



The BBC's role in representing the Nations and Regions

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Contents

		Page
Chapter 1	Opening Vision	3-4
Chapter 2	Representing the Nations and Regions of the UK	5-16
	2.1 The BBC's purposes in representing the nations and regions	6
	2.2 How the BBC represents the nations and regions	10
	2.3 How the BBC develops its services for nations and regions	12
Chapter 3	Audiences and Partners	17-29
	3.1 The target audiences	17
	3.2 Partnerships	20
	3.3 What is the market impact?	23
Chapter 4	The BBC's Services and Activities across the UK	30-48
	4.1 Local Services	31
	4.2 Programme production for the UK networks	43
	4.3 Active role in communities	46
Chapter 5	Value for Money	49-59
	5.1 Summary of resources	49
	5.2 Performance measurement and outcomes	52
	5.3 Socio-economic impacts	58
Chapter 6	Future Vision	60-62
	6.1 Development proposals	60
	6.2 Success criteria	61
	6.3 Partnerships required	61

Chapter 1 Opening Vision

The BBC meets the needs of audiences across the UK's nations and regions in three ways:

- through locally produced programmes on national and regional versions of its television channels, through national and local radio stations, and through local interactive services
- by ensuring that programme-making talent from all parts of the UK is reflected on the BBC's UK-wide services
- by developing a positive and active presence in communities across the UK

As a society, the UK is fragmenting: becoming more diverse, older and more polarised. In a world of multiplying information sources, there is an ever-increasing desire for reliable knowledge and relevant information. In a world less accepting of authority, trust becomes a more precious commodity – distinctiveness of even more value. In a response to those fragmenting tendencies, those threatening changes, the “power of the local” is increasingly enhanced. The area where people live, the realities of the community and society immediately around them gives them stability and roots them in their lives.

People in the media industry tend to be peripatetic and to live far from their origins. But audiences aren't like that – on average in the UK when people move house they do so within a radius of just 14 miles. Lives are lived locally – going to the cinema, going shopping, buying a car, visiting family – all these activities are close at hand, a few miles away at most. Within this context, BBC services are becoming an increasingly important part of the fabric of local life in the UK.

The BBC began as a network of local radio services. Within a year, and as soon as technology allowed, “London calling” became the corporate manifesto, followed by decades of fluctuating commitment to the needs of audiences around the UK. But with the creation of BBC regional television news in the 1950s, the re-creation of BBC local and nations radio in the 1960s and 1970s, sustained and focused services were put in place and permanent bridgeheads built between England, Wales, Scotland and Northern Ireland.

Some key developments in recent years have strengthened this commitment to local audiences still further. An extra £20 million has been invested each year in news and current affairs programming in response to political devolution, with an additional annual £50 million invested in a range of programming, services and activities. The BBC has explored new ways to connect with communities, including BBC Open Centres, Community Buses and local partnerships delivering education and training in media literacy. The BBC is also now distributing all its nations and local television services across the entire country and nations and local radio services are increasingly available to the worldwide diaspora.

These investments have delivered improved performance and a greater depth of engagement with communities around the UK. At least half of the UK population consumes BBC local and regional content each week. The BBC's 6.30 regional news attracts the highest audience of any television news slot on any channel. 11 million

people listen to BBC local radio. Over 8 million unique users a month log on to the BBC's local websites. Some of the BBC's most iconic programmes are made outside London, from *The Blue Planet* to *The Archers*, from *Restoration* to *Balamory*.

At a time when the BBC is investing more than ever before in services for nations and regions, commercial broadcasters are diminishing their commitment. There is a risk that recent commercial trends will intensify, with increasing media centralisation around London. The BBC's role in supporting audiences and the media industry outside London over the next Charter period is likely to become even more important.

In *Building Public Value* the BBC has outlined a series of ambitious proposals to enhance and extend nations and regions services. We intend to launch a local television service for the whole UK, as well as increasing the localness of other services to enhance their relevance. We will make significant moves of production and decision-making outside London to ensure that programmes reflect the diversity of the UK and invest more strongly in local economies. The BBC's Buses and Open Centres will be extended and be part of a drive to stimulate the creativity of audiences and to enable people to become more active citizens.

By delivering this vision the modern BBC will overcome the metrocentricity of its past and meet the increasing audience need for robust local services as a critical part of our world.

Chapter 2 Representing the Nations and Regions of the UK

Local radio is the foundation of the BBC. It was the original service on air in 1922, and the only service offered for the first nine months of the corporation. A series of local stations each had their own set of programmes, ranging from a broadcast of *Trovatore* out of Birmingham to a farmers' corner in Newcastle; from the first *Children's Hour* in the Midlands to live broadcasts from the bottom of coal mines in Leeds and Bradford. Welsh and Gaelic broadcasts followed in 1923, while Local Advisory Councils were established this same year. The BBC's earliest vision was one dedicated to localities, and at their first meeting, shareholders (the BBC was then a private company) were told: 'Local individuality shall be preserved, being of paramount importance'.

Within ten months of going on air, the BBC took a giant leap forward with the first ever UK-wide 'simultaneous broadcast' out of London, on 19 August 1923. It began with a simple news bulletin, and within a year, most programmes were broadcast out of London. In the 1930s, regional radio enjoyed a resurgence, but was suspended again at the outbreak of war.

It was only in the 1960s that the BBC was given Government permission to re-launch its local radio stations. Radio Leicester was the first back on air in 1967 with more stations launched within weeks and another wave following in 1969.

During the 1970s, competition arrived in the shape of LBC and Capital Radio, followed by an explosion of independent local stations. But this decade also saw the rapid establishment of BBC services for the nations, with the creation of Radio Ulster, Radio Foyle, Radio Cymru, Radio Wales and Radio Scotland. The 1980s saw the last major wave of English Local station launches, bringing the total at that point to 38.

In the 1950s senior BBC manager Frank Gillard began to articulate a vision for regional television, but the development throughout the 1960s was hampered by lack of funding. The early service was regional television news and over the following decades this remained core, but was enriched by a mix of other genres. The most recent major phase of development in the BBC's regional service provision was the rollout of the *Where I Live* internet sites, starting in 2000, and the introduction of BBC Buses and Open Centres in the last few years.

The BBC has not always invested consistently in nations and regions services, with the corporation's commitment fluctuating over the years. However, in recent years this has been rectified as increased funding across the nations and regions has allowed for the production of richer, more comprehensive programming. The BBC now has a stronger presence in communities around the country than ever before, while the BBC's contribution to the Charter Review process - *Building Public Value* - makes more commitments and pays more respect to local, regional and national broadcasting than any comparable previous BBC Charter Review submission. The value of nations and regions services to audiences, and to the BBC as a whole, is now set to increase.

The BBC's current portfolio of national and regional content is a complex, integrated set of multimedia services spread throughout the UK. The different components operate at different levels of geographical aggregation. For consistency, the definitions used in this report are:

- nations – Scotland, Wales and Northern Ireland – national means at a nation level whereas 'network' identifies UK-wide provision
- regions – usually the regions of England and defined by the television coverage maps, but can also be applied to areas within the nations
- local – typically covering a county or conurbation of more than 250,000 people, and equivalent to our network of radio services, but the term local can also be used generically to signify anything below the UK level of aggregation
- community – the smallest level of activity by population size and geographic radius and often applied to the BBC's most participative activities

2.1 The BBC's purposes in representing the nations and regions

The licence fee is collected in every part of the UK, and the BBC has a duty to serve and to reflect the cultures, needs and interests of all its licence payers. In specific local services and across the portfolio the BBC seeks to celebrate and reflect the diversity of the UK and connect its changing communities.

Building Public Value identifies five key areas of public value for the BBC; democratic value, cultural and creative value, educational value, social and community value and global value. Representing the nations and regions of the UK underpins the BBC's contribution to these areas of public value.

Democratic value: the BBC supports civic life and national debate by providing trusted and impartial news and information that helps citizens make sense of the world and encourages them to engage with it. In serving nations and regions the BBC aims to:

- provide programmes of record for local, regional and national civic life across 46 areas of the UK. This includes a suite of national and local radio morning news programmes, twelve English and three national 6.30pm television news programmes, and an extensive news online service
- host fora for community debate. This is at the core of BBC national and local radio stations and has been enhanced with interactive television programmes and online services such as message boards
- invest in a comprehensive regional news-gathering service to underpin and inform the UK-wide agenda. There are around 3000 journalists stationed across the UK outside London feeding into the overall BBC news machine
- tailor national and international news for local audiences. Highlighting the local interest in national and international stories and providing relevant context

- empower audiences by providing access to information and those in authority at a relevant local level thereby assisting the process of accountability for devolved democratic structures around the country. An example is the “Call Ken” initiative on BBC London where Londoners can hold the Mayor to account on a monthly basis
- inform communities around the UK via robust investigative and original journalism. The portfolio of BBC national and regional television current affairs programmes provides a focus for this
- deliver increasingly unique coverage of election campaigns and results – especially across local radio – as other services carry less speech content

Cultural and creative value: the BBC enriches the UK’s cultural life by bringing talent and audiences together to break new ground, to celebrate our cultural heritage, to broaden the national celebration. In serving the country’s nations and regions the BBC aims to:

- support and showcase specific regional music, sport, language, heritage, culture and talent, contributing to the strength of nations and regions’ cultures. This requires a mixed genre portfolio of content
- nurture new talent for UK-wide exposure. This has been a longstanding role of the BBC’s centres around the UK and the list of alumni ranges from Kenneth Branagh to Huw Edwards through Kate Adie to Billy Connolly
- bring the diversity of culture in the UK to a wider audience, helping different communities to understand each other. This was a key objective of the *Voices* project which broadcast stories from communities as diverse as residents of a housing estate in Telford, travellers in Kent, the Portuguese minority in Guernsey and villagers in a remote corner of Cornwall
- work directly with people to develop and showcase their creativity. This is an area of innovation facilitated by the increasing ease of broadcasting technology and the BBC’s increased outreach and accessibility
- record cultural heritage as it develops to create the national, regional and local archives for the future. *The Century Speaks* provided an extensive archive of memories of the twentieth century which is now available to the public in the British Library

Educational value: by offering audiences of every age a world of formal and informal educational opportunity in every medium, the BBC helps build a society strong in knowledge and skills. In serving nations and regions the BBC aims to:

- provide materials for the unique curricula in each nation. The BBC provides Standard Grade *Bitesize* to reflect the different school system in Scotland, provides material for the Northern Ireland history curriculum and is the only provider of Welsh language schools material
- support the UK’s minority, indigenous languages with a wide range of learning resources across the media. The BBC has just embarked on a multimedia

animation-based language learning project on BBC One to take learners of Welsh, Gaelic and Irish through to further materials online

- make broadcasting and media skills available to people and in the process enrich the range of broadcast voices and stories heard across the UK
- tailor and develop BBC learning campaigns and partnerships at a locally relevant level. This is facilitated by a network of learning executives across the UK who forge links with other educational partners. In the broadband pilot in Hull the BBC partnered with local schools and worked on delivering support for homework activities and exam revision
- extract learning value from local news services. In West Yorkshire material shot for the regional news programme is being used to inform children about the impact of drugs

Social and community value: by enabling the UK's many communities to see what they hold in common and how they differ, the BBC seeks to build social cohesion and tolerance through greater understanding. In serving nations and regions the BBC aims to:

- provide an accurate reflection of local communities back to those communities and, secondly, reflect the diversity of life within the UK to the wider UK audience. Content unique to particular communities ranges from the lamb bank in Cumbria, shipping in Solent, surfing in Cornwall and snow reports in Scotland
- celebrate the artistic, sporting and ceremonial events which define each part of the UK. Examples include the Great North Run in Newcastle, the National and Urdd Eisteddfodau in Wales, and Hogmanay in Scotland
- help to support social cohesion in areas of high need. This has been a focus for innovation in BBC services. Physical outreach to marginalised communities has characterised projects like Open Centres, *Voices* and *Video Nation*
- the local radio network of social action desks across England, staffed in partnership with Community Service Volunteers (CSV), uses our airwaves to help communities on an ongoing basis
- bring communities together to celebrate or share issues. BBC Radio Scotland, BBC Radio Wales, BBC Radio Cymru and BBC Radio Ulster are the only nation-wide radio services in those places, and debate and audience interactivity are key elements in the schedules of all four
- connect shared interests and passions on television, radio and online. This can include local sporting enthusiasts, gardening clubs, music fans and local history buffs
- support faith communities across the UK. All of the BBC's 46 radio stations provide religious output on Sunday

Global value: the BBC supports the UK's global role by being the world's most trusted provider of international news and information, and by showcasing the best of British culture to a global audience. In serving the country's nations and regions the BBC aims to:

- provide both a global perspective and, where relevant, a local perspective on global events. World Service serves distinct language communities such as Somalis in Sheffield. And on 11th September 2001 BBC Radio Scotland provided an important service to the large US community in Scotland and BBC Radio Ulster featured reports from the Irish-American community in New York
- underpin the BBC's international news service with local content. Many parts of the UK become the subject of national or international news at various times and the BBC's community news can play a vital role on the world stage. Examples include the Northern Ireland story over 30 years, Dunblane and Lockerbie in Scotland, and most recently Boscastle in Cornwall
- connect local and global audiences. The internet has added this dimension to what can be done in reaching out to ex-pat communities or interests around the world and to hear another perspective on local issues such as on the *Talkback* message board in Northern Ireland or in *Connected Cornwall*, where members of the Cornish diaspora can link up with each other and with those still in Cornwall

Case Study: Boscastle, 16th August 2004

The torrent of floodwater that swept through Boscastle made television news headlines around the world. The dramatic footage of cars, vans and trees tumbling through the village and swept out to sea was unforgettable. So too were the shots of the rescue helicopters plucking survivors from the roofs of their homes.

But while the rest of the world's media dwelt on the drama of an extraordinary day, BBC Radio Cornwall was coming to the aid of hundreds of families who lost their belongings, and in some cases, their homes and businesses.

At the height of the storm Radio Cornwall was the only means by which local people could keep abreast of what was happening. Mobile phones enjoy only patchy reception in the area, and some landlines were down. But Radio Cornwall's programmes acted as a temporary accommodation agency; listeners sent bedding and food; and the police used the station to keep road traffic out of the area.

And in the days that followed, as the world's media packed up their satellite dishes and left Boscastle, Radio Cornwall continued to broadcast from the village, matching requests for assistance with offers of help.

"Radio Cornwall were tremendously helpful. They helped us reunite families and keep people safe" – Steve Winston, Chief Emergency Planning Manager for Cornwall.

Every BBC Local and Nations Radio Station has detailed plans for emergency broadcasting. Each station has partnerships in place – government, local authorities, emergency services - to provide vital public service information around the clock. A detailed guide can be found at <http://www.bbc.co.uk/connectinginacrisis/>

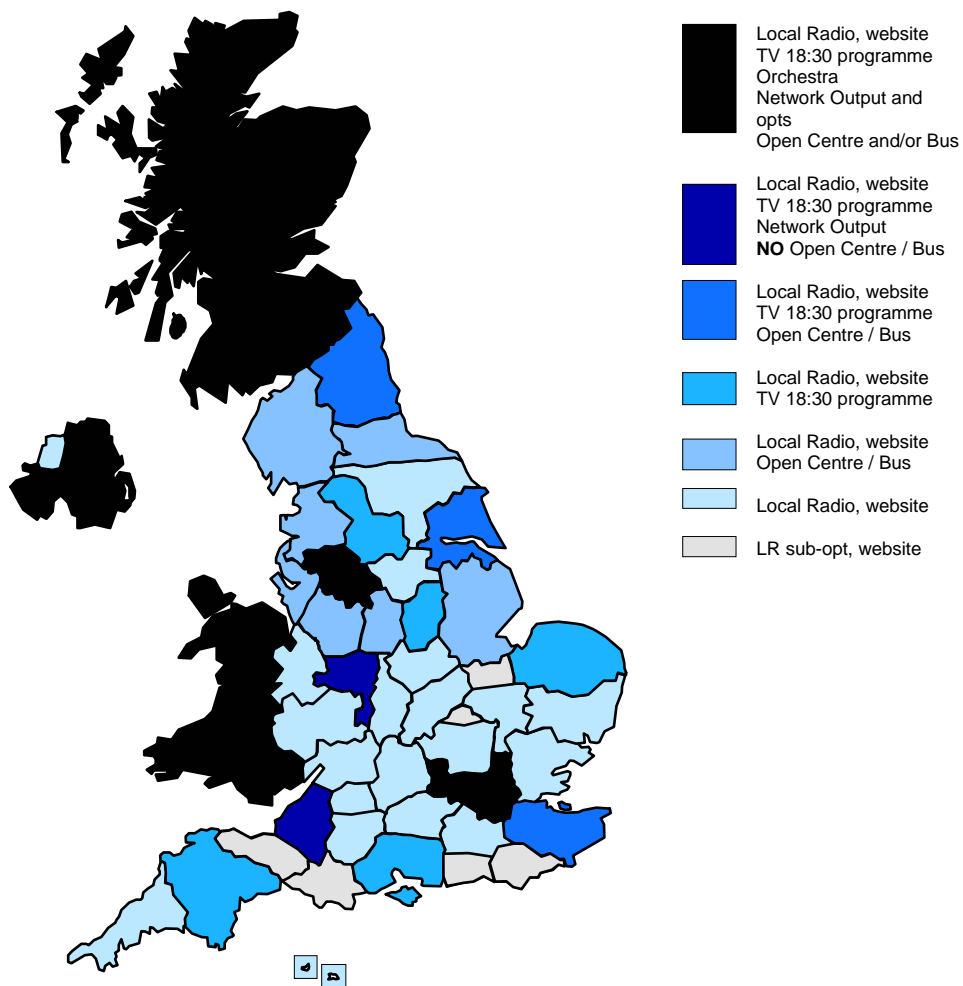
2.2 How the BBC represents the nations and regions

The BBC seeks to deliver against these purposes and to celebrate and reflect the diversity of the UK and connect its changing communities in three key ways:

- by providing programmes and services intended to meet the needs and interests of audiences in different parts of the UK – through programmes provided on national and regional versions of its television channels, through its range of national and local radio stations, and increasingly through a series of local interactive services
- by ensuring that programme-making talent from all parts of the UK makes a proper contribution to the BBC’s UK-wide services
- by developing a positive and active presence in communities across the UK

In constructing the portfolio of activities for representing the nations and regions of the UK the BBC seeks to add breadth to its overall proposition, connecting the channels and themes at a more relevant level for people when it makes sense to do so. The spread of specific services across the UK is as follows:

Figure 2.1 Summary of the BBC’s nations and regions services



This differential service map has developed in this particular way in response to a number of relevant factors:

- audience need – the wider service proposition in the nations reflects unique aspects of history, politics, language and culture in Scotland, Wales and Northern Ireland
- technological and market developments – during different stages in the history of development, distribution technology constraints have dictated the feasible service pattern. This has not always matched pure audience need and this is still an issue today with the rollout of digital platforms. For example, two major cities of the UK, Manchester and Liverpool are covered by the same BBC regional television news service, *North West Tonight*. It would be preferable to split the evening news for these two places to reflect the different news agendas and identities, as is the case for radio. However, the analogue transmitter pattern precludes this. The BBC is therefore investigating how to use digital technology to deliver such an enhanced service
- creativity and innovation – certain clusters of development activity have emerged and become established in different parts of the UK, such as the centre of network excellence in natural history in Bristol, a vibrant children's production centre in Glasgow and outreach initiatives spreading across English Regions starting in Blackburn

Despite the BBC's long history of activity in the nations and regions, at the beginning of the current Charter period it was still viewed as largely London-centric. It has been a key aim since then to address this, and to ensure that the BBC truly serves and reflects the nations, regions and communities that make up the UK.

The main elements of the BBC's nations and regions service proposition include:

- providing relevant nation/region/local news accessible at all times
- developing platforms for community debate and creating community connections
- delivering localised learning opportunities to enhance and complete the BBC's network provision
- showcasing and celebrating nation/region/community talent, culture and events
- empowering people to be active citizens and to release their creativity
- giving people a voice and creating a richer cultural experience for everyone in the process

Key developments in recent years have included:

- planning for and responding to political devolution, with an additional £20 million pa invested in news and current affairs programming, including coverage of the devolved institutions in Scotland, Wales and Northern Ireland
- investing an additional £50 million a year from the current licence fee settlement into programmes, services and activities in the nations, regions and communities

- devolving more decision-making to the nations as well as resources, to ensure that programmes and services more fully reflect the needs and interests of the audiences for which they are intended
- engaging in innovative ways to connect with communities, including BBC Open Centres, Community Buses and local partnerships delivering education and training in media literacy

The BBC's strategy for enhancing services for nations and regions is therefore focused on:

- optimising the reach of nations and regions content, for example by providing content for new platforms and providing a diversity of local content
- maximising the public impact and value of the programmes and activities, for example by building in more learning opportunities, being more local, developing more community partnerships and investing in gathering unique content and developing new talent
- empowering individuals and communities, enabling people to tell their own stories, learn new skills and enhancing the diversity and relevance of BBC output
- delivering value for money, for example by better content management

2.3 How the BBC develops its services for nations and regions

In order to serve the diversity of needs inherent in its purposes, the BBC must take steps to understand audiences around the UK, their interests, tastes and concerns.

This process of understanding audiences is vital to developing the map of BBC services across the UK and to ensure our strategies respond to changes in society and the relative needs of different communities across the UK.

The BBC maintains a dialogue with its audiences through:

- audience research
- consultative and advisory bodies
- audience feedback
- audience interaction

Audience research

The BARB and RAJAR measurement panels for television and radio respectively enable the BBC to analyse viewing and listening to programmes, and to gauge levels of share and reach for specific channels or stations across the UK. Nielsen Netratings panel data provides regular website usage statistics. These different panels allow the BBC to identify trends in television, radio and internet consumption

and to look at the regional variations in network services. However, ratings are only part of the picture. The BBC also:

- receives continuous programme approval data from a sample of 4,000 people per week and this can be analysed on a quarterly basis by region
- commissions a very wide range of ad-hoc qualitative and quantitative research to inform service development
- commissions and acquires continuous tracking data including data on Welsh language services

In order to gain a deeper understanding of preferences across the UK, the BBC is undertaking more regionally specific research than ever before. This includes an enhancement to sample sizes for BARB, other regular surveys and devolved research budgets to explore specific issues in each nation or region. Other examples of recent research projects to inform BBC strategy for representing nations and regions include:

Project	Purpose	Impact
Scottish news research	To understand the demand of the Scottish audience for news and test a range of options for development of the service	This was a survey of over 1,000 Scots commissioned in conjunction with the Broadcasting Council for Scotland. It demonstrated the demand for enhanced local news from the BBC in Scotland
Project Hull	To pilot a range of broadband based content and evaluate actual usage by viewers in Hull	This provided “live” data of user demands in a broadband environment in an area of the country which the BBC has not traditionally served well
Future Foundation	To understand the fundamental drivers of demand for national, regional and local content across the UK	This has informed the locally focused service development proposals within <i>Building Public Value</i>
Sport in Northern Ireland	To assess demand for and attitudes to the full range of sports in Northern Ireland	The research was shared with Broadcasting Council for Northern Ireland and was used to develop a sports strategy which shaped rights negotiations and the nature of sports output in Northern Ireland
<i>Inside Out</i>	To test whether or not the English Regions current affairs programmes could move from BBC Two to BBC One	The recommendations were implemented in making the schedule change and audiences for these programmes have more than doubled
<i>River City</i>	To plan the development of BBC Scotland’s major new addition to the BBC One schedule, the soap <i>River City</i> and monitor progress	Changes informed by the research include new storylines, a wider variety of characters and improved settings

BBC Wales Treorchy Event research	To establish the impact of a Radio Wales Community Week	Feedback from the research has been used to develop other Radio Wales Community Weeks and events. It's also being used to inform the introduction and implementation of the BBC Wales Community Strategy
Local Television	To test demand for a new more local news service across the UK	The audience reactions are being used to scope a fuller pilot phase for development
Irish and Ulster Scots research	To assess audience demand for programmes which reflect and support Irish and Ulster Scots cultures in Northern Ireland	This will inform future investment in these programme/service areas and help with prioritisation

Consultative and advisory bodies

The BBC is supported by a range of consultative and advisory committees around the UK. The main bodies and activities include:

- Broadcasting Councils in each of Scotland, Wales and Northern Ireland, whose Chairs are the National Governors for each nation and sit on the BBC's Board of Governors. The Councils have a particular responsibility to advise the Board on the needs and interests of audiences in their nations, and the contributions which programme makers in the nations can make to the BBC as a whole. The Board of Governors is required formally to consult the Councils on proposals of particular relevance to their nations. Council vacancies are advertised
- 40 Local Advisory Councils and 12 Regional Advisory Councils across England, made up of listeners and viewers who volunteer their time to give regular feedback on BBC services. Over 500 people participate in this process. The BBC provides these bodies with information about its services and its proposals and the rationale for changing them, to stimulate discussion. Individual Councils are also used to consider proposals of particular relevance to them – as, for example, with the recent increase in locally produced programming in the nations, and with the transformation of the regional Asian Network into a UK-wide radio service
- in Scotland, Wales and Northern Ireland Educational Broadcasting Councils provide detailed guidance on the different curricula in each nation
- in Wales, the Broadcasting Council for Wales will hold three public meetings a year which in future will be linked to the BBC Wales Community Strategy
- an annual exercise in which a panel of independent experts from outside the BBC assesses a particular aspect of the BBC's output for the English regions – such as local radio Breakfast programmes, Open Centres or the *Where I Live* internet sites. A series of public meetings is held to coincide with this exercise
- accountability events, for example in Northern Ireland there have been a series of genre focused breakfasts with opinion formers on rural issues, older audiences, taste and decency, the arts, the environment and business

Case Study: The Broadcasting Council for Scotland

At a meeting of the Select Committee on Scottish Affairs in January 2000, Sir Robert Smith, the BBC National Governor for Scotland, indicated that BBC Scotland would review its news coverage after the first term of the Scottish Parliament.

Following the Scottish parliamentary elections in May 2003, plans were finalised to examine all of BBC Scotland's news, current affairs and political journalism on radio and television

In the six months that followed, two dozen public meetings and focus groups - from Inverness in the north to Peebles in the south - were complemented by a detailed questionnaire distributed to 1100 people in 85 centres across the nation.

Respondents were, overall, highly satisfied with the journalism, which they found to be trustworthy, authoritative and professional and which, they said, made an important contribution to Scottish life. The heartland news audience in Scotland supported the current six o'clock news hour arrangement and there was strong support for *Newsnight Scotland*.

One of the key messages for the future was the need for BBC Scotland to look towards better reflecting regional diversity within its broadcast journalism. This finding will inform future plans for broadcasting in Scotland.

Audience feedback

The BBC receives regular, spontaneous feedback from its audiences as well as soliciting contact with the audience through its contact service. BBC Information received 2 million contacts last year, including telephone calls, emails and letters through five centres located across the UK. Along with people seeking information about matters covered in BBC programmes, many contact the BBC simply to comment on programmes or on the BBC's activities generally.

Each day all calls taken by BBC Information are logged and reported on the BBC's intranet site and senior managers are alerted to them by email. BBC Information works closely with programme divisions to provide responses to the public where necessary. Audience feedback is also presented at senior staff fora within the BBC, and BBC Information works to inform and influence programme makers to learn from audiences' concerns.

Audience interactivity

The BBC has 82 premises right across the UK, where staff engage directly with audiences every day in a number of ways:

- physically at news stories, community events and in buildings which have been made more accessible through a major property investment programme over the last 5 years
- on air via television and radio debate programmes
- in the communities through outreach projects such as community radio services, media literacy schemes, school partnership projects, community studios and the increasing number of BBC Buses
- through interactive channels including the 58 *Where I Live* sites and SMS texting
- accountability seminars and events and public meetings – all advertised locally
- visits and Open Days, such as the London Open Days at the new Media Centre in W12 in September
- volunteering schemes for staff, through an active Corporate Social Responsibility programme – encouraging and supporting individual staff members who want to commit long-term to helping others in their community – as a school governor or as part of a mentoring scheme; or work-based teams who give up a day to blitz one activity – clearing a garden in a residential home for the elderly to re-decorating a nursery school classroom

Chapter 3 Audiences and Partners

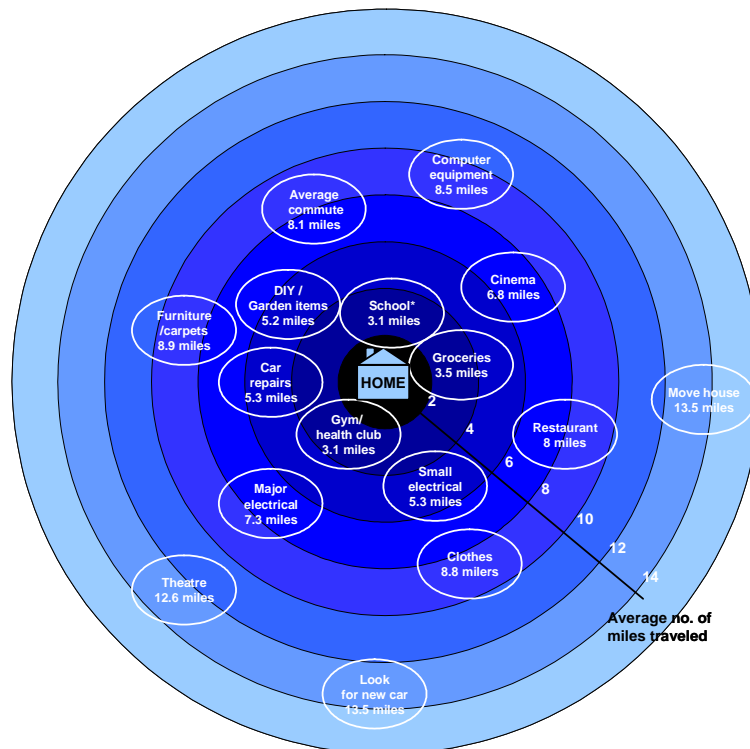
3.1 The target audiences

“Local” is still important in today’s increasingly complex world. Over half of the UK population still live within 40 miles of their birthplace – an attachment that tends to increase the further from London you reside. When asked in a survey by The Future Foundation to define your “local” area in England the most popular answer was 1-5 miles. The regional dimension to our lives can also go well beyond the more practical manifestation of “my local area”.

Hence, target audiences are, in actuality, all audiences when they are wearing their own personal nation/region/local hats, and this varies by lifestage, location, mood, passion and events. As audiences consume BBC Nations & Regions content they could be doing so as a citizen, a consumer, a neighbour, a parent, a participant, a fan or an amateur broadcaster.

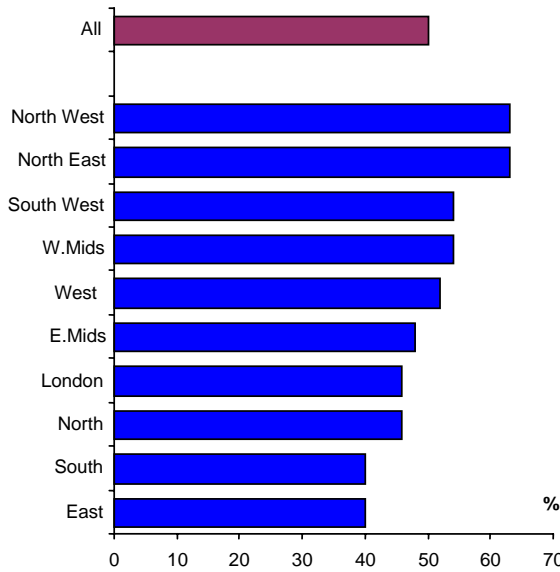
Some recent BBC Scotland research described “a sense of identity rooted in physical place...and a more emotional, spiritual sense of place within the world at large”. Two thirds of people in another survey agreed that “every effort should be made to prevent the disappearance of local differences in, say, food and dialects”, and this figure has increased since 1983. As we plan our service proposition through the Charter Review period we need to understand these forces more clearly.

Figure 3.1 The average distance travelled from home to...



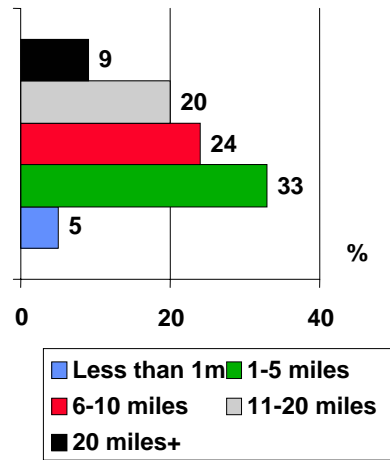
Source: Redefining Regions. The Future Foundation (September 2003)

Figure 3.2 % of people who still live within 40 miles of birthplace



Source: INRA UK, September 2000, England only

Figure 3.3 How would you define local? area?

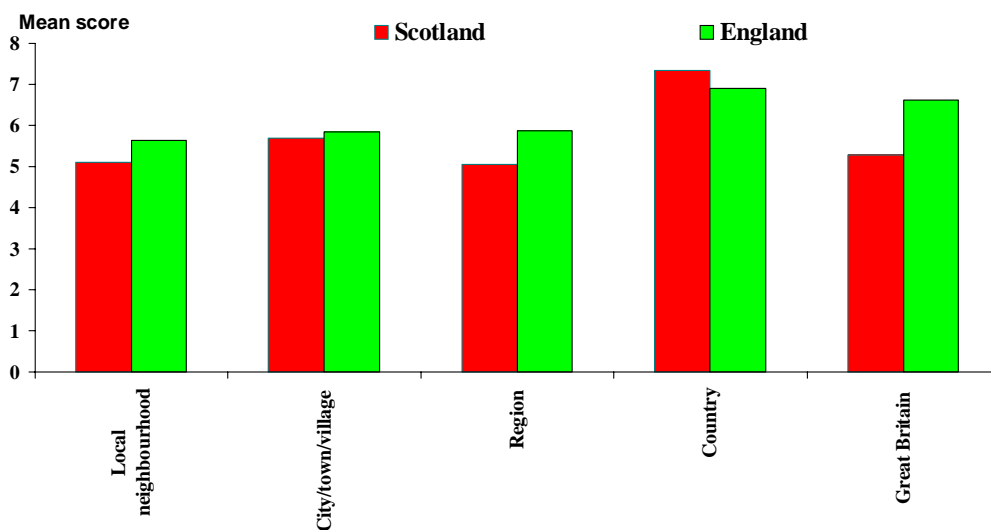


Source: Quest, April 01, England only

Local identity is an important element in how we see ourselves. At the same time the way we define ourselves is becoming ever more complex. Within the next ten years more than half of Leicester's population will come from ethnic minorities. More than 300 languages are spoken in London, where there are 37 different ethnic minority communities that are more than 10,000 strong.

Chart 3.4 Attachment to geographical territories

Mean score representing how emotionally attached to selected territories respondents are



Source: 'Changing Lives', nVision, Base: 1000 adults 16+, Great Britain, 2001

© the future foundation

People's sense of local or national identity varies by region and tends to get stronger the further from London you go in the UK. According to the General Household Survey 80% of people living in Scotland choose to describe themselves as Scottish, compared to 57% of people in England describing themselves as English.

Local attachment also varies according to demographic factors. Research shows that as people grow older they become emotionally more attached to their localities. Society is fragmenting. In most cities local pockets of affluence and deprivation highlight the wealth gap. In rural areas there is a perception of a rural/urban divide. More and more people are living alone. In the inner cities the elderly – especially the poor – can feel disconnected and isolated from their neighbourhoods. All of these factors can heighten the need for a sense of community. 47% of adults feel a need for community involvement and 56% of people agree with the statement “My region is central to my sense of identity and who I am”.¹

Geographical rooting and interest is related to lifestage. As children, life is very community linked and constrained by mobility. People in their 20s then tend to have the least attachment to community. The interest in local community issues tends to pick up again when people have children and the attachment increases with age after that.

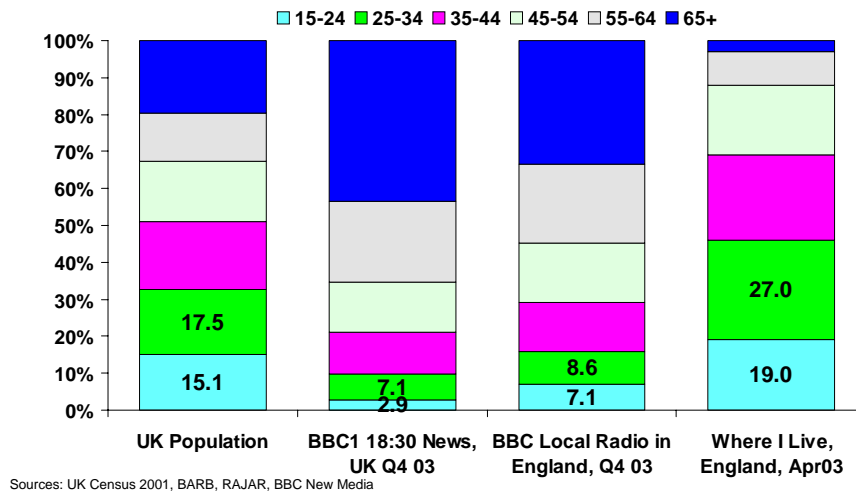
The BBC's portfolio of services for the nations and regions have developed over time according to the demand for local information or the need for reflection of a sense of identity, for example by:

- catering for the unique needs of the nations – Scotland, Wales and Northern Ireland – this includes coverage of the Parliament/Assemblies and local politics, different infrastructures and interests like school curricula, distinctive cultural heritage such as languages, sport, history, and providing a platform for debate and of record across each nation
- providing a UK-wide locally based news and information service – aggregated at a nation and region level on television and more locally on radio and online
- celebrating and showcasing a sense of identity from within a nation or region and at UK level
- connecting locally with people to draw the maximum value from BBC services and to specifically target the harder to reach audiences for the BBC

The portfolio of nations and regions specific services across television and radio tend to attract older audiences, but other services are focused on younger audiences such as the *Where I Live* sites or the Radio One Sessions in the nations.

¹ Source: *Redefining Regions*, The Future Foundation (September 2003)

Figure 3.5 The demographic breakdown of a number of nations and regions' services



In order to develop the service portfolio we monitor usage and approval on a regular basis and conduct deeper studies of specific issues or communities. In the last few years major projects included an assessment of the audience needs in the north of England and an evaluation of demand for new community and interactive services using the broadband infrastructure based in Hull. Recently, fuller dialogue has begun with audiences on the Isle of Man over their specific needs.

These two studies identified a number of major areas of development for the BBC in representing local life in the UK:

- ensuring that network channels better reflect the range of experience of the UK – a number of initiatives were put in place after the North evaluation and this work remains at the heart of the current BBC Out-of-London Review
- providing information and news at the right level of aggregation – local news proved to be the most popular service tested in Hull and as a result a separate broadcast region has now been established there
- there is a demand for reflecting authentic local voices and for the BBC to facilitate people in telling their own stories

3.2 Partnerships

Community partnerships have been a key feature of the BBC's approach to serving local audiences for many years. Many of these have supported education provision in nations and regions. In recent years the BBC has established a wider range of partnerships, but more can still be achieved in this area. There are different types of partnership:

- *partnerships that feed into national and regional creative industries* – this includes *Music Live* festivals, partnerships with Orchestras such as the Ulster Orchestra,

work with the Arts Councils such as the *Roots* project in England which promotes output reflecting culturally diverse arts and recently the Heritage Lottery Fund partnership which made *Restoration* possible

- *partnerships which aim to maximise learning outcomes for people and which facilitate media literacy* - the BBC Buses and Open Centres are important for this purpose and so are projects like Leigh Park near Portsmouth where the BBC set up a media centre which is used by the local community and schools
- *partnerships that achieve wider social objectives at a local level and help individuals realise their ambitions* – there are myriad local partnerships across the UK such as a drama project on the socially deprived Oxford Road, Reading. Radio Berkshire has teamed up with The Arts Council and Reading Borough Council in order to help local residents write a community drama with the assistance of a team of professional writers and actors. A number of local partnerships with Community Access Radio stations have been established such as between Radio Faza and BBC Radio Nottingham where the two stations share three trainee producers. BBC Scotland also helped to set up VIP an internet radio station for blind people. And we have the long-running partnership with CSV to run Action Desks across English local radio which co-ordinate social action activity and on-air help
- *partnerships that are designed to respond to a crisis* - BBC Nations and Local Radio entered into a partnership with the Home Office to prepare for broadcasting during serious civil emergencies including severe weather, industrial accident and terrorist attack. This function is safeguarded by a joint policy and a set of preparations and procedures called *Connecting in a Crisis*
- *partnerships that create enhanced value for money for licence payers* – for example making *The Century Speaks* audio content available to people via the British Library thereby extending the impact of the stories beyond the broadcast

Case Study: *All Together Now*

Based in a temporary radio studio constructed in a local primary school, *All Together Now* began with 25 interconnected projects in one of the most deprived areas of Leeds. It included teaching children to make their own radio features and web pages. This was supported by workshops focused on writing skills and verbal expression and helped participants to understand how to access key figures within the community, such as the local MP.

All Together Now is now in phase two. A permanent studio has been built in a local library where community groups can make radio, video and web pages to be broadcast on BBC services, and a full-time Senior Broadcast Journalist has been working with the community. A full-time teacher has been seconded to the project by Education Leeds and over the next two years, 30 schools will each form a BBC club. They will all receive the necessary software together with digital cameras and recorders. A part-time artist is also working on the project - seconded by the Arts Council in Yorkshire - with a full-time community worker to follow.

All Together Now is an excellent example of the BBC's commitment to finding innovative ways to further its engagement with local communities and to aiding the development of skills in new SNA digital technologies. I was particularly interested in the role such projects play in promoting social cohesion and in encouraging and enabling people to communicate their ideas and experiences more widely via exciting platforms... I am sure this inspiring initiative will continue to be a great success.

Tessa Jowell, Secretary of State for Culture, Media and Sport, writing to Chris Edwards, Chief Executive at Education Leeds

All Together Now won a Sony Gold Award in 2003 for community involvement and is a finalist in the regional Business in the Community Awards 2004. The idea was expanded into a UK-wide project called *Voices* in 2003.

With these partnerships the BBC is seeking to get the maximum community or individual benefit from its output by using the expertise of others, reaching out to harder to target audiences or providing value for money by contributing the maximum value back into society through the BBC brand. The BBC wants to establish a creative dialogue in which the public are not passive audiences but active inspired participants.

Many of the best local partnerships emerge spontaneously because of the coming together of passionate and committed community leaders with the creativity of radio station editors and staff. A key focus in recent partnership work has been to ensure that there is a legacy from the project and that community benefits are sustained.

For example, Radio Wales and Radio Cymru work directly with audiences in diverse communities across Wales as they seek to implement projects like *Lleisiau/Voices*.

This found Radio Cymru in the heart of the Blaenau Ffestiniog community for three months, and delivered a considerable amount of live programming from a converted empty shop and local cyber café. The station also created a daily opt out service over a 20 mile radius which gave local people with no previous broadcast experience a chance to present their own programmes for a fortnight. The legacy from this is a continued weekly opt on Radio Cymru. In addition, the committee that was set up to work with the BBC on the *Lleisiau* project has now successfully applied for a European Union Objective One grant that has resulted in the creation of permanent jobs within the town.

3.3 What is the market impact?

The BBC's commitment to reach everybody across the UK means that it needs to continue to research and develop new services in response to changing consumer needs and behaviour. However, it must ensure that it does so in a way that provides appropriate safeguards against damaging other organisations.

Positive impacts

The BBC's positive effects in the commercial marketplace are acknowledged and well-documented by other media organisations.² They support the contentions that:

- the BBC produces output that is both high-quality and popular and so challenges competitors to do the same. This challenge and counter-challenge has produced an on-going virtuous circle to the benefit of audiences and broadcasters alike
- the BBC's significant investment in training and safety standards benefits the rest of the industry – and also making available some training free-of-charge to the independent sector, such as online access to the BBC News Style guide
- new technologies developed by the BBC often become widely used throughout the industry (such as Ceefax)
- the BBC produces valued services that fill the gap left by commercial providers (such as minority language provision) or services that stimulate the rest of the market (BBC 2W to encourage digital take-up in Wales)

Negative impacts

However, the BBC also acknowledges that its presence in a market will inevitably have a competitive impact on commercial operators. Public service broadcasting is by its very design a market intervention. The reason for making that intervention is to generate public value. The public value created must outweigh any potentially negative market impact, a point clearly stated in *Building Public Value*:

² ITN, Channel 4 and Five's written responses to the DCMS's Review of the BBC's Royal Charter, March 2004; Richard Freudenstein, COO BSkyB, oral evidence given to the Culture, Media and Sport Committee hearing on BBC Charter Renewal, 29 June 2004

“The public, the Government, the broadcast industry as a whole and the BBC’s many other stakeholders all have a right to expect that public value should mean just that, and that the benefits of any existing or proposed new service should outweigh any disbenefits there may be, including potential negative market impact.”

Building Public Value, 2004 (p15)

In evaluating the BBC’s overall impact on broadcasting in the nations and regions it should be noted that the corporation’s increasing commitment to the nations, regions and communities has come at a time when the commitment of the commercial sector is, conversely, waning:

- as noted by Ofcom, the consistency in the number of hours of national and regional programming on terrestrial television over the five years to December 2002 is due to a 23% increase in the amount of BBC output over that period³
- ITV franchises reduced local output by an average of 12% in 2002. Three franchises (Scottish, Grampian and Central) reduced local output by over 20%. An example of the impact of this is the axing of *High Road* just as the BBC was developing *River City*, a peak-time popular drama format for Scotland
- ITV has historically had the strongest regional production base of all UK terrestrial broadcasters because of its foundation in regional franchises. However, as infrastructure changes are implemented as a result of consolidation, we are seeing signs of ITV’s commitment to regional broadcasting diminish as the broadcaster shifts away from this traditional role:
 - recently announced plans to reduce ITV’s presence in Manchester and Southampton and close the production bases in Nottingham are having a direct knock-on effect on network supply
 - the genre spread of regional production is falling as ITV further concentrates its local activity on news
 - increasing use of ‘warehousing’ – just one example would be the closure of the site in Maidstone which means that the evening television news bulletin for Kent is presented and broadcast from Hampshire – means that the wider benefits of a physical local presence are lost

This contrasts with the BBC’s clear commitment to regional production, as shown in the recent launch of a new digital newsroom in Tunbridge Wells to serve Kent and East Sussex and the creation of the new BBC English Region, East Yorks and Lincs, and in the new news sub-optos for Oxfordshire and the Channel Islands

- the BBC now broadcasts more hours of nations programming than ITV in each of Scotland, Wales and Northern Ireland. ⁴ In terms of reflecting life and talent in the nations on network television channels, the BBC spends £83.5 million

The 1990 Broadcasting Act removed costly public service programme obligations from Independent Local Radio (ILR), and led directly to a huge expansion of the industry, dominated by the music-heavy formats heard today:

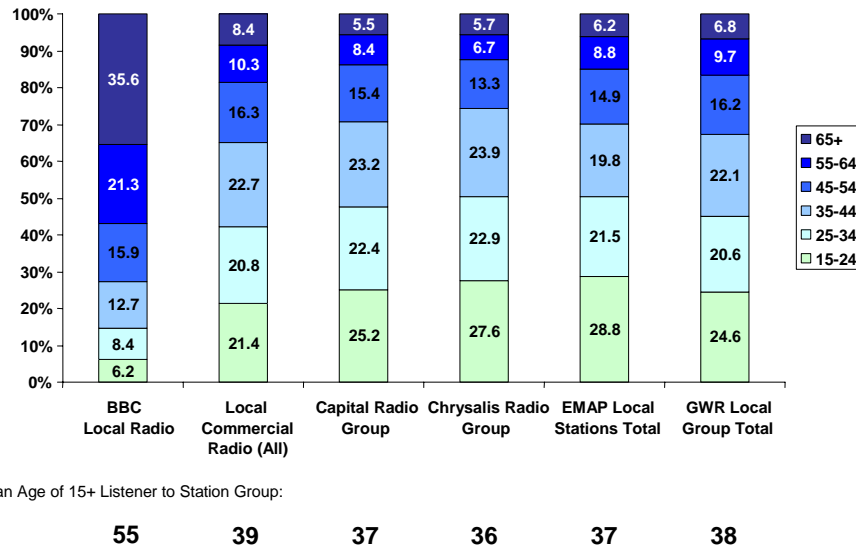
- there are now over 200 Local Commercial Radio stations in England. They employ 6000 people and have a 37% share of the radio market

³ Ofcom Review of Public Service Television Broadcasting (April 2004), para. 61

⁴ Ofcom review of public service television broadcasting Phase 1

- the BBC's 40 local stations in England employ 1200 people and have an 11% market share for their distinctive speech-based proposition

Figure 3.6 Weekly Reach Composition of local radio station groups in England



The vast majority of local commercial stations in the UK are aimed at the same target audience of 15-44 year-olds. Programming primarily consists of a mix of popular music designed to appeal to this age range. Figure 3.6 demonstrates how distinct BBC Local Radio's audience is from those of other radio groups. Whilst there are two commercial stations also aimed at an older audience - Saga Radio and Real Radio - both rely on music-based formats, with limited speech output. In England, Saga is also more regional than local, while BBC Local Radio is more focused on local communities.

BBC Radio Scotland, BBC Radio Wales, BBC Radio Cymru and BBC Radio Ulster are the only speech-based services for the whole of these nations.

Complementing its broadcast output, the BBC Buses and Open Centres have employed a variety of funding and service models according to which is the most appropriate fit with the existing local market. The aim is to ensure that these initiatives add value via local partnerships rather than duplicating any existing public service or educational projects.

On the web, the BBC provides content for local users including news, sport, weather and travel - all accepted features of existing BBC television and radio services, although other providers do exist. However, what makes BBC content on the web distinctive is its:

- diverse range of projects focused on public benefits and media literacy such as *Junior Football*, *iCan*, *Blast* and *Video Nation*
- full and consistent service across the UK no matter where you live – not just by population size

- emphasis on information - the BBC sites do not cover jobs, houses, cars and classifieds – all major sources of commercial revenues

However, although the BBC maintains its services have been, on balance, distinctive from commercial offers and have been in the public interest, some specific activities have been criticised by the commercial sector. For instance, in providing entertainment listings on *Where I Live* sites, the BBC aimed to promote activities which bring people together for collective, community experiences. However, the Newspaper Society felt this activity had distorted the market to an unhealthy degree⁵.

The Graf Report had a more neutral view on the BBC's web services and concluded that an adverse market impact from the BBC's regional and local websites was neither proved nor disproved. However, the BBC has responded to the Newspaper Society's concerns by proposing changes in the way that the sites operate; in particular working more effectively with other local news and information providers, sourcing or sharing content, if there are areas of duplication such as in local listings.

To prevent such accusations of market distortion arising in future, the BBC Governors have instituted a market impact analysis, which will be part of the new public value test. This test will ensure that the BBC does not enter new markets inappropriately. The BBC is also committed to greater openness about its intentions, so that other organisations are better able to plan their own strategies. This approach was taken in the launch of *BBC iCan*, which the BBC discussed with commercial and other stakeholders prior to launch.

In this context three points merit emphasis:

- the public has an expectation that the BBC will invest in new services for them. The BBC commissioned research specifically to consult the public about Charter Review.⁶ When asked to think about recent technological changes, such as the development of the internet and digital television and radio, 87% of respondents said that the BBC had an obligation to licence fee payers to keep up with technological changes. In separate research conducted on behalf of the DCMS as part of its review of the BBC's Royal Charter, "all were agreed that the BBC ought to keep up with developments in technology. It was believed that if it fails to do so it will inevitably perish"⁷
- the BBC's commitment to reach everybody requires us to invest in new services so that we keep pace with changing patterns of demand, and provide services that remain relevant to the needs of future audiences
- creating public value is a principal concern for the BBC. We provide a guarantee for audiences that, whatever market pressures other news organisations face, the BBC will always regard serious and trusted journalism as the core of its purpose and will commit resources commensurately

The risk remains that the current commercial trends will continue in the years ahead, with increasing media centralisation around London.

⁵ Newspaper Society submission to Secretary of State's Review of *bbc.co.uk* conducted by Philip Graf.

⁶ BBC Charter Review research (BMRB Omnibus), February 2004

⁷ *A Report on Deliberative Research to support the DCMS Review of the BBC's Royal Charter*, June 2004 (p15)

Creative impacts

Of course, the BBC also has an important role to play in supporting audiences and the media industry outside London. And there is every indication that this is likely to become even more critical than at present over the course of the next Charter period.

There are clear signs already of increasing audience approval resulting from the enhancement of BBC activities in the nations and regions, and while some of this can be done in a stand alone manner - almost 10% of Northern Ireland's population attended *BBC Music Live* events in 2004, around two thirds of the population involved in the festival by attendance or through BBC broadcasts, and nine out of 10 of those surveyed felt the festival was a good idea – the corporation also needs to build a network of partnerships with local organisations with complementary objectives.

For example as the profile of Community Access Radio increases, these small players will need help and support in developing new skills and in enhancing existing ones. The BBC will have that expertise relatively nearby through its infrastructure of bases and spread of talent. Being so close at hand will prove particularly crucial in some of the more remote and less populated parts of Scotland.

The UK independent production sector – for both radio and television – is now established, and can only increase in importance and size in the coming years. Its centre of gravity looks set to remain in London, but the growth of big name independents outside London continues – Lion, Red, Cosgrove Hall, Wark Clements, among many others. The BBC has an obligation to buy a minimum level of broadcast hours from the sector – but beyond this it can work with the best creative talent across the UK to develop fresh ideas and innovative content. The same principle applies to the BBC's web activity.

The BBC's commitment to its orchestras is notable. But perhaps what is less well-known is the orchestras own community involvement, encouraging and enabling creativity in unlikely places.

Case Study: BBC National Orchestra of Wales

"It was pretty warm at the concert in the Amman Valley school hall, but that was hardly surprising. After all, it was the middle of July. There were several hundred people in the audience and, it seemed, almost as many on the stage: men and women of the Ammanford and District Choral Society, the Ammanford Town Silver Band, five soloists, groups of children from schools in the district and players from the BBC National Orchestra of Wales. There was an atmosphere of excitement and enthusiasm.

It was all too much for one young girl sitting cross-legged on the stage among her school friends waiting to take part. Suddenly, she fell forward in a faint. Without hesitation the BBC NOW conductor, Grant Llewellyn, stepped down from his rostrum, scooped the girl up in his arms and, in a few brisk strides, carried her from the hall. The orchestra played on, in perfect time.

This tiny drama, over in a moment or two, would hardly be worth recording in normal circumstances, but that it happened at all had a particular significance. What it illuminated was the changing nature of the relationship between BBC Wales and the community it serves. Or, more accurately, in a country that can be fiercely tribal, the relationship of the BBC with the many communities that make up Wales....

... In a new departure, enthusiasts and amateurs sat alongside professional musicians and performed on the same stage with them. More than that, fourteen members of BBC NOW had been in the town for an entire week, taking music into factories, shopping centres, schools, residential homes, even the front rooms of the housebound. At the local swimming pool one day one orchestral musician stood up to his waist in water and played the tuba. Startled residents of this small town on the western edge of the old South Wales coalfield must have suddenly revised their ideas of what kind of organisation the BBC was and what kind of people worked there."

Patrick Hannan, Broadcaster

The organic nature of the environment that the BBC operates in means that it must continually revisit and refresh the scale of its partnerships, who its partners actually are, and the goals it hopes to achieve through them.

The Charter Review process and publication of the Laughton Report in July 2004 have provided a welcome opportunity for the BBC to assess how it can best meet the specific demands that its unique relationship with S4C brings. Collaborators for over 20 years, today the BBC provides a considerable proportion of S4C's 38 Welsh-language hours, and many of the most watched programmes on the channel are produced by BBC Wales - including its daily international and national news programmes, sport (the BBC negotiates Welsh language rights alongside English language rights when available), education and entertainment, with S4C's highest audience of the week invariably for the drama series *Pobol y Cwm*. The BBC also

reversions other BBC programmes into Welsh, such as *Teletubbies*, subtitles S4C output, and provides coverage of proceedings at the National Assembly for Wales on S4C's digital channel S4C2.

The BBC provides a UK-wide service to reflect the communities of the UK and the scale of this part of the BBC's activities is needed to reach all parts, not just the major population centres. And a good way to do this is from within these communities. And so the BBC not only services the diversity of needs across the country, but is also in turn served by those creative organisations and individuals who choose to live and work in the nations and regions.

Chapter 4 The BBC's Services and Activities across the UK

The BBC provides a range of services and activities across the UK including local programmes and services, programme production for UK networks and a physical presence and active role in communities.

The BBC's activities around the UK

English regions

- production for BBC television and radio networks
- regional television news, current affairs and political programming
- 40 local radio services
- 42 *Where I Live* websites
- a range of community services including five Open Centres and 12 Buses

Wales

- production for BBC television and radio networks
- production of at least 10 hours per week of Welsh-language television programming for S4C in line with the statutory obligation
- national television programming across the full range of genres, for transmission on BBC One Wales, BBC Two Wales and the digital service BBC 2W
- Radio Wales – an English-language radio service for Wales
- Radio Cymru – a Welsh-language radio service for Wales
- bbc.co.uk in Wales, providing online news and information; five regional *Where I Live* sites and around 74 town sites; BBC *Cymru'r Byd* – the Welsh-language online news and information service including 5 regional sites
- a range of community services including Community Studios, a bus and the *Digital Storytelling* project

Scotland

- production for BBC television and radio networks
- national television programming across the full range of genres for transmission on BBC One Scotland and BBC Two Scotland
- Radio Scotland – an English-language radio service for Scotland, and Radio nan Gaidheal – a Gaelic-language radio service for Scotland

- bbc.co.uk in Scotland, providing online news and information, seven *Where I Live* sites and BBC Alba, a Gaelic-language website
- a range of community services including a National Storytelling project

Northern Ireland

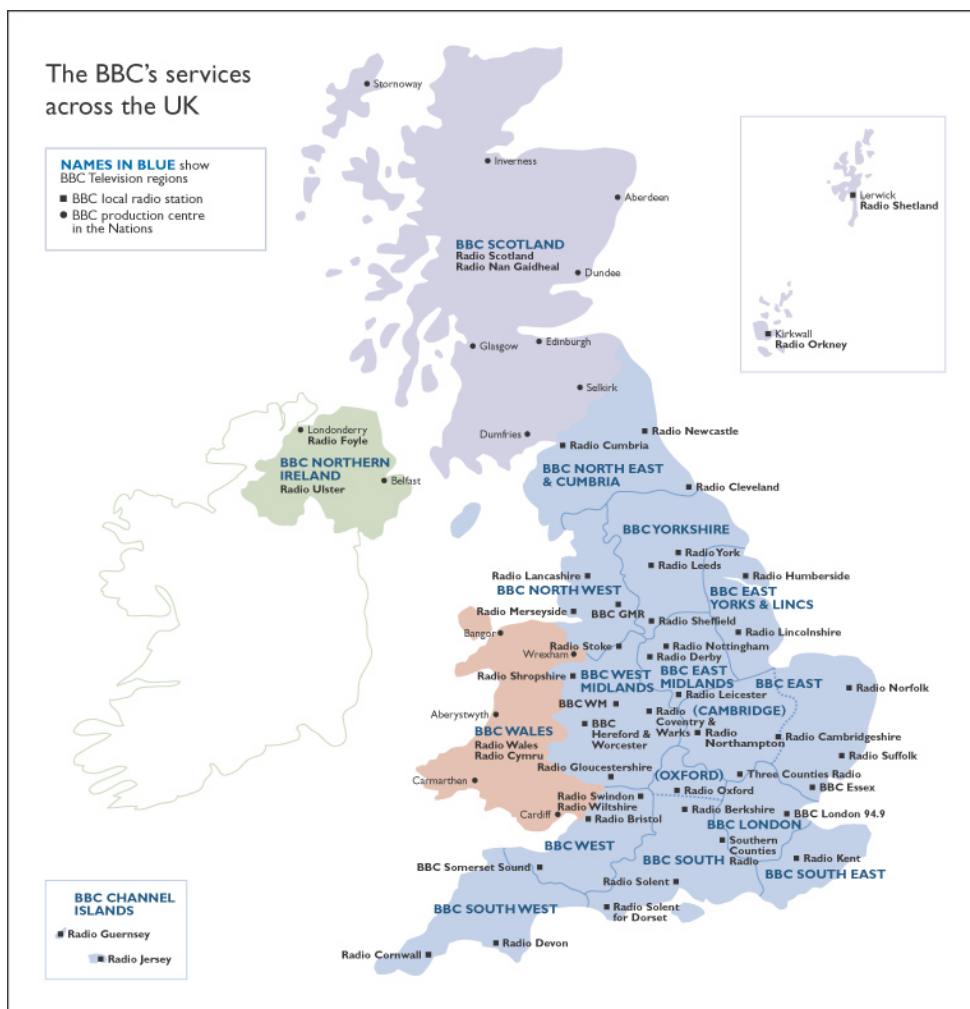
- production for BBC television and radio networks
- national television programming across the full range of genres for transmission on BBC One Northern Ireland, BBC Two Northern Ireland and the digital service BBC 2NI
- Radio Ulster and Radio Foyle, radio services for Northern Ireland
- bbc.co.uk in Northern Ireland which provides online news and information
- a range of community services including a Community Bus

4.1 Local Services

BBC services for nations and regions consist of:

- three Network Centres
- eight bi-media sites, servicing both television and radio
- 82 staffed outstations
- 100 unstaffed outstation buildings
- 70% of total BBC output by hours
- 40 local radio stations
- six Nations radio services
- 24⁸ separate television regions
- 58 web sites

⁸ Includes all areas where the BBC can provide opt-out local programmes: on BBC One the 12 English Regions, the 3 sub-opts in Oxford, Cambridge and Channel Islands, and the 3 Nations. On BBC Two there are four analogue versions (England, Scotland, Northern Ireland and Wales) and two digital services 2NI and 2W.



This presence provides a richness and consistency of content which is unmatched and establishes a daily, weekly and monthly dialogue and relationship with audiences. No other broadcaster can respond to local audience needs on different platforms to interface with people as they go about their lives across the day.

This range of activities is illustrated in the table below which shows the snapshot of the range of services that the BBC offer in the nations and regions at different times of the day.

Time of Day	WM	Cumbria	Jersey	Scotland	Wales	Northern Ireland
6am-9am 58 Where I Live sites updated every 2 mins	Adrian Goldberg Breakfast Show every half an hour. Television Breakfast bulletins	Richard Nankivell presents Good Morning Cumbria. Driver Geoff collects bus from garage in Carlisle and takes up to a two hour journey to	Well over a third of all the breakfast-time radio listening in Jersey is to Jersey Today – 0600-0900 – keeping islanders fully informed about what is going on	390,000 people listen to Good Morning Scotland. Aithris na Maidne reaches 80% of the Gaelic audience Television Breakfast bulletins	Good Morning Wales on Radio Wales – with more listeners in Wales than any other radio news programme. Early show on Radio Cymru starts	40% of population listen to Good Morning Ulster Radio Foyle opt for their Sony nominated Morning Programme Television Breakfast bulletins

		today's location.	locally and abroad.		at 0500 with the main news <i>Post Cyntaf</i> from 0700-0830. Morning television bulletins into Breakfast.	
9am-12pm <i>58 Where I Live</i> sites updated every 2 mins	More people tune into the <i>Ed Doolan Show</i> than to any other West Midlands radio show	Val Armstrong's mid-morning discussion and issue programme. Bus reaches today's venue, which include public libraries.	Roger Bara hosts the BBC <i>Radio Jersey 'Phone-In</i> , a thriving forum for public debate on a wide range of topics. Radio Jersey also provides live coverage (including analysis and commentary) of every sitting of Jersey's government on its MW frequency.	Fred MacAulay entertains on Radio Scotland. Radio nan Gaidheal's mid morning schedule kicks in. Gaelic children's programmes	Roy Noble hosts Radio Wales' most listened to programme; followed by Jamie Owen's lifestyle programme. On Radio Cymru it's a mix of music and speech with <i>Jonsi</i> and <i>Hywel a Nia</i> .	Stephen Nolan champions the citizen and Gerry Anderson champions the underdog
12pm-2pm <i>58 Where I Live</i> sites updated every 2 mins	The last hour of Ed's show. <i>Midlands Today</i> lunchtime news	Martin Plenderleith's lunchtime show includes a consumer segment. Invited panel of teenagers take part in the <i>Class Acts</i> feature on radio lunchtime programme from bus – setting their own agenda	From 1000 till 1300 John Uphoff explores and celebrates a wide range of aspects of life in Jersey. At 1300 <i>Jersey At One</i> provides a thorough update of news and current affairs for the island	Lesley Riddoch lets the audience set the agenda <i>Reporting Scotland</i> lunchtime bulletin	News and topical debate on both Radio Wales and Radio Cymru. Lunchtime bulletin on BBC One Wales.	The "virtual talks" <i>Talkback</i> comes on <i>BBC Newsline</i> provides lunchtime bulletin
2pm-5pm <i>58 Where I Live</i> sites	Danny Kelly hosts a mix of music, interviews and	Music, chat & interaction with listeners on phone, e-mail and text with Tony James, plus	From 1330 to 1700, Murray Norton delves into the Arts and Ents scene in Jersey.	Tom Morton plays current music followed by <i>Newsdrive</i> Afternoon news	Music and chat on Radio Wales – different presenters, same format. Lifestyle	Two big personalities Hugo Duncan with country show and George Jones Afternoon

updated every 2 mins	showbiz news. Afternoon news	updates from the bus. Bus tutor Joan offers a free course in digital photography – a very popular subject.	As with all radio output, this programme works within the tri-media proposition, calling on and working with both on-line and television.		magazine on Radio Cymru. Welsh language news for children <i>Ffeil</i> on S4C	news
5pm-7pm 58 Where I Live sites updated every 2 mins	<i>The Paul Franks Show</i> brings news, travel and sport. Midlands Today at 1830	<i>Drivetime</i> show, including input and interviews with local opinion formers, such as MPs. The returns to Carlisle, and driver change takes place before evening assignment.	<i>Jersey At Five</i> brings news, comment and analysis of the day's events in Jersey, in its neighbouring islands, in the UK and abroad. <i>Spotlight Channel Islands</i> is the daily television news programme on BBC One for the islands.	<i>Newsdrive</i> and then <i>Arts Show</i> with interactive football show on MW <i>Reporting Scotland</i> at 1830	<i>Good Evening Wales</i> and <i>Post Prynawn</i> , each followed by mixed programming across the week. <i>Wales Today</i> at 1830	<i>Evening Extra</i> and <i>Arts Extra</i> <i>BBC Newline</i> at 1800
7pm-10pm 58 Where I Live sites updated every 2 mins	BBC WM provides more live football than any other Midlands radio station. If it's not live action then it's talking sport with the <i>Tony Butler Football Phone in</i>	<i>Matchnight</i> gives live full commentary of Carlisle United's home match. The Bus will also be at Brunton Park stadium –in partnership with the club, young fans are learning to create web pages. BBC Cumbria will stream the game live.	Regional programming	Specialist music and mid-week football <i>Soap River City</i> , <i>Light Ents</i> like <i>Still Game</i> . Arts and popular culture <i>Ex-S</i> and <i>Artworks Scotland</i> . Weekly Gaelic programmes	Radio Cymru targets younger listeners; Radio Wales offers a variety of specialist musical genres BBC 2W's mixed genre digital zone on weekday evenings. Main Welsh language news bulletin <i>Newyddion</i> on S4C, with later update. <i>Pobol y Cwm</i> is at 2000.	Irish Language and youth music show <i>Across the Line</i> First Stop provides a guide to the entertainment and cultural scene on BBC One <i>Season Ticket</i> brings the weekly local sport news and views on BBC Two

<p>10pm-12am</p> <p>58 <i>Where I Live</i> sites updated every 2 mins</p>	<p><i>The Late Show with Tony and Julie</i> completes the day with personal stories, a chance to showcase local musical talent and an insight into the night life of Britain's second city</p> <p>Late television News.</p>	<p>Paul Braithwaite chats to listeners and plays music on the last local programme of the day.</p>	<p>Regional programming 2225 BBC One - <i>The Spotlight</i> News team provide a 6-minute daily news bulletin</p>	<p>2235 <i>Reporting Scotland</i> Gritty documentary <i>Chancers</i>, the entertaining <i>Offside</i> <i>Newsnight Scotland</i></p>	<p>Youth strand C2 continues on Radio Cymru, while on Radio Wales, late nights are <i>Chris Needs</i>.</p>	<p>2235 BBC <i>Newsline</i>. And single documentaries and comedy reflect the diversity of life in Northern Ireland</p>
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Key: *Radio* *Television* *Web* *Other*

This shows a number of common features to the pan-UK nation and region service, but also demonstrates how the programmes and topics differ according to local needs. Taking each of England, Scotland, Wales and Northern Ireland in turn:

England

More than 49 million people live in England and the BBC has set out to both broaden and deepen the way it enriches their lives through local and regional services.

Five new regional or sub-regional television services have been launched – in London, Tunbridge Wells (splitting the old South East), Hull, Oxford and Cambridge. We intend to use the period of the next charter to further localise television coverage by offering a new city and county based service alongside our successful regional programmes.

Our experiments with ADSL broadband television in Hull have given a tantalising glimpse of how a powerful sense of local identity and broadband links can open up a new kind of community broadcasting, with local news being the most requested BBC video throughout the trial.

In radio, we have increased investment in our 40 distinctive speech based local stations. At breakfast time across England these stations split to provide 44 different local news and programme services. Local phone-ins, public debate, faith, sport and community action remain at the heart of the schedules. Our ambition is to complete the BBC local radio map of England, providing an independent service for the small

number of conurbations and counties which currently depend on neighbouring stations.

Our chain of *Where I Live* websites are an important addition to the local portfolio, drawing a younger audience in to an engagement with local affairs. The sites have demonstrated the power of new media to act as a catalyst in local communities, with the BBC acting as guide and mentor. They offer public service content, driven by multimedia treatment and the user's involvement.

We have found more ways to include and involve the audience in our programmes. Our Open Centres and Buses offer chances to learn digital skills and there have been a number of initiatives to teach members of the public how to tell their stories on radio or television. Increasingly the contributions of listeners, viewers and web users create a richer cultural experience for everyone. We have invested in new buildings located in the heart of towns and cities drawing the public in to use our facilities.

An increasing number of partnerships with network programmes mean the rich diversity of the English Regions is reflected across BBC output. The BBC2 series *Restoration* included regional opt-outs with voting and discussion encouraged by local radio and regional television. Similarly local variations will be included in the 2004 landmark series *The British Isles: a Natural History*.

Within the English regions all non-news output has now been transferred from BBC Two to BBC One, with bigger audiences and higher production standards. This output includes *The Politics Show*, the current affairs series *Inside Out* and a growing number of one-off landmark programmes commissioned through independent producers.

Scotland

Scotland has a population of 5.1 million people. They have a distinct cultural heritage and national identity. Television viewers watch more television than their UK counterparts (5.2 hours versus 4.6 hours per viewer per day) but listen to less radio (3.2 hours versus 3.4 hours per listener per day).

BBC Scotland's main objective is to deliver programming and services which reflect and contribute to the culture and interests of Scotland, with quality and distinctiveness. During 2003-2004, BBC Scotland delivered 978 hours of local television output, 365 hours of network television output (including commissions for digital channels), 9913 hours of local radio and 440 hours of network radio. Interactive and online services complement that offer, while extending reach beyond the scope of the programming and into specialist topics such as Education and language-learning.

BBC Scotland continues to be one of the most important suppliers of programmes to the BBC network UK audience, with particular strengths in Children's, Drama and Factual. In 2004, the internationally successful *Monarch of the Glen* returned for a sixth series and *Sea of Souls* was re-commissioned. Entertainment formats currently include *End of Story* and *Comedy Connections*. Factual delivers strands of wide-ranging topical interest, such as *Restoration* and *Get a New Life*, and builds on

specialist expertise in the Arts and Film, with long-running strands such as *Film 2004* and *The Culture Show*. The significant success of Children's output is mirrored in that of the pre-school soap, *Balamory*. *Shoebox Zoo* is an ambitious new international co-production for older children.

From 2000, BBC Scotland has adopted a three-pronged strategy to meet the particular broadcast needs and preferences of the Scottish audience:

- aim for high impact, high reach programming by offering popular drama, entertainment and live sport on BBC One, and specialist interest programming on BBC Two
- serve targeted audiences with a range of specialist interest Factual programming, including social awareness, outreach and landmark quality. News, has expanded, with enhanced coverage of Scottish issues and politics and investigative current affairs
- increase approval of the BBC in Scotland through community and outreach events

The constant themes are quality, cultural distinctiveness and high impact programming, avoiding replicating or versioning programmes available on other BBC or commercial networks. The success of this strategy is proven by BBC Scotland recording a higher average weekly reach (87.5%) than both competitor broadcasters (ITV1 81.9%) and the BBC networks (All BBC 85%) in the period.

The aim of reflecting contemporary life to the Scots has been translated into the popular Soap, *River City*, which has become an appointment to view and talking point for many families. After a sticky start, audience performance improved and the soap receives much positive coverage in the Scottish press. Likewise, the comedy strands, *Still Game*, and its predecessor, *Chewin' the Fat*, are much-copied cultural icons. Controversial social affairs issues are explored in documentary series such as *Drug Wars* and *Chancers*, while *Frontline Scotland* and *Newsnight Scotland* provide Scotland's only investigative current affairs and news exposition programming.

Within the most competitive radio market in the UK outside of London, BBC Scotland operates two radio channels – Radio Scotland, which is the only national English-language based station, and Radio nan Gaidheal, the only national Gaelic speech and music station. Local Commercial Radio is particularly strong in Scotland, taking an extra 12% share of the market compared to the UK average.

Radio Scotland tends to have the biggest audience of any station in Scotland, with an average weekly reach of around one million listeners. Its weekly reach composition is 57% male, 55% ABC1, 40% 35-54 yr olds. Its remit is to serve the Scottish audience as a whole, with programmes that reflect their diverse and distinctive interests, and with quality that differentiates the BBC.

Flagship programmes include the daily news strand, *Good Morning Scotland*, the topical debate and 'phone-in show, *Lesley Riddoch* and Saturday afternoon football coverage. Football coverage attracts the most diverse of all Radio Scotland audiences, and the exclusive broadcast rights for live SPL football have been

secured for the next four seasons. This strength in speech and sport is supported by rich coverage of Scotland's culture, from live music to plays, from politics to religion.

There is also ongoing work with a wide range of community partners, including schools in deprived areas, radio services for the visually impaired and minority groups and youth projects.

With Gaelic broadcasting, the BBC has a unique role to play. It is the only provider of a multi-media service in the language. BBC Scotland provides Radio nan Gaidheal, 150 hours of Gaelic television programming annually on BBC One Scotland and BBC Two Scotland (92 of which are Children's television) and an on-line service. All programmes, except Children's, are subtitled in English. Children's and Current Affairs are particular strengths.

Funding is by a combination of licence fee and government funding through the new Gaelic Media Service (GMS). 1.16% of the population (59,000) speak Gaelic, but over 92,000 speak, read, write or understand the language.

Scotland's online performance continues to show growth. In February 2004 page impressions reached record levels: 24 million PIs over the month. Figures during the summer months tend to be lower due to the drop in interest in the two biggest directories: */sportsound* (football) and */education*. *Talkscotland* and *radioscotland* also draw many users. New network commissions for BBCi this year included sites for CBBC, BBC Four, English Regions and Entertainment.

Wales

BBC Wales's key ambition is to include, involve and engage with audiences in Wales across its range of services. This will reflect the unique culture and history of Wales and its unique social and political landscape. By connecting with communities at the most local level BBC Wales can become more fully representative of the audience it serves.

As part of the investment strategy of 2000 BBC Wales developed the DigiNation project through New Media. This was made up of three elements: *Digital Storytelling*, *Where I Live* sites and community studios. Its aim was to fulfil BBC Wales's ambition of deepening the BBC's roots in the community, connecting more closely and engaging more directly with audiences, moving away from the traditional perception of the BBC as remote and paternalistic. This also was a pledge to connect communities. Reaching more people and offering additional value, such as the building of digital skills and confidence in IT, was also key.

BBC Wales also developed its own local digital zone in BBC2W, which is on air every weekday between 2030 and 2200, reflecting contemporary Wales to audiences across Wales.

In order to increase the reach of BBC2W, as well as strengthening our programmes on BBC One Wales, BBC Wales has invested in a portfolio of drama, factual and entertainment programmes. This approach to developing fewer, stronger brands has resulted in programmes such as *Belonging* – a contemporary drama set in South

Wales, *Combat Pilot* – a documentary series about training pilots at RAF Valley, and the comedy *High Hopes*.

Television network spend has grown from £11 million in 1999 to £16 million in the last five years, with projected spend of almost £30 million for 2004/5. BBC Wales is the centre of excellence for Music, producing such programmes as *Lesley Garrett*, *Singer of the World* and *Cirque du Soleil*. Other genres that have seen major growth over the past couple of years are Factual with examples such as *Kew*, *Timewatch* and *Wales in our Time with John Humphrys*. The commissioning of *Dr Who* from Drama in BBC Wales demonstrates the talent that is present in Wales, and is a key centrepiece for future strategy. BBC Wales Arts output has also made inroads with series such as *Painting the Weather* and *Painting Flowers*. An important priority for the coming years will be the representation of Wales within Network output.

Many of the most-watched programmes on S4C are produced by BBC Wales. The most popular of all is *Pobol y Cwm*, the longest running television soap. This summer on S4C, BBC Wales broadcast over 100 hours of television from the National Eisteddfod in Newport.

BBC Wales continues to provide a unique news and sports service for Welsh language viewers and are looking at ways of developing a relationship that fits the cultural and linguistic developments in Wales. BBC Wales' Welsh language online site *Cymru'r Byd (Wales and the world)*, is easily the most comprehensive Welsh-language website in existence.

Working with communities has been a central and growing theme for both Radio Wales and Radio Cymru. The National Orchestra of Wales's outreach section *Resound* continues to deliver a full education programme, the largest of any BBC Orchestra, with innovative mentoring projects, as well as school and community outreach projects. BBC Wales's Education department is renowned for its professionalism and creativity with communities across Wales, particularly reflected through its Social Action campaigns such as *B*ll*cks* and *Big Fat Problem*. BBC Wales as a whole will build on their ideas, and the success of New Media within this area, as it delivers its Community strategy in 2005/6, concentrating on four locations over a sustained period of one year.

Northern Ireland

Northern Ireland is a politically, socially and geographically diverse place and yet the Northern Ireland population as a whole is often drawn together around particular programmes, events and interests. BBC Northern Ireland's strategy over the past three years has been to reflect this difference and diversity more fully and also provide shared experiences around major events and programmes.

Over the past five years an additional £12 million has been invested in programmes and services with real local relevance in Northern Ireland. The first priority of this new investment was the enhancement of the news and current affairs portfolio to reflect devolution and the ongoing peace process. Clearly the political context in Northern Ireland has made this an ever-changing challenge. Today the news and current

affairs portfolio includes *BBC Newsline*, *Let's Talk*, *Hearts and Minds*, the *Politics Show* and the award-winning investigative current affairs programme *Spotlight*.

The theme of the programme investment strategy of 2000 was to create an enhanced portfolio of factual and entertainment programmes for audiences in Northern Ireland to complement the news and current affairs service. Through factual programmes BBC Northern Ireland provides an ever closer insight into the detail and drama of community life, including documentaries often in the thick of difficult situations such as *Interface*, and reflecting nostalgia and a sense of place in series like *Super 8 Stories* and *Bits of Belfast*. The BBC also seeks to provide for different cultural interests through a wide sport portfolio reflecting different sporting traditions, specific interests such as Irish Language and Ulster Scots programming on television and radio and a celebration or investigation of political, historical and cultural icons through programmes such as *Musical Traditions* and *You Thought You Knew...*

Comedy, entertainment and events have been valuable in celebrating the lighter side of life and drawing family audiences together. Some of these have proven to be the most popular programmes on television in Northern Ireland on any channel. This includes *Making a Difference*, *Give My Head Peace* and *Patrick Kielty Tonight*. We also shared in the positive aspects of community and voluntary life in Northern Ireland through *Making a Difference*. BBC Northern Ireland continues to innovate in this area with recent series including Gerry Anderson's RTS award-winning look at life in Northern Ireland, *Anderson In...* and the new animated political satire *Folks on the Hill*.

A second major focus over the past few years has been outreach, as BBC Northern Ireland has engaged more with its audiences face-to-face by getting out through BBC Radio Ulster outside broadcasts, major events like *Proms in the Park*, locally rooted factual series such as *Month of Sundays* and the BBC Bus. Technology and the web have played key roles in this outreach and various initiatives such as *This Place* are enabling people to tell their own stories more easily. BBC Northern Ireland also produced a major interactive television event to support a focus on an important issue across the whole community: *Would You Pass the 11+?* enabled viewers at home to test themselves against a set of 11+ style questions in the run-up to the release of last year's results as the debate about the future of academic selection continued.

Developing the network presence was the third major focus; ensuring that the BBC One and Two schedules, as well as the digital channels, reflected the whole of the UK and to develop and invest in both in house and independent production and on camera talent within Northern Ireland. Drama has been a successful genre for BBC Northern Ireland with programmes ranging from *Ballykissangel* to *Holy Cross* to most recently *Messiah III*. Other network output includes *Dinner with Portillo* for BBC Four, *Just For Laughs* on BBC One and *The Battle of the Boyne* in the *Battlefield Britain* series on BBC Two. A wide range of programmes are produced for BBC network radio stations with again drama being particularly vibrant.

Although BBC Northern Ireland produces a wide variety of successful and popular programmes across the genre range for the networks - and radio drama is particularly successful with a regular slate of commissions for BBC Radio 4 - it is on a

local level where it really connects with the people of Northern Ireland. Radio Ulster reaches around 2 in 5 of the adult population each week through its innovative and varied schedule - from the topical *Sunday Sequence* facilitating intelligent debate on contemporary religious and moral issues to daily *Arts Extra* and a weekly short programme in Cantonese, serving that particularly vibrant community. And Radio Foyle, which began as an opt-out service from Radio Ulster, has developed over the years to serve a uniquely divided audience, and is highly regarded by all sides for its impartiality.

Distinctive community services offered by the BBC

The current Charter period has been one in which the BBC has sought to expand, enhance and improve the range of services and programmes which are provided specifically for the nations, regions and local communities. Some of the key ways in which the BBC is making a distinctive contribution are outlined below.

Responding to devolution

From 1997 onward the BBC has given considerable thought to how best to reflect the new political structures in the nations:

- the BBC invested £20 million annually in addition to existing spend in order to provide expanded news and current affairs programming, including dedicated coverage of the devolved parliament and assemblies in Scotland, Wales and Northern Ireland. No other broadcaster responded to devolution in this way
- today, in addition to substantial coverage on news and current affairs programmes, the BBC produces an hour of dedicated coverage per week of the Scottish Parliament on BBC Two Scotland and two hours a week of the Welsh Assembly coverage on BBC Two Wales, as well as 30 hours a week on S4C2 for 32 weeks a year
- this service for the nations is supported by and reflected on BBC Parliament and through the BBC's network television, radio and online news coverage, ensuring that the business of the parliament and assemblies is brought to a UK-wide audience

Enriching the BBC's commitment to audiences

The licence fee settlement in 2000 allowed the BBC to prioritise its approach towards the nations and regions, investing an extra £50 million a year (on top of the £20 million in response to devolution). The lasting results of this expenditure are still coming through, but key changes to date have included:

- a wider range of local output than ever before produced in Scotland, Wales, Northern Ireland and the English regions. For example, in Wales, new talent and ideas have been showcased in a dedicated zone on digital versions of BBC Two called BBC 2W, reflecting contemporary Welsh life in a fresh and distinctive way
- BBC landmark programmes invigorated by local items and profiles of people, places and issues, including *Children in Need* and *NHS Day* on BBC One and *Restoration* on BBC Two

- an integrated news operation, where all the main BBC One news programmes at breakfast, one o'clock, six o'clock and ten o'clock have their own dedicated regional or national bulletins
- higher-profile regional current affairs programmes in England – 18 editions of the 30-minute *Inside Out* programme were produced in each English region and the programme was moved to BBC One from BBC Two, more than doubling its audience in the process. Examples of stories featured includes the Ashton shootings in the Midlands, rogue market traders in London and a cancer cluster probe in Yorkshire and Lincolnshire
- *The Politics Show* – integrating regional politics into a BBC One network format to show how policy issues resound at a local level
- a renaissance of local radio after a period of severe cost pressures that caused some stations to merge. For example, Oxfordshire and Berkshire once again have their own local radio stations in place of the amorphous and largely unloved Thames Valley Radio. The station for Coventry is on course to re-open
- more regional television news regions – for London, in Kent and East Sussex, in East Yorkshire and Lincolnshire, plus new opt-outs for Cambridge and West Anglia, Oxfordshire and the Channel Islands – all offering people news about their area rather than, in the worst cases in the past, a 'local' bulletin produced more than 50 miles away
- broadcasting 25 out of 40 English local radio stations on the DAB digital radio platform (to rise to 27 during 2004), alongside five in the nations, making them more accessible to listeners. (Note: Radio Wales and Radio Cymru are not universally available on DAB.)
- investing a further £17 million to place all BBC One and BBC Two national and regional television services unencrypted on digital satellite, thereby ensuring that people can watch their BBC wherever they are. For example, a Scot in London can now watch *Reporting Scotland* on satellite television
- 58 *Where I Live* sites on bbc.co.uk covering local news, travel and weather, events, leisure and local history

Minority language services

The BBC is a major provider of both autochthonous and indigenous language broadcasting:

- in the UK, the BBC provides Radio Cymru in Wales and Radio nan Gaidheal in Scotland, as well as BBC Alba, the Gaelic-language website, *Cymru'r Byd* the Welsh language website, and Gaelic television programming on BBC Two Scotland, providing valuable support for the diversity of languages and cultures across the UK
- the BBC contributes ten hours a week of licence fee-funded Welsh-language programming to S4C for broadcast on its channel
- these services provide integrated international, national and local news in their respective languages, children's programming to support the language into the

next generation, music and conversation, and current affairs from a distinctive perspective

- BBC Radio Ulster broadcasts 251 hours of Irish language output, has a year-round slot reflecting Ulster Scots culture and provides a short weekly bulletin in Cantonese
- BBC Asian Network makes use both of English and Asian languages
- in addition the BBC provides 65.5 hours a week of broadcasting in other languages across local radio services in England. This includes broadcasting in Cantonese, Cornish, Guernsey French, Mandarin, Polish, Portuguese and Somali
- in addition, World Service is now available on digital and on-demand on the web
- the BBC has been at the forefront of the development of the new Gaelic Media Service, in collaboration with the Scotland Office and with other broadcasters and programme makers in Scotland
- the BBC will also be taking an active part in the work of the Irish Language Broadcast Fund which has recently been established, and is reviewing its provision for the UK's other indigenous languages including Irish, Ulster Scots, Scots and Cornish

4.2 Programme production for the UK networks

The BBC's substantial investment in programme production around the UK delivers a number of public benefits:

- ensuring that its television and radio networks better represent the diversity of the UK
- ensuring that its services benefit from a diverse pool of creative talent
- supporting, nurturing and developing that talent and so supporting local creative economies

In pursuit of these benefits, following the report by David Hatch in 1993, the BBC committed itself to increasing spend outside London to broadly a third of its programme budget (excluding news and sport). In the early 1990s network production outside London was faltering at best: boom periods were offset by downturns which undermined sustained talent development and retention. The BBC was neither sufficiently rooted in, nor reflective of, the diversity of the UK's population. Indeed, in certain genres international subjects were more likely to feature than reflections of life in different parts of the UK.

The picture today is very different from that in 1996, by when the Hatch reforms had become established:

- the value of programmes produced outside London for network television has never been higher, rising from £151 million in 1996/97 to £277 million in 2003/04

- the value of the contribution of Scotland, Wales and Northern Ireland to network television production has more than doubled, from £39 million in 1996/97 to £84 million in 2003/04
- increasing numbers of high-profile and high-impact programmes on the BBC's main television networks have come from outside London. Key examples include:
 - in drama: *Monarch of the Glen*, *2000 Acres of Sky*, *Hamish Macbeth*, *Tinsel Town* and *Mrs Brown* from Scotland; *Ballykissangel* and *Messiah* from Northern Ireland; *Care* and *Carrie's War* from Wales; *Dalziel and Pascoe* and *Doctors* from Birmingham
 - in comedy and entertainment: *Patrick Kielty Almost Live*, *Rab C Nesbitt* and *A Question of Sport*
 - in factual programmes: *Restoration*, *The Life of Mammals*, *Watching the Detectives*, *Moses* and *Kew*
- Recognised centres of expertise have developed in the nations:
 - children's programming in Scotland, which now provides approaching 20% of the BBC's output
 - music in Wales, ranging from *Lesley Garrett* specials to the prestigious *BBC Singer of the World* competition
 - drama in Scotland and Northern Ireland, for example BBC Scotland's twice-weekly *River City* and *Holy Cross* from BBC Northern Ireland
 - education in the three nations, which together will provide 40% of the BBC's in-house production for the new *Digital Curriculum*
 - alongside these new centres of expertise, the Natural History Unit in Bristol is a long-standing example of how world-class production departments can thrive outside London
- factual network programming has increasingly reflected a more diverse UK, through television events such as *Castaway* and *Restoration*, and through increased representation of the nations and regions within iconic network strands such as *Horizon*, *Panorama*, *Timewatch* and *Question Time*
- network television production in the nations has broken out of its previous stop/go cycle, with a sustained period of growth that presages further development to come. This is in stark contrast to the virtual disappearance of nations' productions from network ITV1

The BBC is actively investing in the next generation of programme producers in the nations and regions. As part of this, the Executive Producer Programme (EPP) is an innovative and unique initiative open to BBC staff, independent and freelance producers. Twenty-one producers have benefited from the programme in the two years since it was established, with another 12 delegates embarking on the year-long scheme in June 2004.

The results of the BBC's investment are evident in terms of both the level of commissions being won by independent companies involved in the programme and the career progression of BBC staff who have participated in the scheme.

Each of the six BBC network production centres outside London has different areas of focus and expertise:

Centre	Recent Programme Examples
Manchester	<p>Entertainment: <i>A Question of Sport, Britain's Best Sitcom, Mastermind, Junior Mastermind, Round Britain Quiz, MasterTeam</i></p> <p>Religion: <i>Songs of Praise, Heaven and Earth Show, Noah's Ark, the Moral Maze, Thought for the Day</i></p> <p>Current Affairs: <i>Real Story, File on 4, Liquid Assets</i></p> <p>Factual: <i>Woman's Hour, You and Yours, Front Row</i></p> <p>Classical Music: <i>Performance on 3, Lunchtime Concert, BBC Philharmonic</i></p> <p>Radio Drama: <i>The Midwich Cuckoos, We, The Kon Tiki 2 Expedition</i></p>
Birmingham	<p>Radio 2: <i>Janice Long, Alex Lester, Mo Dutta, Bob Harris</i></p> <p>Radio 4: <i>Farming Today, On the Ropes, Between Ourselves, The Archers</i></p> <p>Factual: <i>All the Queens Cooks, Million Pound Property Experiment, SAS Survival Secrets, Countryfile, Points of View, The Sky at Night</i></p> <p>Drama: <i>Doctors, Grease Monkeys, Dalziel and Pascoe</i></p>
Bristol	<p>Drama: <i>Casualty</i></p> <p>Factual: <i>Planet Earth, Natural History of Britain & Europe, The Natural World, Wild in your Country, Big Cat Diary, Elephant Week, The Abyss, Britain Goes Wild, Antiques Roadshow, Flog It, Bargain Hunt, DIY SOS, History of Magic, History of Boxing, Timeshift, Chelsea, How to Be a Gardener, The Nile, Wildlife Forensics</i></p>
Glasgow	<p>Children's: <i>50/50, The Saturday Show, Jeopardy, Rule the School</i></p> <p>Entertainment: <i>Tabloid Tales, The Interrogators</i></p> <p>Factual: <i>Get a New Life, The Way We Went Wild, Restoration, The Other Side of Suez</i></p> <p>Arts: <i>Newsnight Review, End of Story, T in the Park, The DVD Collection, Battle of the Books</i></p> <p>BBC Radio 2: <i>Sentimental Journey: The Life of Doris Day, Buzzcocks</i></p> <p>BBC Radio 3: <i>Jazz Line Up, Stage and Screen, Morning Performance</i></p> <p>BBC Radio 4: <i>8:55 to Baghdad, All in the Name of Power, The Almighty, An Island Between Heaven and Earth, Animal Odyssey, Are You Sure, Attention All Shipping: A Journey Around the Weather Forecast, Behind the Superficial, Berlin, The Chair, Fifteen Days in May</i></p>
Cardiff	<p>Music: <i>Singer of the World, Lesley Garrett, Brecon Jazz, Cirque du Soleil</i></p> <p>Factual: <i>Kew, Hidden Gardens, This Land, Battlefield Britain, Timewatch</i></p> <p>Drama: <i>Carrie's War, Hearts of Gold, He Knew He Was Right, Dr Who</i></p>
Belfast	<p>Entertainment: <i>Patrick Kielty Almost Live, Just for Laughs</i></p> <p>Drama: <i>Holy Cross, Messiah I-III</i></p> <p>Factual: <i>Dinner With Portillo, Citizen Alec (Extreme Productions, Charles II: The Boy Who Would Be King, Trouble At The Top, The Day Mountbatten Died</i></p> <p>Arts: <i>Proms in the Park</i></p>

Radio 1: *Donna Legge, Burn Baby Burn*

Radio 2: *The Mel Torme Story*

Radio 3: *Belfast Festival Song Recitals, Wexford Festival Opera, the Beethoven Symphony Cycle*

Radio 4: *Hang All The Harpers, Hot Hooves, Cool Heads, Irish Lives in Lace, Romantics, The Cupid Cleric*

The BBC recognises that, welcome as the improvements in the contribution of the nations and regions are, more remains to be done. In particular:

- the policy of increasing investment outside London has been proportionately more successful in the nations than in the English regions, where organisational change has restricted the development of network production from Manchester, Birmingham and Bristol
- adequately serving and reflecting audiences in the north of England remains a challenge. Iconic network programmes underperform significantly in this region. During 2000 the BBC established a Northern Taskforce specifically to address the reasons for declining BBC share and approval. The success in the north of *Cutting It, Born and Bred* and *Auf Wiedersehen, Pet* demonstrates the importance of the representation of regions within the network and shows what can be achieved

These issues are being addressed as part of the BBC's Out-of-London Review, due to report in December 2004.

4.3 Active role in communities

The BBC is more widely based and more firmly rooted in the diverse communities of the UK than any other broadcaster. Its physical presence includes:

- six network radio and television centres outside London
- 20 centres producing regional television
- 40 local radio stations across England
- of the 42 *Where I Live* sites in England, 38 are located in the relevant Local Radio Station and four (Black Country, Wear, Coventry and Bradford) are located at nearby Local Radio Stations
- radio and television news bureaux in well over 100 locations across the UK, from Shetland to Guernsey

During the current Charter period, the BBC embarked on some radical new ways of engaging with and supporting people in local communities. They include:

- investing in new open and accessible buildings around the country, based in town centres and open to all local people, where they can watch broadcasters at the microphone and build skills, particularly in the use of information technology

- taking the BBC out to communities through a network of 12 Buses that allow listeners' stories and voices to be heard directly on air from locations remote from the main studios, while also bringing mobile internet access and IT training to more remote or smaller communities
- *Digital Storytelling*, an initiative piloted in Wales to equip people to tell their story in pictures and sound, which are then aired on Wales Today, BBC 2W, bbc.co.uk and on Radio Wales. The project is now being extended to some English regions
- *Voices*, a UK-wide project run through local and nations' radio, which sought to give those who are not usually heard on broadcast media a chance to tell their story in their own words. The groups involved varied from travellers in Kent through to the remote community of Bodmin Moor in Cornwall
- an ambitious programme of events, outside broadcasts and audience based programmes. For example in Northern Ireland where the number of audience members involved directly in programmes doubled from 2002 to 2003 and which recently culminated in *BBC Music Live*. Almost 10% of Northern Ireland's population attended *Music Live* events with around two thirds of the population involved in the festival by attendance or through BBC broadcasts. 90% of those surveyed felt the festival was a good idea
- the introduction of Personal Digital Production – improving reaction time on the ground for reporters through enhanced mobility and increased skills – is leading to increased opportunities to reach people within their communities and multiplying by a factor of five the number of cameras covering regional stories around the UK
- local cultural activity by the BBC's orchestras and choirs. For example, the BBC National Orchestra of Wales supports Welsh composers and performers, and has been resident in two towns in Wales in the past two years, helping to reinvigorate music-making there by working with school bands and choirs
- unique coverage of a diverse range of locally rooted sports. This includes Gaelic Games and motorbike road racing in Northern Ireland, shinty and curling in Scotland, rugby in Wales, rugby league in the north of England, local rugby in Cornwall and Gloucestershire, racing in Berkshire and Suffolk and swimming in Lincolnshire and Bristol. During the last year the BBC provided the only dedicated coverage of the Island Games in Jersey and Guernsey and regularly feature 73 out of the 92 football clubs in England. The commitment is also at a grassroots level via projects such as Junior Football on the *Where I Live* sites
- the Hull local interactive broadband television pilot, offering local programmes alongside network programmes on demand via the local cable television system
- active cooperation with Community Access Radio to share skills, pass on equipment and collaborate on appropriate content
- a range of local partnerships with outside organisations, such as local authorities, education organisations and cultural bodies, to deliver shared aims in the community

Case Study: Learning through Buses and Open Centres

Digital technology can be mystifying and even frightening to many people, but through its Buses and Open Centres the BBC has made a real impact in delivering the benefits of digital technology to thousands of new users.

BBC Buses combine mobile broadcasting studios with a suite of computers and take these facilities out to towns and villages, factory floors and community centres. People can come onboard, chat to the bus team and discover how computers can benefit them. The Bus allows participants to have a go on the internet, offering them the opportunity to try other computer skills while also giving them access to the BBC's airwaves.

Qualified tutors help people to explore the world of computing, to surf the net or to take the first steps towards an IT qualification. Open Centres provide these opportunities in city centres, opening up local radio station buildings and studios to audiences in Hull, Sheffield, Blackburn, Brighton, Liverpool, Stoke and Gloucester.

Central to the success of the Centres and Buses has been the partnerships forged with local councils and local education providers. The BBC's involvement gives these partners the opportunity to find new learners, who may then sign up for a range of digital courses. There is the ambition and the will to create more Open Centres and Buses where local partnerships allow, and where the need is most greatly felt. It is hoped that more Buses will be on the road within the next few months.

Chapter 5 Value for Money

5.1 Summary of resources

The BBC spends £464 million on services and activities specifically for audiences in the nations and regions of the UK. In addition £320 million is invested in production for the BBC's television and radio network channels in Birmingham, Manchester, Bristol, Glasgow, Cardiff and Belfast. The total BBC spend outside London is £831 million.

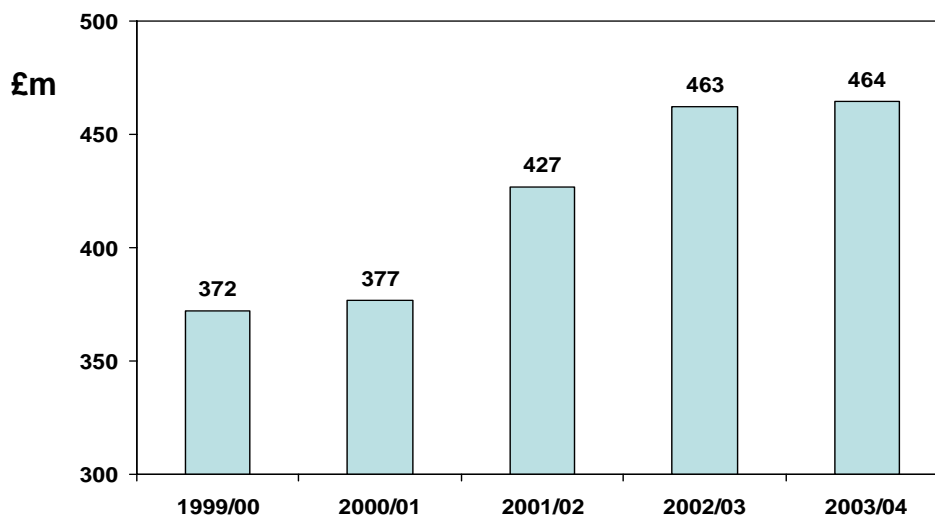
Services for nations and regions

In 1999 the BBC's initial response to devolution resulted in an additional £20 million a year being invested to boost the nations' news, current affairs and parliamentary programming across television, radio and online. This brought the BBC's annual spend on nations and regions services to £372 million in 1999/00. This spend has grown by a further 25% to £464 million in the four years to 2003/04.

A key element of this increase is the £50 million a year of new investment which was phased in over a three year period from 2000/01. The additional funding has enabled the nations to invest in a wider range of television output, with a focus on factual, entertainment and sport alongside the cornerstones of news and current affairs, as well as providing other community-based services. In England the new funding was targeted towards the launch of local *Where I Live* sites.

In addition the BBC has made further significant investment in the regions, in community based activities such as BBC Open Centres and Buses, in a number of new buildings which are more accessible to audiences and provide better accommodation for staff, and in introducing technological improvements. The overall increase in investment in BBC services outside London is illustrated in Figure 5.1:

Figure 5.1: Total BBC spend on nations and regions Services

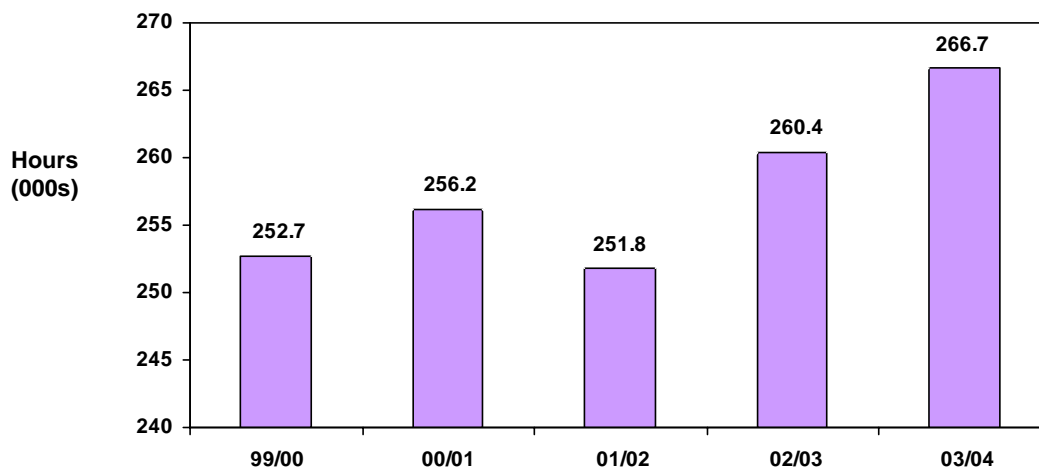


Source: BBC Nations & Regions Finance

This investment has yielded an additional 14,000 hours of output in 2003/04 over the 1999/00 level.

A further £17 million has been invested in distribution to place all national and regional television services unencrypted on digital satellite, so as to maximise the potential audience for national and regional output.

**Figure 5.2: Total originated hours of Nations & Regions
Radio and Television output 1999/00 to 2003/04**



Source: *BBC Nations & Regions Finance*

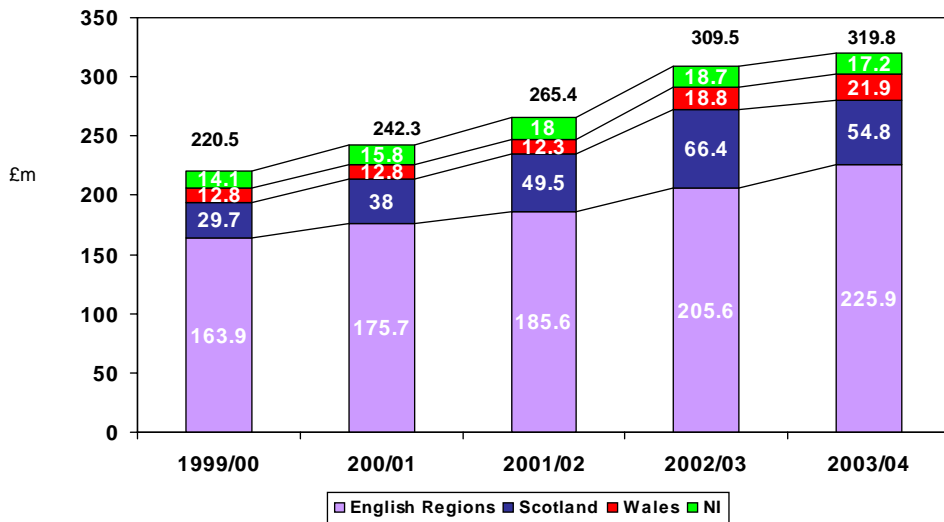
In 2001/02 there were two strategic changes causing hours of output to fall:

- on television the nations stopped producing local programmes on BBC Choice and reinvested the funds in their output on BBC One and Two. This resulted in a net reduction of only 389 hours, as there was an increase in analogue output and BBC 2NI and BBC 2W were launched as digital services
- Asian Network moved to network from English local radio during the year. This was in preparation for its re-launch as a national digital network in October 2002. As a consequence these hours of broadcast no longer count as nations and regions output since they are nationally transmitted. This resulted in a net reduction of 4,049 hours

Programme production for the UK networks

In parallel with this investment in local services for licence payers across the UK, the BBC has also prioritised improving the diversity of network content from outside London. Spend has increased by £100 million across television and radio since 1999/2000.

Figure 5.3 BBC network spend by Nation 1999/00 – 2003/04



Source: BBC Nations & Regions Finance

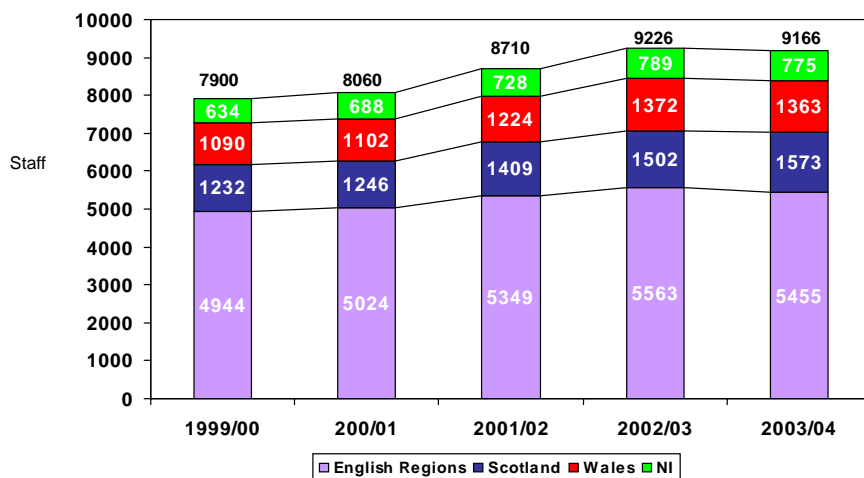
This additional expenditure has been spread across the network production centres in Bristol, Birmingham, Manchester, Glasgow, Cardiff and Belfast. Although there are year-on-year fluctuations in the level of content produced by the individual production areas, the overall trend is upward in all areas.

The rise in spend in English Regions has been particularly dramatic in the period since 1999/00. This is because spend on drama and entertainment for television from outside London has doubled. Factual remains the genre with the highest proportion of spend and also continues to expand.

Headcount

The increased investment has led to a growth in BBC headcount outside London, as the total number of staff grew from 7,900 in 1999/00 to 9,166 in 2003/04.

Figure 5.4 BBC Staff employed outside London



Source: BBC Nations & Regions Finance

42% of the BBC's public service employees work outside London. The BBC is planning to have 50% of public service staff based outside of London by the end of the next Charter period.

5.2 Performance measurement and outcomes

In *Building Public Value* the BBC has set out its approach to measuring performance. It is based on four key factors, defined as follows:

- **reach** – with a focus on the uptake of services by audiences, and in particular the number and diversity of audiences consuming BBC programmes and services
- **quality** – audience appreciation, innovation, trust and other indicators of quality that are often difficult to quantify
- **impact** – the effect on audiences – including memorability, approval and outcomes achieved
- **value for money** – level of investment, cost per hour, cost per viewer hour

In addition, wherever possible the BBC will seek to assess the public value contribution of programmes or services. This may be by direct research or by collecting examples of the impact of output on the lives of individuals or communities.

Taking each measure in turn an assessment of the current performance of BBC services for nations and regions is as follows.

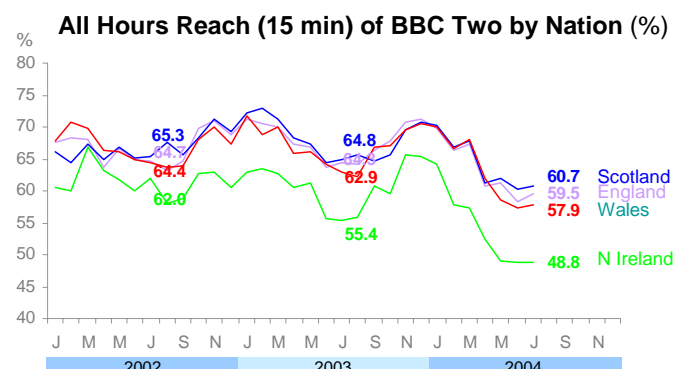
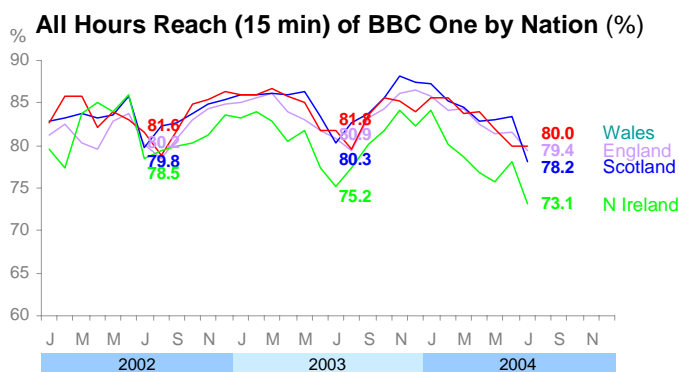
Reach

There is no one universal measure which can capture the total audience reached by all of the BBC's Nations and Regions services across television, radio, online and direct community outreach. Therefore we shall take each platform in turn.

Of the 10.27 million adults across the UK in Q4 2003 (21% of the adult population) who listened to BBC National/Local radio services for 15 continuous minutes in a week, 6 million did not listen to any other local station, 4 million did not listen to any other BBC service and 2 million listen to no other radio service at all.

On television, reach varies in different parts of the UK. BBC One and BBC Two both tend to underperform in the Nations compared to England (see Figure 5.5).

Figure 5.5 Television 15 minute reach across the UK



Source: BARB. Note exaggerated/different scales used

It is for this reason that the BBC provides a range of local opt out programming designed to meet local tastes and extend reach in each nation. In the nations, opt-out programmes of particular cultural resonance are amongst the most watched programmes on BBC One: for instance *Still Game* in Scotland and *Give My Head Peace* in Northern Ireland.

On television, 6 million people across the UK watch the regional/national news programmes at 6.30pm on BBC One each night. This is the highest audience for any television news slot on any channel.

Online, the *Where I Live* service on the web has been developing a loyal usership since its launch in 2000. The full service across the UK attracts over 10 million users and we know from demographic analysis, as previously noted, that these are different audiences from the television and radio services.

Based on these statistics across the media, even under the most conservative assumption, at least half of the UK population consume some BBC Nations & Regions content each week. This is broadly in line with stated levels of interest in nation/region/community issues from the surveys discussed in Chapter 3.

Quality

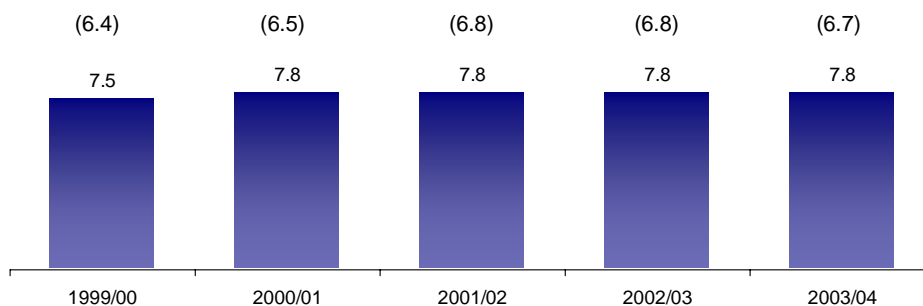
While reach analysis enables the BBC to assess how many licence payers consume specific programmes and services each week and gives a sense of who these audiences are, it is also important for the BBC to know how enjoyable, informative and relevant its content was and how distinctive it was from that provided by other broadcasters.

Quality is clearly a much more difficult factor to measure as it is often personal and subjective to the consumer. Notwithstanding, a number of different measures are adopted across different media to assess the standard of Nations & Regions output.

- relevance – was the content at the right level of geographical aggregation? Did it reflect my life? Do I recognise the issues, characters, places?
- timeliness – did I receive it at the time I needed?
- accessibility – how easy was it to get to the material for me? How easy was it to absorb the information and ideas?
- accuracy – was it correct? Do I trust the content provided?
- distinctiveness – was what I was looking for available elsewhere? Was the material just as good from some other provider?

On Radio the nations/local radio output is measured on the Pan BBC Tracking Study (PBTs), a monthly qualitative cross-media research survey. Approval for BBC national/local radio has been stable for the past four years, and even larger than the average BBC score (See Figure 5.6, average in brackets).

Figure 5.6 Approval for national/local Radio over the last five years

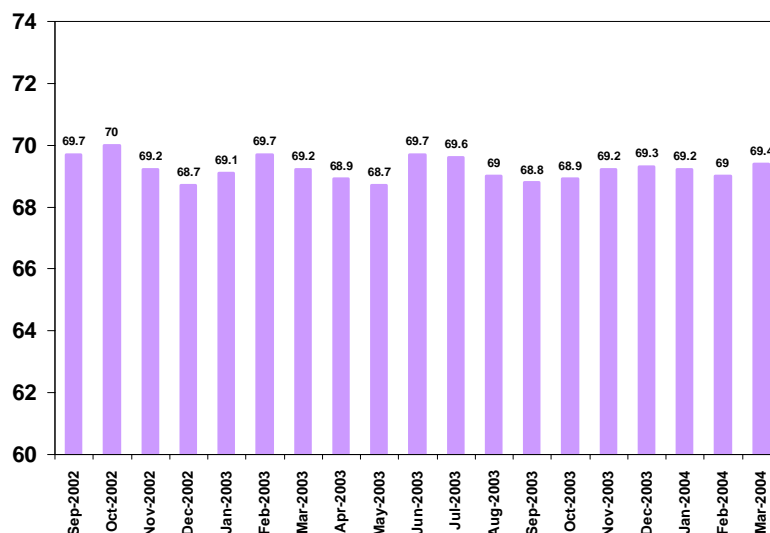


Source: PBTS

For major Television strands the BBC measures the audience's appreciation of service/programme by using a sample of responses of viewer and listeners using the Quest survey. Quest is a weekly survey of 4000 panellists (a representative sample of the UK public).

The Appreciation Index (AI) gives an indication, by generating a score out of 100, as to how much the UK public enjoyed a particular programme. The average AI is around 70. Unfortunately because of cost the BBC does not measure all of its Nations & Regions services through this method. However, some key measures can be gleaned particularly for the 6.30 regional/national news bulletin (see Figure 5.7). While there has been some variation the measured AI is very close to the overall BBC average.

Figure 5.7 The appreciation index (AI) of the 6.30pm regional/national News



Source: PBTS

While top line indicators are useful to management as they try and gauge output quality, to really understand audience reaction a number of additional tools are used:

- specific qualitative research – recent examples are listed in the appendix to this document
- feedback from audiences – at public meetings, in daily call logs, from correspondence
- critical comment – such as press reports
- accountability structures – input from Broadcasting Councils/English National Forum
- internal programme review – regular sessions for staff to debate the quality of programmes

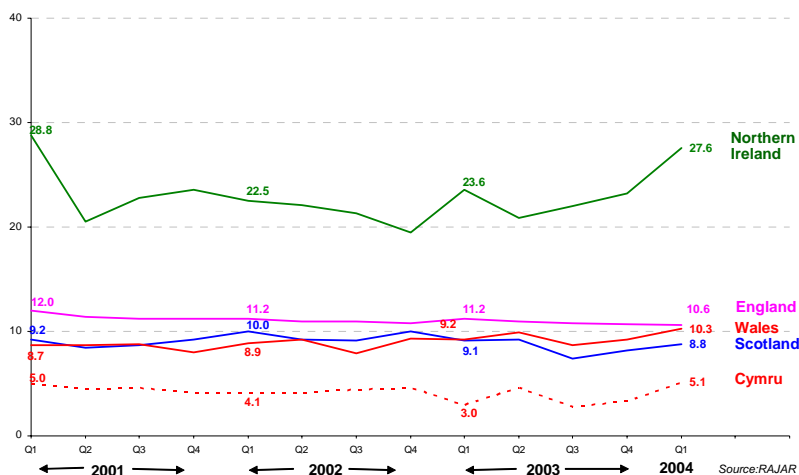
Impact

Programme content - and other activities that the BBC is involved in - has an impact on those who consume it. This includes the face-to-face experience of audience members at Proms concerts and other live events. Experiences vary, and impact on an individual is a personal thing. So it can be difficult to measure systematically.

Ultimately, though, impact has to be measured, and the main measure of impact used by BBC Nations & Regions is share. This measure captures the relative number of available viewers and listeners that are attracted to our output.

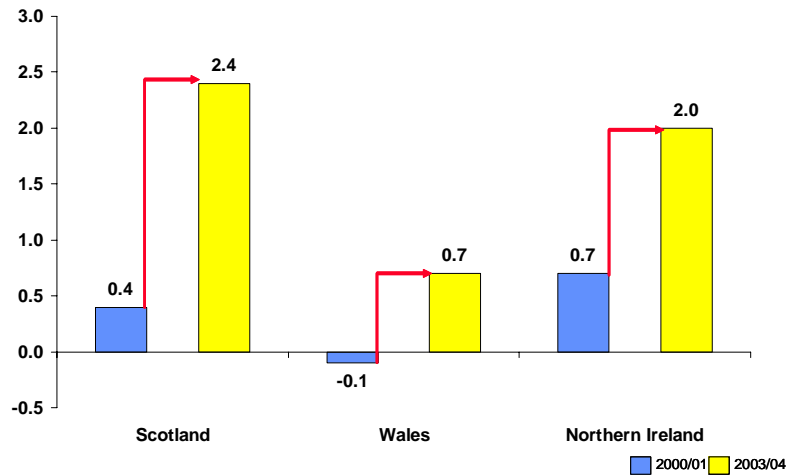
In Nations & Regions radio, share has remained broadly stable despite a sharp growth in competition (see Figure 5.8) indicating that despite greater choice the impact of the output is not being diluted.

Figure 5.8 The Share of Nations/Local Radio Q1 2000 – Q1 2004



On television, nations and regions focus on the impact of local opts by measuring the additional share a local programme creates compared to the share across the UK network at the same time. As part of the strategy to target investment and create fewer, better brands this has been a key measure, and the higher quality local programmes have started to make a much greater impact. Figure 5.9 shows the change in the average share point addition of local programmes in the nations in 2000/01 and 2003/04.

Figure 5.9 The share point difference incurred by local opts, 2000/01 vs 2003/04



Source: BBC Audience Research

In terms of share the 6.30pm Regional/Nations' News led ITV in 12 out of 15 services across the UK.

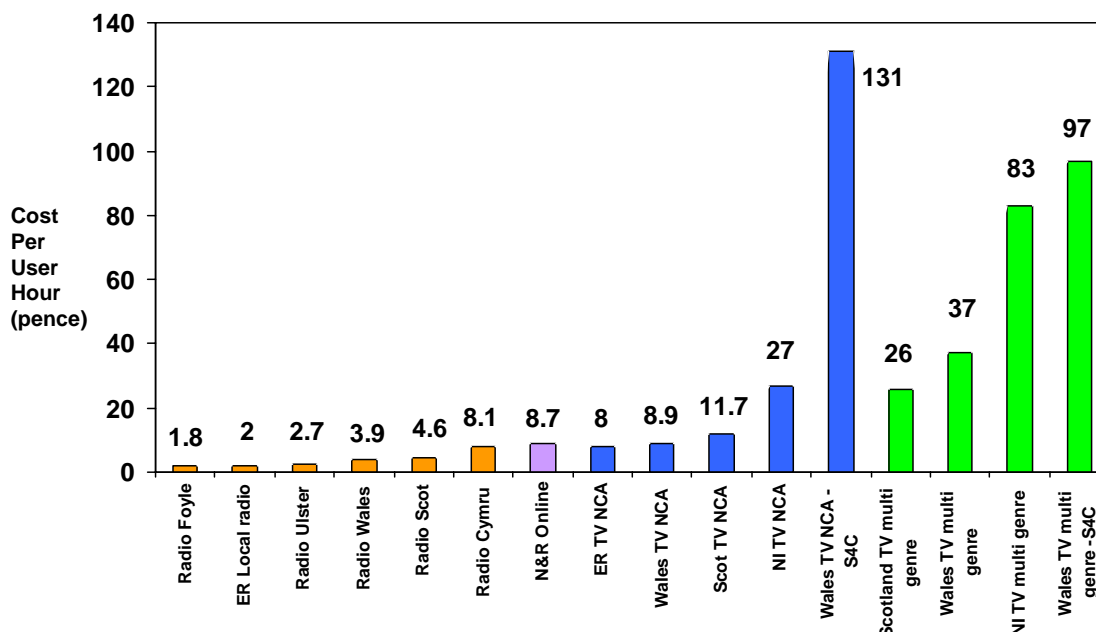
We cannot use share as a measure of the impact of our online service but BBC Nations & Regions keeps a keen eye on the level of page impressions for the *Where I Live* sites. These have risen by twenty-fold over the last four years – from five million in March 2000 to 104 million in March 2004 – demonstrating the real impression that the service is making upon our audiences.

Value for money

Value for money is the measure of audience impact we achieve in return for the investment we put in. The BBC make strenuous efforts to measure its resource investment through a variety of ways – cost per hour and cost per user hour for programmes, and benchmarking human resource allocation and usage in different parts of the corporation with each other and with external practitioners, for example – but despite the will to do this, in a dynamic environment it is a real struggle for us to come up with a robust set of definitive measures that we can apply from year to year.

For example, for most of our activities, a standard sense of value for money is difficult to quantify as our output is primarily qualitative not quantitative – the emphasis is firmly on ideas and content. So although we can quantitatively measure spend post-broadcast and compare this with audience reach to discover the cost per hour of an individual programme for an individual listener or viewer, in itself this is not a true measure of value since it does not take into account the quality and impact of the programme on the listener/viewer. And nor does the net figure give a sense of context or perspective.

Figure 5.10 Cost per User Hour of a range of BBC Nations & Regions services



Source: BBC Nations & Regions Finance

As Figure 5.10 illustrates, careful judgement is needed when looking at these measures. Some services may be relatively expensive in terms of cost per user hour, but this may be justified and still represent a good investment for the BBC if there is evidence that these services are the sole or principal experience of the BBC for these audiences. For example, Welsh language output is high cost – but in Q1 2004 Radio Cymru reached 44% of all Welsh speakers. This directly correlates to the BBC’s central objective of seeking to engage all with quality output. For example, around 4 million of our local radio listeners listen to no other BBC network and around 2 million listen to no other radio service at all. Some audience groups are by their nature harder and considerably more expensive to reach than others.

In cost per hour terms, nations and regions television output costs £31,900 per hour compared to £23,300 per hour in 1999/00. Radio output costs £600 per hour compared to £500 per hour. This also compares favourably with the current average cost of network output.

The performance of the output in the nations and regions is continually assessed and where programming is under performing or is no longer aligned with the strategy, output is refreshed or investment is reallocated into new output and services. For example in 2001, the nations stopped opting on BBC Choice (a former digital television channel) to enable £8 million pa to be re-invested in a more targeted offer on BBC One and BBC Two.

The substantial staff bases across the UK enables valuable benchmarking work to analyse the cost base and identify key cost drivers and target areas that could potentially deliver better value for money. We have established centres of excellence in Bristol and Newcastle. These promote good practice in programme making;

ensuring staff can produce quality programming in the most cost effective manner and thereby delivering value for money.

Structural changes have delivered savings in the cost of providing nations and regions services. Following a significant reorganisation of the BBC's structure in 2000/01, we eliminated duplication in business support and management and streamlined the approach to programme making allowing reinvestment of circa £10 million back into services.

The introduction of new technologies has also played an important part in delivering efficiency savings. BBC London pioneered the way forward on integrating production and resources activities in 2001/02, and establishing a tri-media department in central London that provided more focused services for audiences and reduced costs with the introduction of new technology and multi-media working. This approach has been replicated at other sites such as Tunbridge Wells, Norwich and Hull.

However, there is always room for greater efficiency. The BBC has launched a major review of all its operations with the aim of significantly improving value for money and generating considerable savings.

5.3 Socio-economic impacts

The BBC makes a significant impact outside London in purely economic terms. For example, a study of BBC Wales carried out by the Glamorgan Business School in October 2003 revealed it as a major player in the Welsh economy. With permanent broadcast centres in Aberystwyth, Bangor, Carmarthen, Mold, Swansea and Wrexham, as well as Cardiff, it is a significant purchaser of labour, goods and services as well as the provider of broadcast output.

BBC Wales is estimated to have spent over £117 million in 2002/03, generating a further indirect spend of £45 million in Wales. At the same time the BBC directly employed 1,299 people, and the associated spending created or supported more than a thousand further jobs in Wales, spread across all sectors of the economy.

Using a different methodology, a study conducted by EKOS on BBC Scotland underlined the fact that the doubling of its income over the past five years resulted in an output of £177 million to the wider Scottish economy. Since 1998 direct BBC employment has increased by 44% to 1,442 – generating the equivalent of 3,500 full-time jobs in a wide range of companies across Scotland's creative and programme-making sector.

In Northern Ireland a study by the local economist John Simpson estimated that BBC Northern Ireland created 2000 local jobs – just over 800 directly, and the balance indirectly - and he concluded that BBC Northern Ireland probably has a wider economic impact in Northern Ireland than any other business of comparable size.

Right across the UK the BBC's physical presence and cultural impact leads to social and economic benefits.

Case Study: Welsh Language

“In many ways, the story of Welsh language broadcasting has been central to the story of the language itself for most of the twentieth century, as radio and then television have become the most powerful vehicles for popular culture. It is a complicated, symbiotic relationship: broadcasting in many ways reflects the condition of the language and wider culture; it also influences its survival and prosperity.

Setting up S4C would hardly have been possible in 1982 without the bedrock of expertise the BBC had built up in Wales over more than half a century, both in programme making and corporate management. At the start of a new century the corporation is the only body with the resources to take the Welsh language onto the Internet in a concerted way. More than 25 years after its establishment, Radio Cymru is still the language’s biggest provider of cultural products and the BBC the biggest employer of Welsh medium cultural workers.

In one way of course, the language would not exist as it does today without the BBC.”

Dylan Iorwerth, managing editor and co founder of *Golwg*, the weekly Welsh language current affairs magazine

The social and economic impacts which the BBC makes by its presence in, and services for, the nations and regions of the UK stem from:

- employment of staff in the nations and regions bases and the multiplier effect this has in local economies
- capital spend including buildings and new technology
- supporting suppliers including regionally based independent production companies
- providing training for a range of people who work in BBC Nations & Regions bases and who move on to other employers, and so underpinning the wider industry
- giving exposure to cultural, entertainment and sporting events, venues and organisations
- creating a media archive for that local community
- supporting voluntary and charity work via appeals and media coverage
- increasing media literacy (for example, through our Open Centres and Buses) as our educative role within our communities evolves to be more explicit than ever before

Chapter 6 Future Vision

6.1 Development proposals

The UK is becoming a more diverse and fragmented society, with people increasingly feeling the need for involvement in their local community. At the same time, digital technologies are opening up new ways for the BBC to involve and serve licence payers locally. The BBC's response to this apparent contradiction is to firmly and unequivocally set nations and regions at the heart of *Building Public Value* – to deepen its commitment to nations, regions and local communities across the UK.

Our proposals for the future include:

- creating a highly local television news service: we will make television news as local as our local radio offer currently is, with up to 60 areas across the UK being offered tailored news and information throughout the day and on demand
- developing new local services within Scotland, Wales and Northern Ireland to represent the range of interests and needs of audiences within each nation.
- extending local radio and regional television coverage to areas that are currently less well served, for instance by launching a full new regional news service in Milton Keynes.
- offering all local radio services on digital platforms, and developing our *Where I Live* sites to enhance their distinctiveness and so that they become truly local
- reinforcing our commitment to the UK's indigenous languages by helping future generations learn Welsh, Gaelic and Irish
- committing to increasing the BBC's spending on programme-making outside London by 35% to £1bn a year and the proportion of BBC staff working outside London to 50%
- extending our network of BBC Open Centres and BBC Buses where partnerships allow and audience need is greatest, to help people learn basic computer skills and take part in our programmes
- seeking to stimulate the creativity of our audiences, for instance by building on projects like *Voices*, *Video Nation* and *Digital Storytelling*
- expanding the BBC's presence in Manchester, and developing the UK's largest broadcast centre outside London to better reflect the lives and concerns of audiences in the north of England, while committing to the further development of all other network centres outside London
- creating opportunities for people, particularly at the local level, to become more active citizens, for instance by building on initiatives like *iCan*
- in an increasingly multicultural environment, helping to connect British people to their international roots

6.2 Success criteria

The success criteria for these proposals will be based on the public values outlined in this document. An analysis of the BBC's key proposals for better reflecting the nations and regions of the UK and how that would contribute to building public value is as follows:

Proposal	Democratic	Cultural/creative	Educational	Social/community	Global
Local Television News	✓		✓	✓	✓
Local services in the nations		✓	✓	✓	
Better service in certain locations	✓			✓	
Increased reach on digital				✓	
Indigenous languages		✓	✓	✓	✓
Programme-making out of London	✓	✓		✓	
Open Centres/Buses		✓	✓	✓	
Creativity of audiences		✓	✓	✓	
BBC Manchester				✓	✓
Active citizenship	✓	✓		✓	
Connecting to international					✓

6.3 Partnerships required

The majority of the BBC's innovation in services and programmes over the last few years has been built on partnerships. This is a key theme in the BBC's most effective activity at a very local or community level, in its high impact projects such as *Restoration*, in how it develops talent through projects like *Roots*, and in the more intensive learning experiences it provides for audiences through, for example, its Open Centres and Buses.

The BBC has taken major strides in recent years in evolving the extent of its working partnerships and relationships, and its role within them. But not all of these attempts have been successful. For example, the community studio in Carmarthen attracted low visitor numbers over an extended period, confirming the view that the initial choice of location was not the best to attract drop-in visitors. It was then concluded

that Carmarthen would be better served by the BBC Bus extending its territory into West Wales.

More remains to be done in how the BBC develops partnerships. The BBC is keen to build on what it has already learned and work to further benefit its partners on the ground: the licence payer.

So as the BBC continues to learn and grow in this new field, so can it better plan and execute new partnerships, delivering a coherence to its role in local communities across the UK.

Looking to the future, it is envisaged that key relationships will include already existing partners - as well as a raft of new ones - each of whom can bring its own particular expertise or knowledge to a common purpose, including:

- Arts Councils and other arts-based organisations
- independent production companies
- other industry partners, for example S4C
- Community Access Radio
- public-private broadband initiatives
- further education colleges and other skill providers
- voluntary sector and community organisations

The BBC's local and community ambitions depend on its ability to unlock the power of these different partnerships from both the public and private sectors, and in how it harnesses its own internal strengths – creating synergies where previously none existed, or by being open to possibilities.

The principles underpinning the BBC's most recent thinking on developing partnerships is outlined in *Building Public Value*. But this is an iterative process, and in addition the BBC also plans to publish its more evolved thinking in a *partnership contract* by the end of 2004. This will set out what the BBC - on behalf of the audience - expects the partner to bring to bear, what a potential partner can expect from the BBC, and how partnership performance will be measured.

We have had some spectacular results from partnerships in the past – *Children in Need*, for example – and have every reason to have great hopes for the future. Working with others at national, regional and local level, the BBC will endeavour to build public value for the UK's communities in the most efficient and effective way that it can.