

Societal Impact:

- The BBC's Welsh, Gaelic and Irish language services are helping to support these languages, all of which have been in long-term decline.
- Having fallen from over a million speakers in 1911, Welsh speaking is now showing signs of recovery.³¹
- While Gaelic speaking is still falling in Scotland, the rate of decline is slowing, and 2001 census figures showed an increase in young speakers aged 3-15.³² Over the past six years in partnership with CCG and GMS the BBC has helped develop new Gaelic educational resources for children on television with complementary material on radio and website, bbc.co.uk/alba.
- In Northern Ireland, the language rights of Irish speakers are now being recognised more formally.
- BBC Radio has been instrumental in developing a widely accepted version of standard Welsh and in some spheres such as sport, Radio Cymru has created new terms that have become common currency.
- Music programme *Symud A Chan* has helped create a new repertoire of popular songs in Welsh. Hymns composed for religious programme *Dewch I Foli* have found their way into Wales' new interdenominational hymn book.
- Given the strongly oral culture of Gaelic, the BBC Sound Archives provide a unique resource.
- The BBC played a vital part in the campaign to set up a dedicated Gaelic primary school in Glasgow. It opened in 1999 and has seen a 100% increase in pupils over the past five years, making it the fastest growing primary school in Glasgow.

³¹ Source: ONS Census data

³² Source: *ibid*

Welsh Speakers**Scottish Gaelic Speakers**

³³ Source: *ibid* (1991 & 2001)

Economic Impact:

- In Wales, the BBC is the biggest employer of Welsh-medium cultural workers.³⁴
- The BBC Gaelic service employs over 100 people, many of them in otherwise remote and job-poor areas such as Stornoway.³⁵
- A study conducted in 1993 estimated that the total output of the Gaelic economy – activity specifically linked to Gaelic speaking - was £41million across Scotland.³⁶
- A recent project to update this survey in the Inverness and Nairn area alone discovered 101 people employed in the Gaelic economy and that the income creation as a result of Gaelic activities was nearly £1.9million.³⁷

‘The Welsh language is a powerful lead into other cultural and social aspects that makes the tourism offering in Wales so distinctive and provides competitive advantage over other parts of the UK.’
A Bilingual Future, Review into the Welsh Language, Welsh Assembly Government

‘Gaelic is not a barrier to progress in the 21st century. We need to see a confident bi-lingual community as part of the modern Scotland. We want to see a growing Gaelic education sector and an expanding Gaelic economy. This will help create the sustainable future for Gaelic in Scotland that I want to see.’
Speech by First Minister, Jack McConnell MSP, October 2003

³⁴ Source: Defining a Nation, Wales and the BBC, 2004

³⁵ Source: The Future of the BBC, Perspectives on Public Service Broadcasting in Scotland, 2004

³⁶ Source: Highlands and Islands Enterprise website

³⁷ Source: Hecla Consulting/Inverness and Nairn Enterprise, 2003

CASE STUDY 7: ONEMUSIC

Background: OneMusic

- The OneMusic website, established in 2002, is the UK's leading source of information and advice for young people who want to pursue a career in music.
- The intention of OneMusic is to encourage music making while acting as a reality check for aspiring musicians; providing honest, reliable music industry related information.
- The site contains nearly 100 'how to' guides, ranging from songwriting to copyright, and also offers users a virtual studio.
- Music from the best unsigned artists from the OneMusic site is featured on Radio 1 twice a year; Radio 1 itself plays a key role in supporting new musical talent.

'I have no doubt about the huge benefit of BBC Radio 1's OneMusic initiative. I regularly recommend it to those starting out, and those wanting to know more about the music industry and related business.'

Nigel McCune, Musicians Union

Individual Impact:

- The OneMusic website frequently has over 1 million page impressions a month.
 - The site receives 200 emails a week, all answered personally.
 - 68% of users say they have acted on the information at least once thanks to the site.³⁸
 - 5,000 demos a year are sent in. All are listened to and 1,000 artists have so far had tracks featured online.
- Workshops and seminars have offered advice to 5,000 people in cities including Plymouth, Bolton and Norwich, and alongside One Big Weekend in Derry.

'Everything I know about the music industry is due to One Music...It really brought the music industry down to earth for me, made sense of it, made a path seem possible. I was able to learn how best to get gigs and perform live. If in five years, if we make it, I think we'll say it was down to OneMusic.'

David, 16, band member and OneMusic

³⁸ Source: BBC Survey

- State:less have signed a five album deal with Sony having made the Radio 1 unsigned playlist via OneMusic; MC Verbalicious was signed after winning an off-air MC soundclash at a OneMusic event in Leeds.

Societal Impact:

- Music lovers in the UK have a big appetite for new music, with 28% of people saying they like to listen to new bands.³⁹
- In the lengthy process of becoming a signed band, often a 2-3 year period, OneMusic acts as a catalyst and as bands grow Radio 1 provides a platform to gain significant exposure.
- Radio 1 is the dominant showcase for new UK talent and in a typical week, 66% of all music played is new and 45% is by UK artists.⁴⁰
- OneMusic unsigned bands follow in the footsteps of Ms Dynamite and Travis, two award-winning acts who have come through the Radio 1 system.

‘Radio 1 have shown overwhelming encouragement from the beginning – their talented DJs have supported black music and my fight to spread positivity and guidance to our youth through my music.’
Ms Dynamite

‘The BBC takes risks with, and supports, new music...artists such as The White Stripes and Dizzee Rascal were not only championed by the BBC, but remain largely ignored by the commercial sector, despite their now obvious worth and appeal.’
Martin Mills, MD Beggar’s Banquet, the UK’s major independent label

- OneMusic is helping to fill a key gap in music education. A 2002 study by the HEFCE argued that young musicians were not getting the range of training they need to meet the future demands of the music industry.⁴¹

- OneMusic has partnerships with the Urban Music Seminar (the biggest unsigned urban festival in Europe) and the pioneering BRIT School in Croydon.

³⁹ Source: TGI 2004

⁴⁰ Source: Radio 1 Internal Analysis, 2004

⁴¹ Source: HEFCE/Youth Music

Economic Impact:

- The UK music industry is a major contributor to the economy with revenues of over £1bn a year. Sales remain buoyant despite pressures including increased illegal downloading.⁴²
- OneMusic encourages bands and musicians to initiate club nights, which economically benefits the British live music scene.

'It's important to understand the hugely supportive role that Radio 1 takes in helping to develop successful careers for young British artists and musicians. They fulfil a tremendously important role taking risks with new music where other media avenues are substantially closed to new undiscovered or unproven talent....The combined power and ability of Radio 1 is a remarkable benefit to the UK record industry and to UK plc and provides a wonderful asset to the great British record industry.'

Korda Marshall, Managing Director East West Records, part of Warner Music

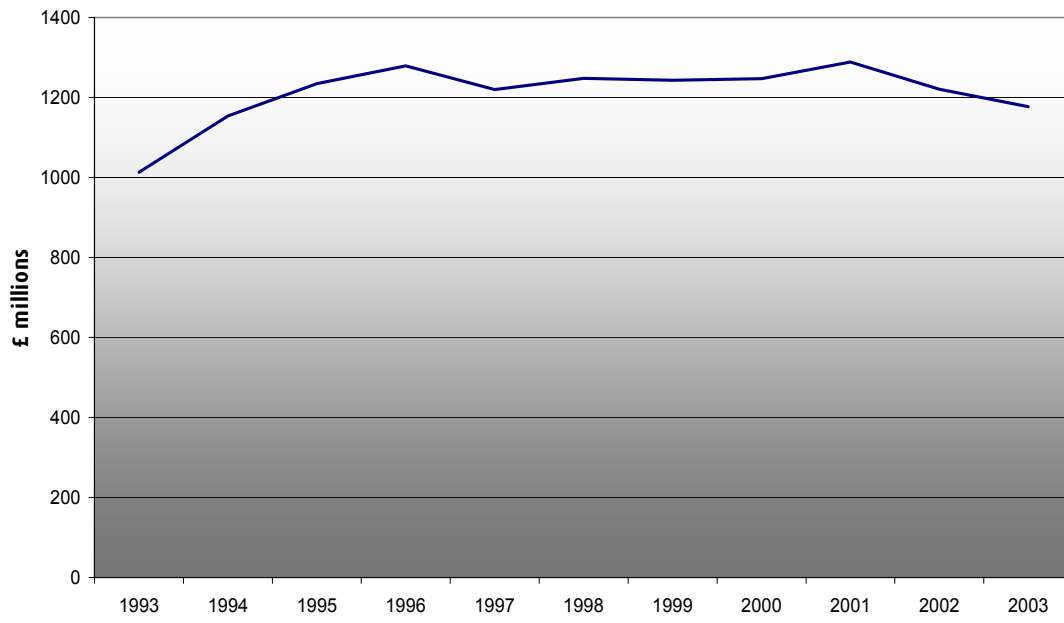
- The UK is the third largest market in the world for sales of music and is second only to the USA as a source of artists. It is estimated that Britain accounts for 10% of the global music market.⁴³
- The UK has the second highest per capita spending on music in the world at \$53.51 (Norway is the highest at \$56.25).⁴⁴

⁴² Source: BPI Surveys/BPI Statistical Handbook 2004

⁴³ Source: IFPI/BPI Statistical Handbook 2004

⁴⁴ Source: IFPI/BPI Statistical Handbook 2004

UK Music Sales 1993-2003



45

⁴⁵ Source: BPI Surveys/BPI Statistical Handbook 2004

CASE STUDY 8: TRAINING

Background: Training

- The BBC is the world's biggest provider of training to the broadcasting industry.
- More than £54m is spent every year on training and developing BBC staff.
- Over 500 individual training courses are offered and many are also taken up by freelancers and external organisations.
- The BBC achieved Investors in People status in 2002 and has maintained this in all divisions since.

'All parts of our broadcasting system continue to benefit from the BBC's unparalleled role as the primary source of training for the creative and televisual skills which underpin our ability to produce high quality programming in all genres and sectors.'
BECTU, Submission to the DCMS

Individual Impact:

- More than 37,000 training days were conducted by the BBC over 2003/04, including live and technical training.
- Overall, 22,000 people in and outside the BBC attended courses; over 20% of training was for freelance and contract staff currently working with the BBC.
- Many individuals trained as freelancers by the BBC will then go on to use the skills they have learned in the independent sector.
- Some indication of the volume of training that 'leaves' the BBC is reflected in the number of BBC employees who pass through. Last year, there were 4,602 employees who had been with the BBC fewer than 2 years before moving on, all of whom would have received at a minimum the 4-day introduction training, and probably more.⁴⁶

'The key influence in developing my skills as a director has been the training I have received from the BBC. Although working there as a freelancer and on short contracts, I have benefited from a range of training courses which have helped me get on in my career and made me more employable in both the BBC and the independent sector.'

Robin Barnwell, Freelance
Documentary Director

⁴⁶ Source: Performance report, BBC Central Strategy

- 75% of those currently working in the independent radio sector have at some point worked with or for the BBC.⁴⁷
- More than 200 people are employed on training schemes with the BBC.

Societal Impact:

- In addition to internal training schemes, last year the BBC provided £1.3million to Skillset, the National Film and Television School, the Freelance Training Fund, the Actor's Centre and other industry bodies.

'Presently, the BBC is the only broadcaster offering high quality training across the board.'
Philip Schlesinger, Prof. & Director Stirling Media Research Institute

- The BBC provides free online training for freelancers. This is the first stage of a plan to create a learning portal for the broadcast industry.
- Via the Learn For Real initiative, the BBC has developed relationships between almost 2,500 people in the community and 654 BBC staff, teaching media skills to organisations such as community radio stations.
- On the broadest level, the resulting quality of UK broadcasting is responsible for the continued popularity of television and radio. Watching television has remained the most common leisure activity in the UK for the last 20 years with 99% participation. Radio listening is the third most popular activity at 88%.⁴⁸

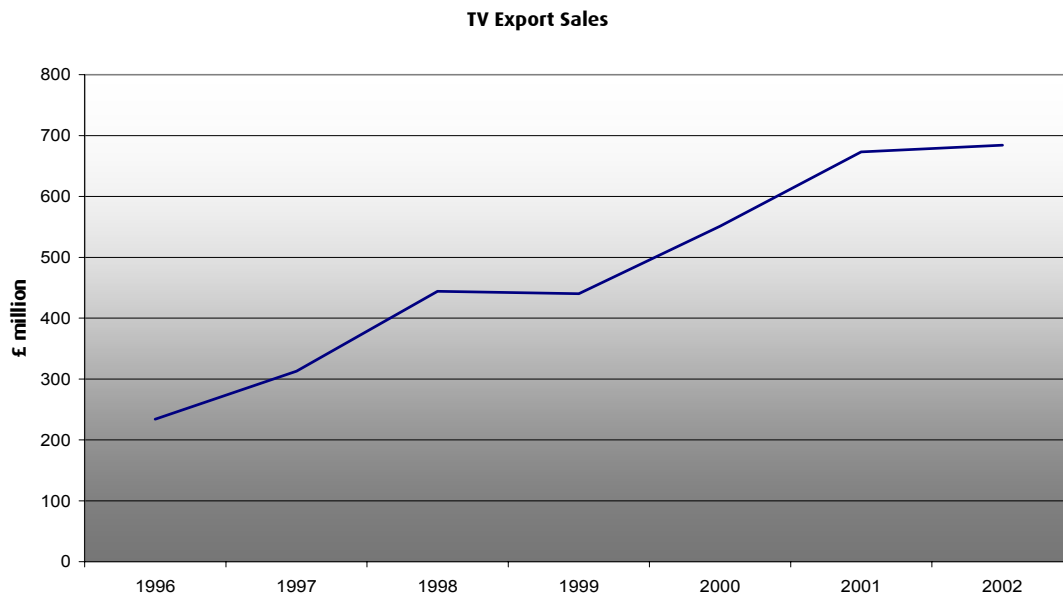
⁴⁷ Source: Paper by Alix Pryde on the BBC's contribution to the Independent Radio Sector

⁴⁸ Source: ONS

Economic Impact:

- The broadcasting industry forms a significant part of the UK economy. One aspect of this is the significant growth that has been seen in television exports, which relies crucially upon the quality of UK content and the craftsmanship of those who create it.

49



⁴⁹ Source: National Statistics

CASE STUDY 9: WOMAD

Background: WOMAD

- WOMAD is the UK's premier world music festival, taking place every summer at Rivermead in Reading with an audience of 18,000.
- The BBC has been a key sponsor of the event since 2001 and it is broadcast on Radio 3 and BBC4 Four.

'Pure enthusiasm for music around the world led us to the idea of WOMAD in 1980...the festivals have allowed many different audiences to gain an insight into cultures other than their own through the enjoyment of music. Music is a universal language, it draws people together and proves, as well as anything, the stupidity of racism.'

Individual Impact:

- Radio 3 sponsor a tent and book artists for WOMAD itself, as well as broadcasting a significant proportion of the festival. There is also coverage on BBC Four and BBC Radio Berkshire.
- Online coverage of the festival has also proved popular and visits to the Radio 3 website increased significantly during WOMAD in September 2003.

'In terms of partnerships, it is utterly changed from anything I would have imagined ten years ago. The value of the relationship between WOMAD and BBC Radio 3 is that it endorses the artists involved. It lends credibility and status to artists who are struggling for a larger audience.'

Thomas Brooman, WOMAD Artistic Director

Societal Impact:

- In an Arts Council England Survey, 72% of people agreed that 'Arts from different cultures contribute a lot to this country'.⁵⁰ Despite this, non-mainstream arts get relatively little exposure in the UK.
- Radio 3 is the only national radio station currently playing World Music – it has secured a steady place on the schedules and now accounts for around 3.5% of the music output on the station.⁵¹
- 21% of listeners cite World Music as a motivation for listening to Radio 3⁵² - up from 17% in 2003. In 2003/04 Radio 3 carried 30 World Music concerts.

⁵⁰ Source: Arts in England: attendance, participation and attitudes, 2002

⁵¹ Source: BBC Internal Audit

'Radio 3's support for World Music is real public service broadcasting and we appreciate it. It has made a major, major difference in terms of increasing awareness of World Music in this country.'

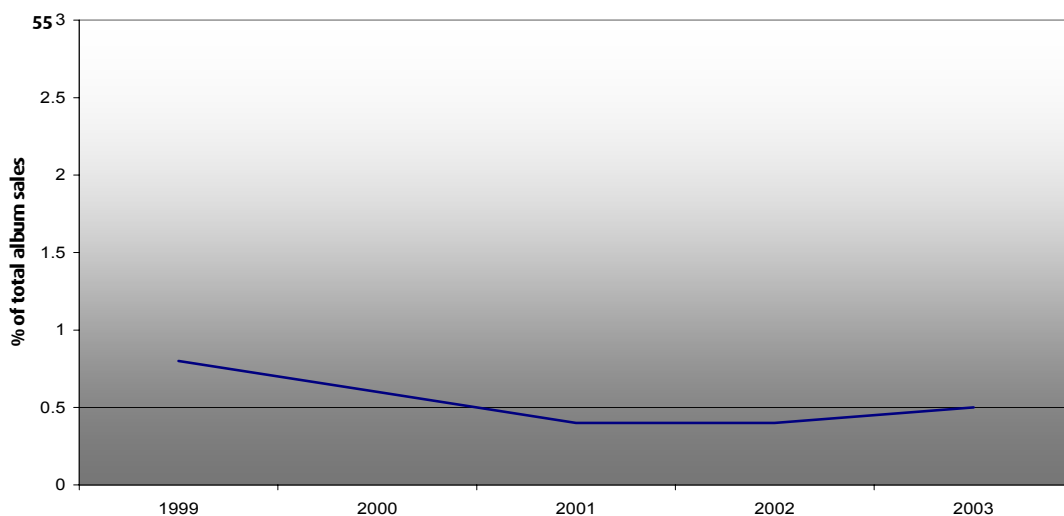
Ian Anderson, Founding Editor of World Music magazine fruits and Awards for World Music Judge.

- The BBC is the only serious broadcast promoter of diverse music from around the world. In 2003 almost 90% of albums sold in the UK were by artists of UK or US origin.⁵³
- This BBC commitment is all important as World Music has struggled to make a significant commercial impact on the UK music market despite indications of an upswing in sales over the last year.

Economic Impact:

- Research into the eight winning artists of the 2003 Radio 3 Awards for World Music revealed that all had registered an increase in sales, some dramatically, as well as licensing deals in new territories.
- An album featuring the winners of the 2003 awards sold 16,000 copies.⁵⁴
- Recent winners the Warsaw Village Band are currently booked to play at the South Bank later this year, their first UK date ever.
- The first winning band, Ensemble Kabul, have had two UK tours since winning in 2003.

World Music Sales



⁵² Source: Quest 2004

⁵³ Source: BPI Analysis, BPI Statistical Handbook 2004

⁵⁴ Source: Union Square Music

⁵⁵ Source: BPI/Official Chart Company

CASE STUDY 10: COMPOSITION

Background: Composition

- The BBC is the most significant commissioner of new classical music in the world.
- New classical music is brought to the public via Radio 3, the BBC orchestras and the BBC Proms.
- Pieces are also commissioned for non-BBC destinations such as the Cheltenham Festival and the London Sinfonietta.

'Probably all of the important composers writing in the UK today will have had early recognition from the BBC. This tradition goes way back for as long as I can remember (at least 30 years!). Significantly, a commission from the BBC...has very often provided the composer with a seal of acceptance or the sign that he or she has reached a level that will herald an important career.'

Sally Cavender, Director of Performance and Promotion and Vice-Chairman, Faber Music

Individual Impact:

- 250 composers have received commissions from the BBC in the last 5 years; more than 60 pieces were commissioned in the last financial year, from 48 composers.
- A range of music is covered including chamber, orchestral, jazz, choral and world.
- Young composers are supported alongside more

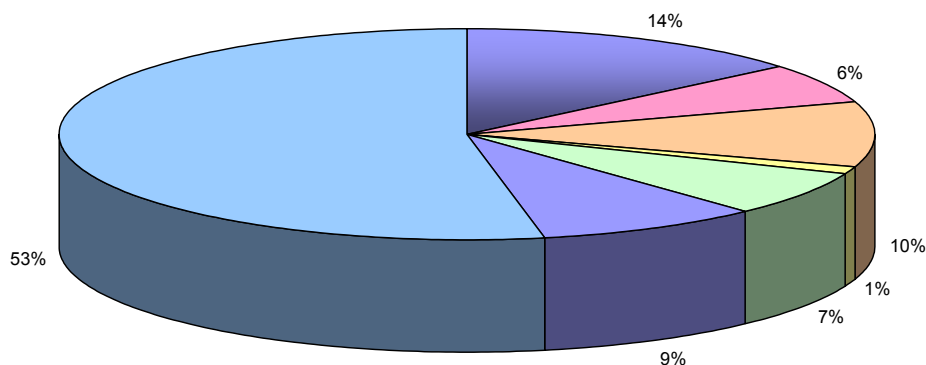
'The BBC has had a direct and dramatic impact on my career. Before becoming Composer in Residence to the BBCSSO, I had only written one orchestral piece so hiring me was pretty far sighted and showed real confidence in my abilities. I know it will bring me many invaluable opportunities to work with the orchestra, to experiment and try out new ideas.'

Anna Meredith, Composer

established names. 15% of pieces commissioned last year were by under-35 year old composers.⁵⁶ Overall, a significant cross-section of composers is supported.

⁵⁶ Source: Radio 3, Commissions 2003/4

Commission Distribution by Type 2003-2004



■ Young composers (25-35)	■ Senior established figures (undisputed)
■ International artists	■ World music
■ Jazz composers	■ Composers mid-route, still developing their careers
■ Composers established in their particular fields (e.g. film music, arrangers etc)	

57

‘Every composer needs a lab in which to experiment and a place in which to undergo the rite of passage between their own private space and reaching out to people beyond. The BBC plays a crucial role in this process for many composers.’

Edward Cowie, Composer

Societal Impact:

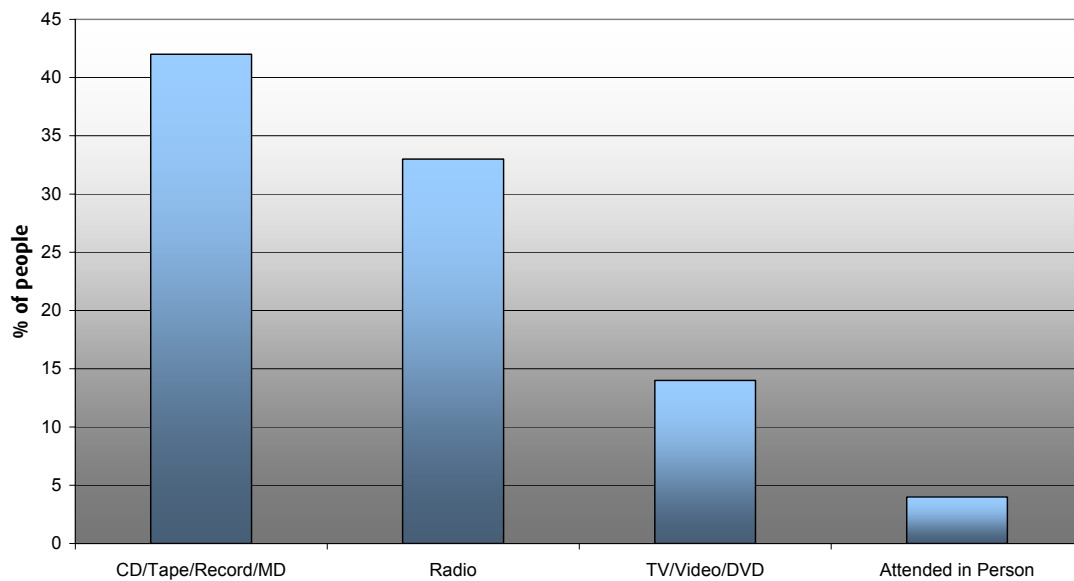
- All new commissions are premiered publicly at festivals, live concerts or live recordings and all are then broadcast on Radio 3, which has a weekly reach of 2.3million.
- Significant additions have been made to the repertoire, for example John Tavener’s *The Protecting Veil* which was commissioned for the BBC Proms.
- Radio 3’s New Generation Artists Scheme ensures an audience for new music by playing it alongside established work.
- Radio 3 also works with the Contemporary Music Network to tour the country with new music.
- All the BBC orchestras have Learning Managers. Educational projects have included the commissioning of 5 mini concertos to tour around schools.

⁵⁷ Source: ibid

Economic Impact:

- In the last financial year, Radio 3 spent £455,000 on new commissions.
- This year it will increase to £470,000.
- Not only are new pieces directly commissioned, but in some cases young composers are given seed funding to get them started.
- While classical music remains something of a minority interest, the classical music market is nevertheless worth almost £65million.⁵⁸ And considerable numbers of people listen to classical music across a variety of platforms.

Classical Music Listening - last 4 weeks



59

⁵⁸ Source: BPI Surveys, BPI Statistical Handbook 2004

⁵⁹ Source: Arts in England: attendance, participation and attitudes, Arts Council England, 2002

CASE STUDY 11: BBC FILM

Background: BBC Film

- The BBC is a key player in the UK film industry, working alongside a range of producers, financiers, sales agents and distributors to fund, promote and give exposure to UK films.
- BBC Films regularly works with top UK directors and talent such as Michael Winterbottom, Anthony Minghella, Danny Boyle, Richard Eyre, Ken Loach, Roger Michell, Judi Dench, Kate Winslet, Samantha Morton, Colin Firth, Daniel Craig and Ian McKellen: recent successes with a major involvement from BBC Films include *Billy Elliott*, *Iris*, *In this World* and *Dirty Pretty Things*.
- BBC Films is committed to nurturing home grown talent and supporting creative film making.

‘Since the demise of Film Four, Granada Films and Intermedia, BBC Films is really the only place left in town for anyone trying to make low-budget quality British films not written by Richard Curtis.’

Roger Michell, Director

Individual Impact:

- Estimated cinema attendances for BBC Films include 3.5million for *Billy Elliott* and over 0.8million for *Iris*. On television, those films were seen by 12.65million and 3.08million respectively.⁶⁰
- Jamie Bell (who played Billy Elliot) achieved a Best Newcomer Award and Best Male Performance Award at the BAFTA’s. He is currently filming *King Kong* with Peter Jackson.
- Nearly 40 separate independent production companies have benefited from collaboration with BBC Films in recent years.

‘In recent years, BBC Films has consolidated its position as the epicentre of British film production. By judicious and ingenious use of their resources, BBC Films has succeeded in producing a spectacular group of startling and impressive films. Over the last few years, the British films most admired internationally have largely been BBC productions.’

Lynda Myles, Producer

⁶⁰ Source: BBC Estimates/BARB

- Many of the individuals working in film in the UK secure employment and experience through the BBC, either directly via BBC Films or through the 40% of all UK investment in television production accounted for by the BBC.⁶¹

'BBC Films have on two occasions given me the chance to tell the kind of stories that are rarely seen elsewhere on film and have also given me the confidence and experience to go on to develop future work.'

Meera Syal, Actor and Writer

- A significant contribution to the UK's high level of screen-based skills is made via the BBC's own training, and financial support of organisations such as Skillset.

Societal Impact:

- Films supported by the BBC are often ones that the market would not initially invest in, but which, with the right expertise, can become a success. For example, films without a conventional script from the likes of Pawel Pawlikowski (*Last Resort, My Summer of Love*) and Francesca Joseph (*Tomorrow La Scala!*) are worked on to ensure a carefully crafted story frame.

'The BBC Films Policy is a crucial element of the British film industry. BBC Films has the ability to develop original projects that Hollywood Studios would not have the imagination to support. Without the presence of BBC Films, British cinema will become once again almost totally dependent on the Americans and consequently films reflecting the diversity of British society will begin to disappear.'

Stephen Poliakoff, Writer and Director

- By supporting British film, the BBC ensures that a diverse range of film is available to cinema and TV audiences, and that film plays an important role in the range of viewing opportunities available to the licence fee payer.

⁶¹ Source: Oliver & Ohlbaum Associates

'At a time when film makers are finding it increasingly difficult to exert creative ownership over their work, it is important that there are organisations that still believe that the essence of filmmaking lies in the creative vision and free expression by the film makers. The BBC is one of the few remaining organisations that give us hope, and stop us from being treated merely as guns for hire.'

Shekhar Kapur, Director

- The BBC also supports World Cinema via the Discoveries in World Cinema Fund and slots on BBC Four for at least one new classic foreign language film a week.

Economic Impact:

- The BBC directly invests £10 million a year on film production.
- In addition, it is estimated that US producers spend over £350m per year on production in the UK,⁶² drawn here by the talent and expertise in the UK film industry.

'I have worked with the BBC on four different productions. It is probably true to say that, without the BBC's involvement and enthusiasm, none of this work would have been produced.'

Roddy Doyle, Writer

'The BBC has long been at the creative core of the British film community. BBC Films has demonstrated for years that it has an unparalleled ability to find and nurture the best new talent in the UK – and keep it loyally returning, film after film.'

Kevin Loader, Producer

⁶² Source: Optima 2001