



BBC Radio 2 has become the force in bringing all types of popular music to the public in this country. Their open mindedness in music policy is reflected in the breadth and diversity of artists which receive attention and exposure from Jazz, Swing, Rock, MOR to pop, no other station, possibly anywhere in the World, plays songs and artists which appeal across so many genres in such a fluid way.

Lucian Grainge, Chief Executive Officer, Universal Records

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1. Executive Summary

Radio 2 came into being in September 1967, succeeding the old *Light Programme*.

Serving Audiences

Radio 2 extends the BBC's portfolio of music radio services by targeting the over-35 audience and in particular, serving the generation that grew up in the Sixties. Radio 2 reaches 12.9 million people each week, with a share of 15.3%. 6.0 million of those listeners make no use of other BBC analogue radio networks. (Chapter 4).

Radio 2 broadcasts the widest range of popular music in the UK, achieved through selecting tracks from a diversity of musical genres, being drawn from a broad spectrum of musical eras and calling upon a distinctive weekly playlist of new releases. The playlist emphasises album tracks (16% over the last year) and new UK music (57%).

Radio 2 features live music, in concert and studio sessions. It broadcasts more popular live music tracks each week than any other analogue network.

Radio 2's Specialist output in the evenings covers a similar range of over 20 genres from Brass Bands to Folk and Light Opera, all presented by experts in their fields.

Uniquely for a popular music station, Radio 2 carries substantial and diverse speech output, comprising over 40% of its output in the form of News, Features, Comedy, Readings, religious programmes, Arts and Social Action, all designed to appeal to a broad audience. (Chapter 3)

Building Public Values

Radio 2 attracts a large audience and is consequently able to play an important role in delivering the BBC's public purposes. (Chapter 5)

- Radio 2 extends the range of music available in the UK, enhancing the musical life of the country. It is a significant promoter and sponsor of live music. In 2003/4 Radio 2 broadcast over 210 hours of live music, from its own events (*Radio 2 in...*, *Live & Exclusive*) to festivals such as the Cambridge Folk Festival and Guilfest. The Network has played a major part in bringing those events and the music around which they are based to a wider audience.
- Radio 2 is committed to bringing media attention to artists or genres that would not normally receive such wide exposure, helping to promote and celebrate excellence. It provides effective support for UK music at a time when the music industry is increasingly becoming a globalised business.
- Radio 2 seeks to educate audiences in musical terms and to extend their musical tastes. It is committed to encouraging participation and appreciation of music amongst audiences. Its song-writing initiative *Sold on Song* offers aspiring songwriters advice and masterclasses with established figures. The Network carries over three hours a week of documentaries and features, from *UK Black*, the story of the UK's black music scenes, to *Bright Lights, Big City* which explores the history of UK R 'n' B and *No Easy Walk to Freedom*,

Jeremy Vine's documentary series on the emergence of the new democracy in South Africa.

- In bringing people together and offering news and information, Radio 2 provides regular opportunities to participate in debates. The Network aims to help listeners of all ages to engage practically with the contemporary world and its challenges. The 2-hour *Jeremy Vine Show*, at the heart of daytime output contains news, current affairs and political interviews, giving the audience a chance to express their own opinions on the news of the day. Other Radio 2 speech output includes extensive religious programming, featuring daily breakfast slots, two hours a week of Arts coverage in *The Green Room* and a regular Comedy slot.

Radio 2 has always delivered a considerable amount of Social Action programming. In future, alongside BBC campaigns, it will offer longer-term, consistent support to listeners.

Future Vision

Radio 2 will work with other BBC networks to provide a comprehensive range of music radio for the United Kingdom. Its breadth of musical output will continue to evolve to complement Radio 1's youth shows and Radio 3's Jazz and Classical programming.

It will continue to offer its mix of speech and music programming across a wide range of genres and by doing so, it will reflect and expand the public's musical taste. It will support and invest in the country's vibrant music industry by featuring new UK music and live performance.

It will use new technologies to increase interaction with its audience, delivering services in the most appropriate and engaging way.

Radio 2 will continue to utilise the work of Independent Production Companies and to encourage a strong broadcasting economy throughout the UK. It will continue to view the voluntary quota levels to which BBC Radio has publicly committed itself as a floor rather than a ceiling in terms of the mix towards which the Network continues to aspire. (Chapter 7)

Framework for measuring performance: Radio 2

Measure	Data	Source
REACH		
15 minute reach	<ul style="list-style-type: none"> • 12.90 million • 26.7% 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
3 hour reach (ie number of adults who consume 3 hours or more of Radio 3 each week)	<ul style="list-style-type: none"> • 9.03 million • 19.2% 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
Online Reach	<ul style="list-style-type: none"> • 704,667 monthly unique users • 41.44 million page impressions • 3.65m requests for live streaming • 3.00m on demand requests 	R&M interactive Stats – Q1 2004
Range of programmes	<ul style="list-style-type: none"> • Music (Pop, Rock, Singer/Songwriters, Soul, R'n'B, Country, Classical, Jazz, Blues, Dance, Folk/Roots, Reggae, Rock 'n' Roll, Shows/Musicals, Standards, World, Brass Band, Organ Music, Live music), • Arts • Current Affairs • Comedy • Religion • Readings • Documentaries. 	
Digital take-up	<ul style="list-style-type: none"> • 54% own a Digital TV • 30% listen to the radio via Digital television (above UK average) • 5% own a DAB set (above UK average - caution small samples) • 52% access internet (above UK average) • 16% listen to radio via internet 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
QUALITY		
Peer Review		OLR/BBC Opinion Formers Reputation Audit May/June 2003
Innovation Review	<ul style="list-style-type: none"> • Radio 2 carries 3.2 hours of dedicated documentary and feature output each week: <i>UK Black</i> (2203), telling the neglected story of the British black music scene, from the front rooms of Caribbean settlers to today's multi-million pound industry; <i>40 Years of Wonder</i> (2203), presented by Peter White, traced the career and talked to one of the all-time great singer-songwriters, Stevie Wonder. • <i>No Easy Walk to Freedom</i> – this two part documentary was broadcast to mark the 10th anniversary of democracy in South Africa and the election of Nelson Mandela as South African president. • Unsolicited email, 27th April 2004: "As a South African now living and working in England I want to thank you sincerely for your wonderful programme this evening...I was weeping halfway through the programme, reliving the joy and sorrow. A timely reminder of a remarkable slice of history, a special place and people." 	

	<ul style="list-style-type: none"> In early 2004, a forgotten Nick Drake track had been discovered, and Radio 2 commissioned a new documentary on Nick Drake. <i>Lost Boy – In search of Nick Drake</i> generated huge interest around the globe. More than 62,200 requests for the programme reached the BBC’s listen again facility, BBC Radio Player and c. 150,000 page impressions were registered on the associated web content. As a consequence of the broadcast, Nick’s original albums have entered the Top 75. Michael Ball, Singer: “As a recording artiste, one is always looking for a platform to share your music with as wide an audience as possible. No other station has a playlist that covers such a wide span of musical tastes and genres. It has solely been responsible for breaking new artistes who truly deserved to be heard and keeping the public aware of older artistes who would otherwise disappeared in to obscurity.” 	
Impartiality	No measure currently available	
Appreciation/Approval	<ul style="list-style-type: none"> 93% of listeners would miss Radio 2 if it closed down tomorrow 79% say Radio 2 is important in their everyday life 7.9 out of 10 	Quest/Ipsos Pan BBC Tracking Study 2003/2004
Trust	No measure currently available	
IMPACT		
Audience size	<ul style="list-style-type: none"> In addition to the reach figures above, Radio 2’s involvement in music festivals has played a major part in bringing those events and the music around which they are based to a wider audience. Radio 2 extends audiences from the tens of thousands into the millions for each festival. 	
Memorability	No measure currently available	
Example based evidence	<ul style="list-style-type: none"> 48% of Radio 2 listeners say the station plays the best range of music 	Quest/IPSOS RSL June 2004
Impact beyond broadcast	<ul style="list-style-type: none"> The network is a significant promoter and sponsor of live music around the UK Radio 2 works with the organisers of non-musical events to bring them to the nation at large – for example the switch-on of Blackpool illuminations. Radio 2’s broadcast coverage of these events has a direct contribution to the cultural economy of the UK. Music festivals make a significant contribution to the economics of the regions in which they take place. Radio 2 works to develop song writing through their <i>Sold on Song</i> initiative. It offers aspiring songwriters advice and master classes with established figures. 33,700 people called Radio 2’s audience lines in October 2003 while the network was running its <i>Talking Teenagers</i> campaign. Radio 2 helps to fund the BBC Concert Orchestra. R2 is committed to a role in Enhanced Television (eTV) and launched its first such service in 2003 for Eurovision Song Contest. Providing additional facts about contestants and countries, plus live e-mail, text message comments etc. Radio 2 extends the range of music available in the UK. It brings both new music and new genres to audiences’ attention. By doing so, it has made a substantial contribution to appreciation and sales of albums. 	

VALUE FOR MONEY		
Level of investment	<ul style="list-style-type: none"> 21.7 million (per Annual Report, figures were re-stated for DCMS review to give 5 year comparison) 	Annual Report 2004
Cost per hour	<ul style="list-style-type: none"> £4,719.07 	Annual Report 2004/ Radio Finance
Cost per listener hour	<ul style="list-style-type: none"> 0.48p 	Rajar/Annual Report/ Radio Finance
Willingness to pay	<ul style="list-style-type: none"> Not measured at present 	
Overhead level	<ul style="list-style-type: none"> 2.7% 	Radio Finance: Content/Non-content analysis

2. Introduction

Radio 2's core remit is to reach a broad audience with a wide range of programming that is distinctive from commercial offerings. The Network inherited a mixed brief of Comedy, Religion, Readings, popular music, documentaries, personalities, Specialist music, Light Classical music and the Arts from its predecessor – *The Light Programme*. It has remained committed to that brief, while allowing the detail of the mix to evolve over time to reflect the changing needs of audiences. Radio 2's remit complements the highly targeted, or niche, commercial offerings that compete with it. As competition has grown within the UK radio market, part of the station's evolutionary process has focussed on maintaining and growing Radio 2's distinctiveness.

Music is central to the Radio 2 offering, but the choices offered differ fundamentally from other radio services. It pursues 'new releases' at the expense of an excess of trusted hits; indeed, the Network provides strong support for albums. Album tracks made up 16% of its playlist new releases over the last 12 months.¹ This commitment helps the Network in its aim of reflecting the broad range of an artist's work for older (album-buying) listeners and is a role not replicated elsewhere.

Radio 2 also supports specific musical genres which have a more limited appeal. It adopts an approach to coverage that, coupled with scheduling and on-air promotion, is designed to encourage all listeners to broaden their musical tastes through hearing well chosen samples.

In a full year, Radio 2 records and plays over 210 hours of Live Music.² As commissioned recordings are in part dependent on the timetable of festivals and live events, these are not necessarily dispersed evenly throughout the year. In a sample week, examination shows that 73 live tracks were played.³ This is a key strand within Radio 2's output, providing artists with the possibility of new collaborations – for instance The Corrs, Lionel Ritchie and Will Young have all recently worked with the BBC Concert Orchestra.

Radio 2's commitment to supporting UK music is central to the Network's output with 56.7% of its playlist (new) UK-wide material and over 48% of the database (core, older tracks) also reflecting UK music.⁴

Radio 2 carries a high speech output at 42% (Capital 38%, Virgin and Heart both 32%).⁵ Speech on the Network encompasses News and Current Affairs (particularly

Wandering around the evening schedules is like visiting a vast second-hand record shop. There's a chap with a beard thumbing his way through the folk section, nodding approval as he pulls a shiny vinyl disc from its sleeve. And there is excitement at the other end of the store as a long-forgotten and much-loved LP is pulled from the reggae section.
Roland White, *Sunday Times*, 27 July 2003

¹ Network analysis of published playlists

² Network log of all live recordings played. April 2003-March 2004

³ Independent analysis of 16 networks during sample weeks, 8-15 May 2004. Conducted by Intelligent Media Ltd., commissioned by the BBC.

⁴ Network analysis of *Selecta* computer record

within the daytime schedule with *The Jeremy Vine Show*); Business News (particularly in the *Drivetime Show*); cultural documentaries (*UK Black*, looking at the development of Black cultures within the UK; *Powerfully Funny*, analysing women's role in entertainment through the stories of some of the most powerful women in the industry); History (such as *D-Day*; *A Short Walk to Freedom*, on the subject of South African democracy; *The JFK Years*, marking the anniversary of the assassination of John F Kennedy); Religion, Readings and Comedy.

Programmes such as *The Jeremy Vine Show* and *Good Morning Sunday*, seek to use the powerful reach of Radio 2 to offer challenging coverage of news and other contemporary issues in order to stimulate conversation amongst a diverse group of citizens who may not otherwise come together. As social and audience fragmentation proliferates, Radio 2 represents an increasingly rare space for meeting and discussion where divisions between generations, class and geography are not viewed as barriers to communication.

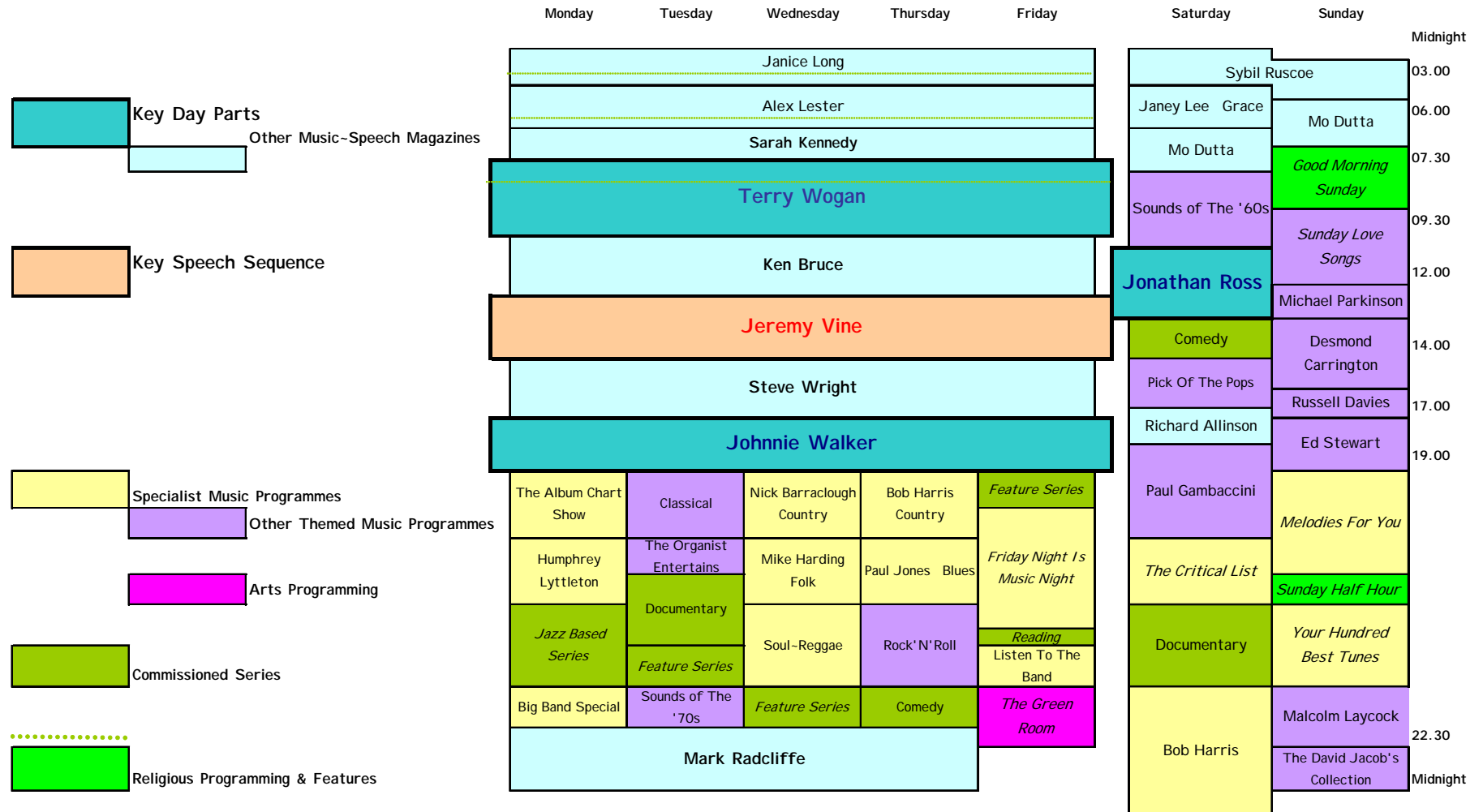
In the ever-evolving digital world, Radio 2 also hopes to use its broad audience base to help listeners understand and involve themselves in the digital revolution, regardless of their demographic status.

If anyone seriously believes that any commercial operation would allow the speech music ratio that operates so well for Radio 2 then they're hopelessly out of touch with the economic realities of Commercial Radio. It is unthinkable that a commercial operation would generate the amount of live music or documentary features that the Network currently delivers. If anyone believes that a commercial operation would utilise the depth of research and production skill that Radio 2 brings to its output then they really are living in cloud cuckoo land.

Tim Blackmore, Editorial Director of the UBC Media Group, Chairman of Oneword Ltd, Classic Gold Digital Ltd and the Sony Radio Academy Awards Committee, Speaking in a personal capacity, May 2004

⁵ As 3.

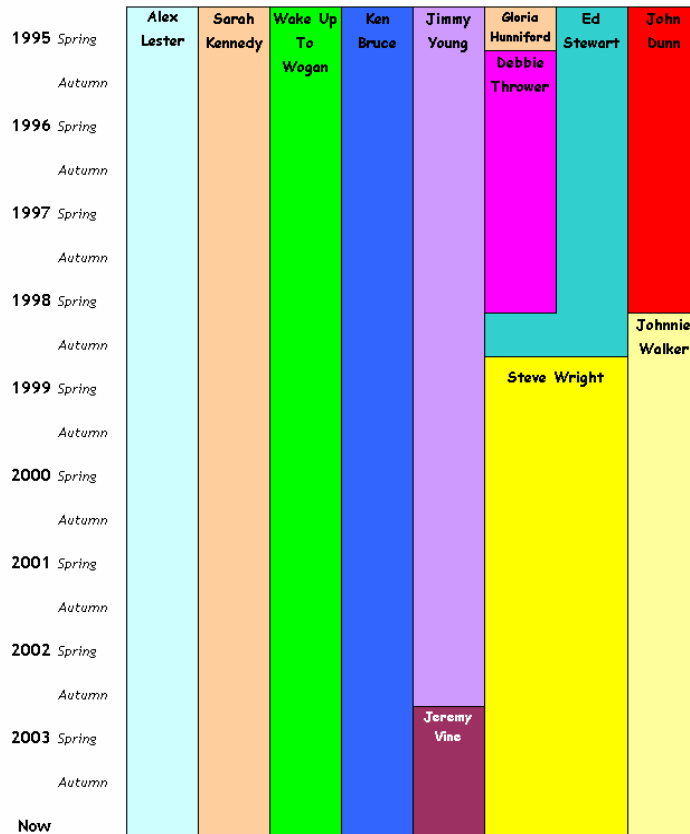
Fig.1: Radio 2's Current Schedule



3. Service Content

Fig.2: The Evolution of the Radio 2 Daytime Schedule

Schedule: Monday to Friday



The Daytime Schedule

Over the period of the last Charter, Radio 2 has developed its schedule by retaining core blocks while evolving formats, talent and music policy to maintain relevance.

An outline of the schedule's development over the last ten years shows little movement in terms of programme and presenter changes, particularly in the morning period which has the greatest impact on the Network's reach. Within this framework however, formats have been adjusted: For example, the development of a website to support *Wake Up to Wogan* has seen Terry Wogan's agenda increasingly driven by the audience or TOGGs (Terry's Old Geezers and Gals – an online community who have built up around *Wake Up to Wogan*).

Breakfast With Wogan is the most successful radio show in Britain by a country mile... it's dynamite on a daily basis. Even the British broadsheets can no longer mention his name without prefacing it with the accolade "national treasure".

Fiona Looney, Sunday Tribune, 18 May 2003

Radio 2 aims to bring the most influential music presenters together to make their expertise available to audiences, in order to increase their understanding of music. Johnnie Walker, in the drivetime slot (1700-1900 Monday to Friday), has been recognised for his impact on both mainstream and Specialist music genres. His craft, dedication and passion, honed over 40 years, was recognised in April 2004 when he was presented with the CMA International Country Broadcasters Award and in May 2004, he also won the Sony Gold for Outstanding Contribution to Radio.

When I was asked to present this award I didn't hesitate because as artists, and new artists, we depend on disc jockeys to play our records...Without people like Johnnie I would never have got my records played... His taste in music has never wavered. He's always championed great music.

Elton John, Citation in presenting the Sony Radio Academy Awards 2004 Gold Award to Johnnie Walker

Music Content

Although Radio 2 attracts a large and broad audience—leading to some accusations of populism being directed at the Network and its content—Radio 2 remains as distinctive in relation to its musical output as is its general mix of programming. This is in part the result of a clear and coherent music policy around:

- Excellence (of song and performance)
- Accessibility
- Melody
- Breadth

With a particular emphasis on:

- Album tracks to reveal the strength of an artist's body of work
- UK artists and support for the UK-wide music industry.

This results in a distinctive musical offering within the UK radio market, characterised by:

- A high number of tracks
- A wide selection base, from many different eras and genres
- Prioritisation of new UK artists
- High levels of Live Music
- A high proportion of album rather than singles tracks (re-enforced by its commitment to reflect the Album Chart and new album releases, within the weekly *Album Chart Show*)
- Decision-making based on musical merit
- A higher ratio of speech to music within music programmes

Radio 2 holds a unique position in the world of music radio. It has a music policy based not on demographics or fashion, but purely on whether or not a record is any good. This refreshing approach has not only established a huge audience for the station, but has also had a significant impact on the profile of album sales in the UK.

Radio 2 can justly claim to have played a key role in the breakthrough of many new, multi-platinum artists from both the UK and overseas, including Norah Jones, Katie Melua, Joss Stone, Jamie Cullum, The Thrills etc.

It is safe to say that no other station in the UK would have provided the initial and continued support for these artists that Radio 2 has, and that has helped to make the official UK Album Chart (as broadcast by Radio 2), a far more interesting and eclectic mix of music than ever before.

The UK albums market has bucked the trend and remained strong, while all other markets around the world are suffering severe decline, and much of the credit for that has to be given to Radio 2.

Tony Wadsworth – Chairman and CEO EMI Music UK & Ireland

Music on Radio 2 is divided between Specialist output for which producers and presenters construct a unique list of tracks for each programme, and mainstream programmes that use a computerised system (Selector) to draw from a list of tracks specific to the Network. These include tracks perceived as core to the Network's sound, associated with the station over a period of time and tracks from the playlist, the current list of new releases—albums and singles—favoured by the Network. The producer and presenter are also able to add their own preferences to complement this list.

Radio 2 plays more individual tracks in a single week than most other UK radio networks and it repeats its tracks less frequently. In a typical week, Radio 2 played 1,794 tracks (compared to 467 for Virgin Radio), with a rotation rate of just 1.25 plays per week, per track used (see opposite). This variety—which is significantly greater than any other UK radio network—

Weekly Rotation Rates

Radio 2: 1.25 plays
Virgin: 4.26 plays
Capital: 4.07 plays
Heart: 4.38 plays
Galaxy: 4.36 plays

Music on Radio 2 by Decade⁶

2000+: 35%
1990s: 19%
1980s: 15.9%
1970s: 12.8%
1960s: 12.3%
1950s: 3.1%
Pre-1950s: 2.0%

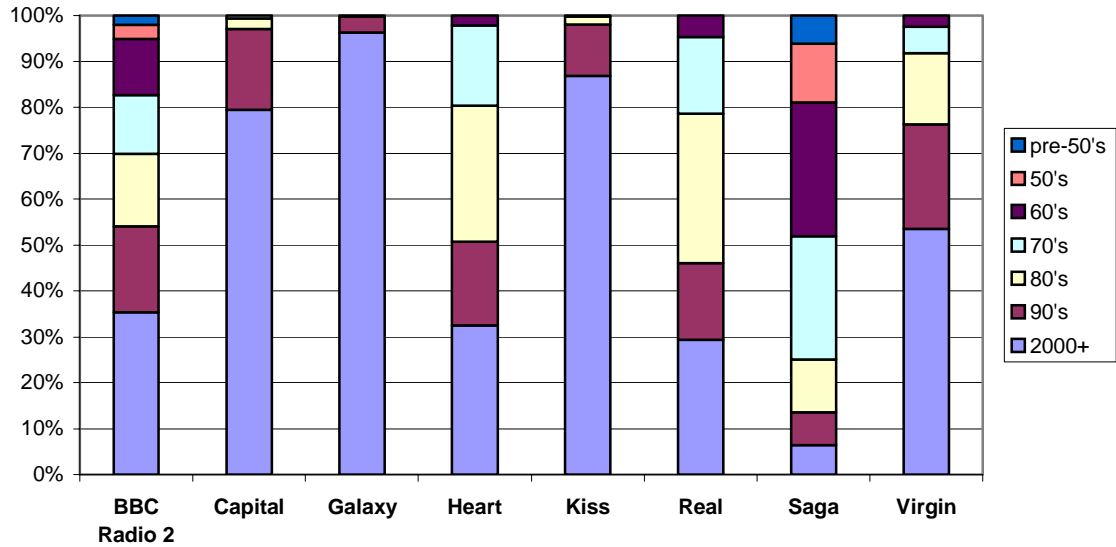
is possible because at 3,200 tracks, the station's central database is one of the largest in UK broadcasting. The Network still maintains alongside this a 42:58 speech: music mix. This compares with 38:62 on Capital, and 32:68 at Virgin and Heart.

Radio 2 differs further to other UK radio networks in terms of the diversity of music within its mix. Only 14.0% of the station's music output is made up of current

⁶ Analysis by Intelligent Media

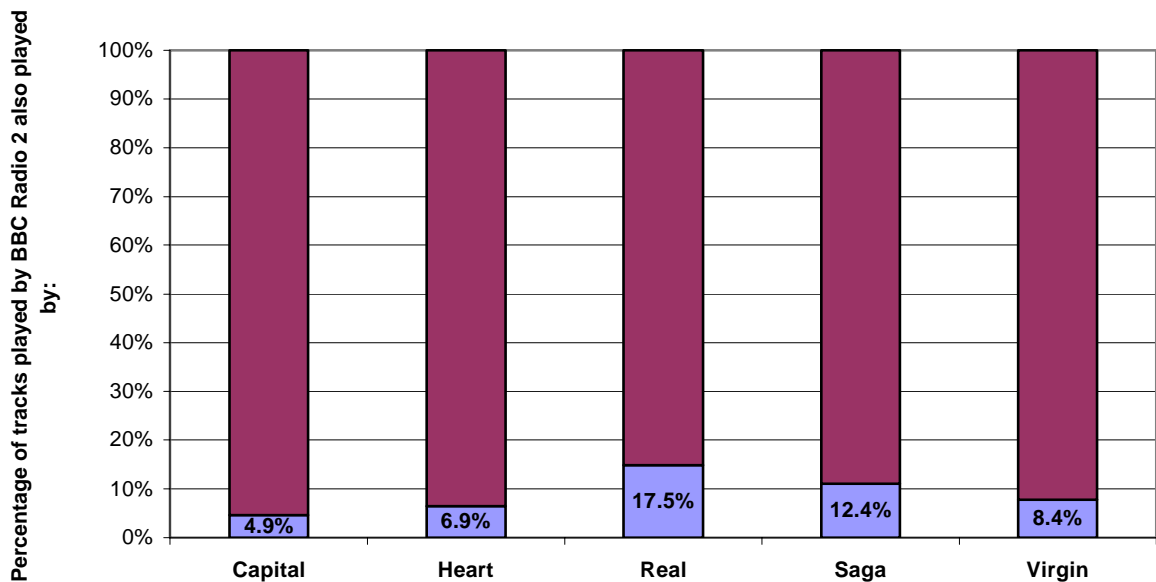
releases.⁷ Of the remaining 86.0%, output is distributed across the last half century of popular music.

Fig.3: Music Content on UK Radio Networks by Decade of Origination



Those stations with the closest mix to Radio 2 are Heart, Real Radio, Saga and Virgin. However, even amongst this group, the tracks selected by each station are very different.

Fig.4: Overlap of Tracks Played on Radio 2 and Comparable UK Radio Networks



⁷ Network analysis of total tracks played.

66% of tracks used on Radio 2 in the sample week assessed were not played by any competing stations (Capital, Heart, Saga, Virgin or Real Radio). This is partly a result of Radio 2's policy of adding tracks to the playlist on merit regardless of their market performance.

Radio 2 Playlisted Tracks Featuring on Other Playlists⁸

Virgin: 18.8%
 Capital: 19.2%
 Galaxy: 5.0%

52% of the tracks played have not entered the Top 20 singles chart, 49% have not been drawn from a Top 20 album, with 46% having appeared in neither.⁹ Radio 2 was the first radio network to regularly use album tracks as part of its playlist of new releases. Almost one in six tracks now comes from a new album (16.4%).

Radio 2 has a particular role to showcase UK artists. UK music therefore makes up 47% of tracks played.¹⁰ The Network is also committed to Live Music, playing 73 live tracks in the sampled week, compared with *combined* output from Capital, Heart, Virgin, Real and Saga totalling a mere 15 tracks.

Current analysis suggests that there is no equivalent to Radio 2's genre mix elsewhere on UK radio. This breadth is true of mainstream and Specialist programming across daytimes and evening (see below and Figures 5 & 6).

Genre Mix of Music on BBC Radio 2¹¹

Blues	1.8%	Pop	26.7%
Brass Band	0.4%	R'n'B	4.6%
Classical	4.5%	Reggae	1.5%
Country	5.2%	Rock	27.9%
Dance	1.2%	Rock 'n' Roll	1.5%
Folk/Roots	2.0%	Shows/Musicals	1.6%
Gospel	0.0%	Singer/Songwriters	6.9%
Jazz	5.4%	Soul	6.6%
Organ Music	0.2%	Standards	1.6%
Other	0.1%	World	0.2%

⁸ Analysis of published playlists, January-December 2003

⁹ 'Guinness Book of Hit Singles' analysis of output 8-15 May 2004. Commissioned by BBC Radio 2.

¹⁰ Network Analysis of data provided by Intelligent Media Ltd.

¹¹ Independent analysis of networks during sample week, 8-15 May 2004. Conducted by Intelligent Media Ltd. Commissioned by the BBC. Classification confirmed by the BPI.

Fig.5: Genre Mix of Music on BBC Radio 2 and Comparable Networks

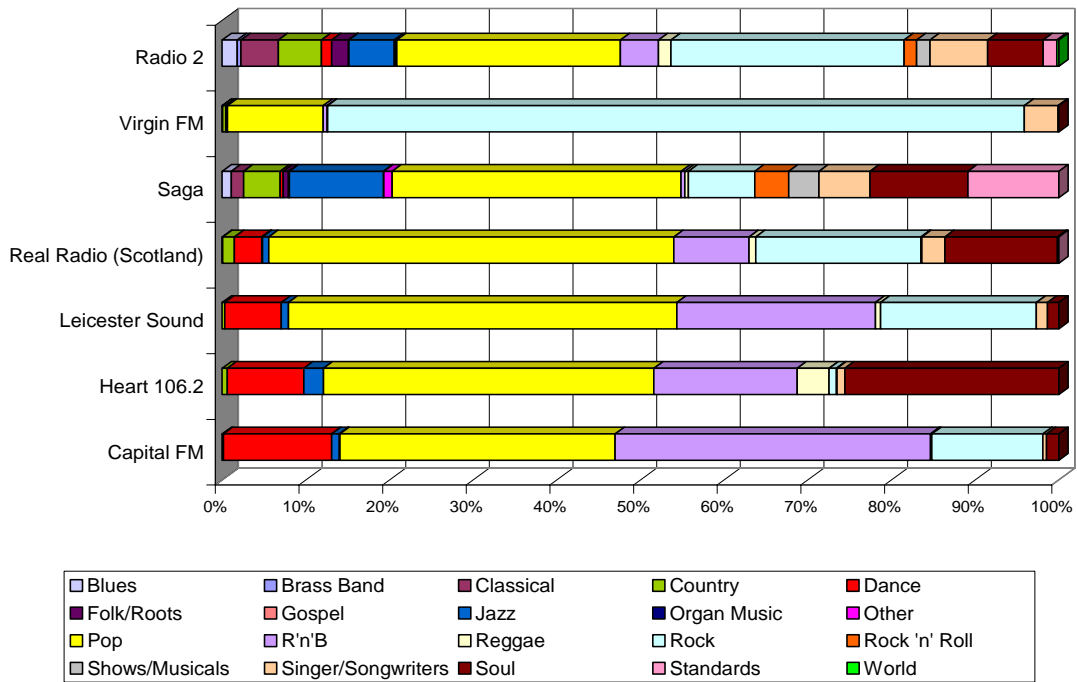
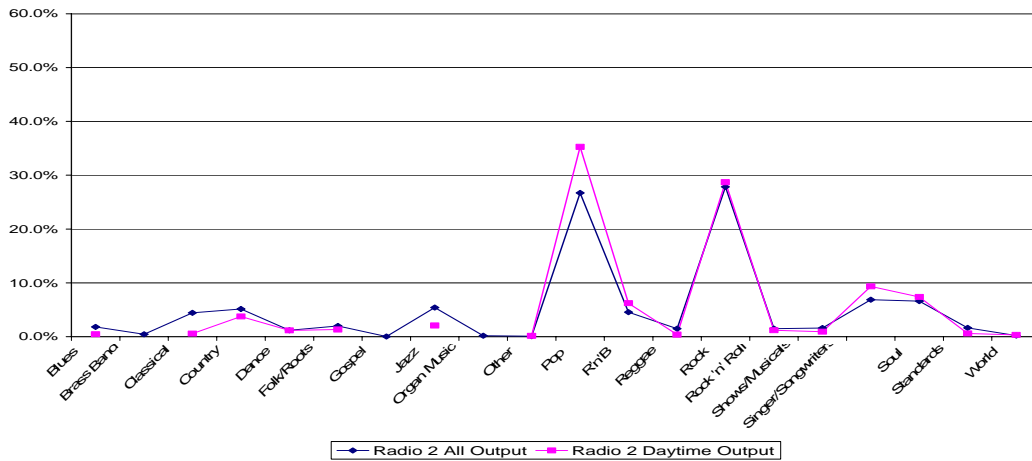


Fig.6: Comparison of Daytime Output with Overall Output by Genre on Radio 2



Live Music

Live Music is central to the Radio 2 schedule. Coverage includes the Network's *Live and Exclusive* single concerts, major music festivals in the UK and live music sessions within mainstream programmes. In total, this represents c.210 hours of events that are recorded for the Network each year, involving over 800 acts.¹² The BBC Concert Orchestra, supported by the Network, is central to this work which extends across both mainstream and Specialist music areas.

New acts represent 23% of recordings and appear predominantly within *Janice Long* and *Richard Allinson on Saturdays*.¹³ 59% of the artists recorded are of UK origin.¹⁴

Live and Exclusive showcases leading musical artists in relatively small venues and in front of an audience of Radio 2 listeners. In the last four years, these have included James Taylor, Annie Lennox, Sting, Van Morrison, Robbie Williams, Elton John, David Bowie, Paul Weller, Lisa Stansfield, Elvis Costello and the Pet Shop Boys. The performances are recorded for transmission and made available online, allowing listeners access to artists who may tour rarely or whose concerts are oversubscribed.

Individual programmes also contain live music performances. Over the last year, these have showcased 355 different acts, including: Badly Drawn Boy, The Cardigans, Travis and The Divine Comedy (*The Ken Bruce Show*); Kathryn Williams, Muse, The Thrills, Keane and P J Harvey (*The Jonathan Ross Show*); and Starsailor, Jet, The Thorns and the Scissor Sisters (*Richard Allinson's Saturday Show*).

Specialist Music

In addition to the diverse genre mix of its mainstream programming, Radio 2 dedicates a considerable part of its schedule to a coverage of Specialist music genres (Figure 7). Many of these lack major support elsewhere on UK radio (for example Big Band and Organ Music) while others are of particular importance to the United Kingdom's musical heritage and development, such as Brass Band and Folk.

¹² Figures from Radio 2 log of events. 253 hours 1 April 2003 - 31 March 31 2004.

¹³ Figures from Radio 2 log of events.

¹⁴ Figures from Radio 2 log of events.

Fig.7: Weekly Schedule for BBC Radio 2 Highlighting Dedicated Specialist Music Programming

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Janice Long					Sybil Ruscoe	
Alex Lester					Janey Lee Grace	
Sarah Kennedy					Mo Dutta	
Terry Wogan					Mo Dutta	
Ken Bruce					Sounds of The '60s	
Jeremy Vine					Jonathan Ross	
Steve Wright					Comedy	
Johnnie Walker					Pick Of The Pops	
					Richard Allinson	
The Album Chart Show	Classical	Nick Barraclough Country	Bob Harris Country	Marvin Gaye Series	Paul Gambaccini	
Humphrey Lyttleton	The Organist Entertains	Mike Harding Folk	Paul Jones Blues	Friday Night Is Music Night	The Critical List: Come Away With Me": Norah Jones	
Jazz Based Series	Documentary: Comedy	Soul-Reggae	Rock' N' Roll	Reading	Documentary: "After Nirvana"	
Big Band Special	Sounds of The '70s	Freedom Sounds	Comedy	Listen To The Band	Your Hundred Best Tunes	
Mark Radcliffe					The Green Room	
					Bob Harris	
					Mixed format:	
					Malcolm Laycock	
					The David Jacob's Collection	
					Big Band	
					Religious Music	
					Rock	
					Show Music	
					Blues	
					Folk	
					Soul-Reggae	
					Rock' N' Roll	
					World	
					Country	
					Light Classical	
					Jazz	

BBC Radio 2 has been a long-standing champion of UK Folk music and musicians. Public service broadcasting plays a pivotal role in artists' development, providing performance and showcasing opportunities and critical review.

Radio 2 has supported the full spectrum of Folk musicians: it provides universal access through broadcast performances of leading artists; it charts the rising generation and nurtures talented musicians such as Kathryn Tickell and Kate Rusby; it brings a national profile to the sector's work through live coverage of the Radio 2 Folk Awards ceremony. Coverage of key events and festivals (notably Sidmouth and Cambridge Folk Festivals) fosters a community of interest and unites audiences across the UK.

Hilary Boulding, Director of Music, Arts Council England

BBC Concert Orchestra

Radio 2 helps to fund the BBC Concert Orchestra which provides 57 concerts a year for the Network across the UK.¹⁵ Formed in 1952 from the BBC Opera Orchestra and its precursor, the Theatre Orchestra, the group's brief from the Network is for music which is of 'proven popularity' or 'likely to have an immediate appeal to a mass audience'.

The Orchestra's repertoire has expanded from Light Classical music, Ballet and Opera to performing from Musicals such as *Guys and Dolls*, *Carousel* and *On Your Toes* and fully-staged operas including *Madame Butterfly*, *Aida* and *Carmen*. Over the years, the orchestra has performed with artists ranging from Dudley Moore, Shirley Bassey, Dionne Warwick, Jools Holland and The Corrs, to Sir Yehudi

The memory of working with them and the joy of the concert will remain one of my most treasured memories.

James Galway

Menuhin, André Previn, José Carreras, Monseratt Caballé, Plácido Domingo and Julian Lloyd Webber.

As with other BBC performing groups, the Orchestra also benefits from BBC commissions to composers for new works to premiere. To celebrate their 50th Anniversary this year they will be performing new works written for the Orchestra by Anne Dudley (the Orchestra's first Composer-in-Association), Mike Westbrook, Dave Heath and Paul Patterson.

BBC Concert Orchestra's Radio 2 Output

Friday Night is Music Night: 46 concerts

Live & Exclusive: 2 concerts

Melodies for You: 8 concerts

Proms in the Park: 1 concert

Speech Programming

Speech programmes account for over 42% of Radio 2's output, generally interwoven with music.¹⁶

The *Jeremy Vine Show* sits at the heart of the daytime schedule (1200-1400). This programme seeks to bring the daily news and current affairs agenda to a diverse range of listeners who might not otherwise listen to news on the radio. While the show attracts an audience of 5.41 million this is considerably

Vine... manages to express the listeners' views without seeming either to endorse or condescend to them.

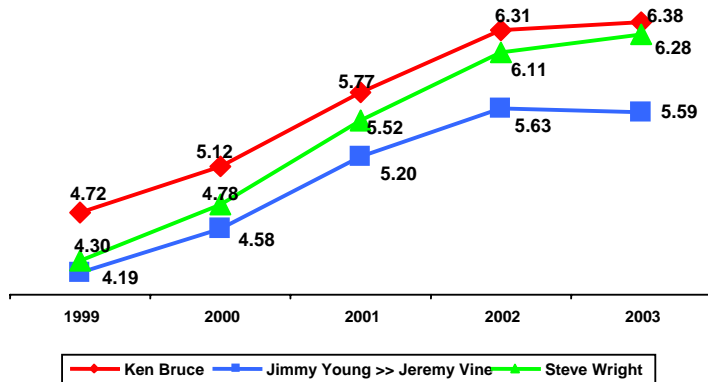
Robert Hanks, Independent, 7 January 2003

¹⁵ In addition to its work for Radio 2, the BBC Concert Orchestra also produces 25 programmes a year for Radio 3 and 2 Proms. The Orchestra also records soundtracks like the Bafta-winning theme to 'Blue Planet', works for BBC television, BBC Music Live, and undertakes educational and outreach work. Its outside engagements include seasons at the Royal Festival Hall and Chichester Festival Theatre.

¹⁶ Independent analysis of 16 networks during sample weeks, 8-15 May 2004. Conducted by Intelligent Media Ltd. Commissioned by the BBC.

lower than the audiences for the programmes either side of it in the schedule (Figure 8).¹⁷

Fig.8: Audiences for the *Jeremy Vine Show* and Surrounding Programmes



Qualitative research commissioned shortly before *Jeremy Vine* took over the slot from Sir Jimmy Young concluded that ‘news and views and opinions meet on an equal footing on Radio 2’ and suggested that the programme ‘could very well respond to listener interest in health, medicine and personal finance within the format.’¹⁸ These areas have since become a regular part of the programme.

The show’s aim to give listeners access to key politicians this year brought audiences Gordon Brown, Charles Kennedy and Michael Howard on Budget Day. The programme has looked at difficult moral issues, such as medical experimentation on animals and the value in being a mother and homemaker.

Speech output through the day aims to provide the Radio 2 audience with a varied information diet including International and Domestic News, Business, Entertainment and Music alongside Religious content, Social Action programming and coverage of the Arts and Comedy.

Pause for Thought is carried within Radio 2’s two breakfast shows (*Sarah Kennedy* and *Terry Wogan*) and weekday night time programmes with slots at 06.15, 09.15, 01.30 and 03.30. It takes the form of a short religious and spiritual reflection within the context of the news or discourses on contemporary life.

A plea from the heart. My marriage has fallen to bits after nearly 45 years and I know my brain is in turmoil. I have been extremely moved by Pause for Thought. They had such a profound effect on me I am desperate to get transcripts of them, please can you help?

Les, Garforth, e-mail to network

¹⁷ RAJAR surveys 1999-2004.

¹⁸ Qualitative research conducted by thinkvivid Ltd., May 2002. Commissioned by BBC Radio 2.

It's impossible to imagine the afternoons without it. As a regular visitor I am stunned by the amount of focus and professionalism that goes into the show, and how such a massive daily exercise can all sound so effortless. As a patron of many charities I am very conscious of the air time he has devoted to worthy causes.

Sarah Ferguson, Duchess of York, email to Steve Wright, May 2004

Reporter Martin Shankleman. Its quality was recognised by a nomination for a Sony Award in 2004.

...delivers seamlessly and entertainingly business news in a fascinating, up beat, fresh and engaging style. The chemistry between the presenter and Martin is arousing and pulls you into the subject matters being discussed, seducing you into being informed and educated without realising it.
Sony nomination citation, 2004

Documentaries

Radio 2 carries 3.2 hours of dedicated Documentary and Feature programmes each week. This is scheduled in the evenings and weekends, when audiences seem more prepared to give this output the time and concentration it requires. Stories of musical developments form an important part of this output, with commissions reflecting the diverse musical tastes of the Network. Programmes are made by both internal and independent producers across the UK.

The Network is also committed to cultural commentary with features such as: *Walter Cronkite: Broadcasting USA Style* (1997), in which the doyen of the discipline examines American broadcasting; *The Fabulous Fifties* (2000), presented by Alan Whicker and chronicling the decade of post-war creativity and enterprise; and *Satire*

The *Steve Wright Show* aims to reflect every significant happening in the UK in a way that is upbeat, energetic, interested and inclusive, through a mix of features and interviews. Its guests have included Tom Cruise, Cher, George Michael, Johnny Depp, Prince Charles, Tony Blair, Julia Roberts, Gordon Ramsay and David Dimbleby.

Drivetime offers a general news update with a particular emphasis on Business News, supported by Radio 2's Business

Examples of Music Documentaries on Radio 2

Frank Sinatra: Voice of the Century (1999), 13 part series to explore the truths behind the myths and legends.

Kirsty MacColl's Cuba (2001) investigated the appeal and success of Cuban music.

Bright Lights, Big City (2001), presented by Bill Wyman, explored the history of UK R'n'B.

40 Years of Wonder (2003), presented by Peter White, traced the career and talked to one of the all-time great singer-songwriters and multi-instrumentalists of popular music, Stevie Wonder.

Blue Collar 2 (1999), Jimmy Nail's portrait of the portrayal of working people's music.

UK Black (2003), told the stories of the UK's black music scenes, from the front rooms of Caribbean settlers to today's multimillion pound industry.

In The Sixties (2001), John Bird's exploration of the start of the UK's satire boom.

Documentaries which offer a greater insight into personal histories are a third priority for Radio 2 and have included, in recent years, *In The Footsteps Of Annie Moore* (2002), charting the struggle the Irish faced for survival in, and acceptance into, American society and *The Boys From The 113* (2003) in which David Jason retold for Remembrance Day the journey of a group of young men, all territorials, who met on a Sussex playing field in the spring of 1939.

No Easy Walk to Freedom

The programme was broadcast to mark the 10th anniversary of democracy in South Africa and the election of Nelson Mandela as South African president. The two part documentary was presented by Jeremy Vine, who was based in the country during many of those years and returned to meet young Afrikaners, a black advertising executive, farmers, musicians and some of the poorest residents of the Soweto and Alexandra townships.

As a South African now living and working in England I want to thank you sincerely for your wonderful programme this evening... I was weeping halfway through the programme, reliving the joy and sorrow. A timely reminder of a remarkable slice of history, a special place and people.

Irene Logan, Unsolicited email, 27 April 2004

Religious Output

Radio 2's Religious output encompasses documentaries, features, worship and reflection, alongside the daily strand *Pause for Thought* (see earlier). The Network was responsible for 192 hours of religious programming over the financial year 2003/04. Radio 2's coverage seeks to reflect and to serve the UK's multicultural population, reflecting patterns of religious life across different communities. The Network also seeks to bring different faiths together to discuss issues and to provide insight into religions for non-affiliates.

I always found it helpful to discuss faith on Good Morning Sunday with representatives of other traditions and to see how much we have in common. In these times of trouble our best hope of peace lies in such open dialogue that tries to address our most fundamental beliefs, seeking for understanding and empathy.

Krishna Dharma, Hindu writer and teacher

Landmark documentaries such as *Anno Domini*, on the history of Christianity in the British Isles and *Behold the Man*, on the figure of Jesus, have been broadcast in recent years; while in 2003 *The Good Book* explored, over the course of six programmes, God's relationship with Man as described in the Bible as well as the Bible's influence on Western civilization's moral teachings, laws, cultures and languages.

Good Morning Sunday (0700-0900) attracts an audience of 2.19 million with a mix of music, guests and discussions on matters of faith and religion.¹⁹ Guests have included the Dalai Lama; the former Archbishop of Canterbury Dr George Carey, the Chief Rabbi Prof. Jonathan Sacks, Archbishop of Westminster, Cormac Murphy O'Connor, HRH Princess Anne, Queen Noor of Jordan, Shimon Peres, President Kaunda, President Vaclav Havel and Yasser Arafat.

Radio 2 has also responded to the impact of news events on religious needs with special programmes at the time of the death of the Queen Mother and a special programme from New York, reporting from Ground Zero, to mark the anniversary of 9/11.

Sunday Half Hour, currently presented by Roger Royle, has been in the schedule for 60 years. It is a showcase for the best amateur choirs and congregational singing around the UK. Recent highlights include: an extended edition for D-Day; the

May I thank you on behalf of my wife and myself for your calm reassurance in an evermore perplexing world.
Philip, Exmouth.

After 55 years as an accredited Methodist Lay Preacher, in our local church normal Sunday evening services are no longer held. So Sunday Half Hour has become our Sunday evening worship time.
Eric, Southampton

Parliament Choir singing hymns and sacred music to illustrate the story of St Matthew the Apostle, the patron saint of tax collectors ; and The Archbishop of Canterbury, the Most Rev. Dr Rowan Williams, talking on leadership and the image of the shepherd.

In *Faith In The Nation*, a special week of programming each year, the Network explores the world's faiths alongside their rich musical traditions. In recent years, a spotlight has been placed on one faith per year. In 2002, the focus was Judaism and in addition to using speakers in the established religious programming slots, including *Good Morning Sunday* and *Pause For Thought*, a documentary, *Sunrise Sunset* examined the Jewish cycle of life. In 2003, contemporary Christianity was the theme and *The Christian Conundrum* looked at the contradiction between declining church attendance and a reported belief in God amongst 70% of people in the UK.

Good Morning Sunday is an important programme, because sometimes I think Don Maclean connects with real people that the Church doesn't seem to be able to do.
Rt. Rev. Nigel McCulloch, Bishop of Manchester

As a popular programme, open to contributions from religious leaders from different faiths, it provides an almost unique platform to reach a great many people who might not otherwise be exposed to religious views. The style is relaxed, informal and accessible. Two and a half million people like it – I'm one of them.

Rt Rev Cormac Murphy O'Connor, Archbishop of Westminster

¹⁹ RAJAR survey. Quarter 1 2004

Comedy

Radio 2 carries 71 hours of Comedy a year. Key formats currently include *Jammin'* with Rowland Rivron and *The Day the Music Died* with Andrew Collins, which aim to support new writers and performers. The Network also draws on the comedy archive to bring new audiences to the UK's comic heritage through *Radio 2 Comedy Clips* (1300-1330 Saturday), hosted, amongst others by Jasper Carrott, Bob Monkhouse, Arthur Smith, Griff Rhys Jones and Ruby Wax.

Jammin'

Jammin' brings together the best 2 worlds, those of music and comedy in a non-insulting way. Radio 2 gives me the chance to do what I do best...and to enjoy myself.

Rowland Rivron

Jammin' offers improvised comedy with Rock 'n' Roll performed by a five piece band in front of an audience. It has become an established part of the schedule and was recognised with a Silver Sony Award in 2004.

Only Radio 2 would bring together famous musicians and comedians and turn them into a proper band. So far we've enjoyed the company of Hugh Laurie, Bill Bailey, Jools Holland, Glenn Tilbrook, Toyah Wilcox, Midge Ure, Andrew Roachford, Thomas Dolby, Herbie Flowers, Phil Pope and many, many more. The show relies on the simple premise that a lot of comedians are frustrated musicians & a great many musicians are frustrated comedians, we spend twenty nine minutes trying to prove said premise.

Will Saunders, Producer

One contributor is the musician Mike Edwards, from Jesus Jones:

Jammin' is the kind of programme that, for me, not only makes Radio 2 worth listening to but is also the kind of show I can't imagine coming from anywhere other than the BBC. Although I have 15 years experience in the music industry as a performer, writer, producer and remixer I felt I was the least talented of the cast. What struck me most in the first rehearsal was the speed with which the show was assembled ; the material was chosen and much of the show was written in the time it takes most rock bands to tune up. The results were far more entertaining, too.

The programme has also enjoyed considerable press enthusiasm:

Sue me, but I love this, every last unutterably silly moment of it. Rowland Rivron and his musical chums reach new heights of pointless virtuosity as they take well-known songs and play genre games with them. Hugh Laurie has the time of his life rendering Clash songs in the style of a cocktail lounge pianist, before revealing, possibly for the first time, the late, great bluesman John Lee Hooker's tribute to S Club 7. Then there's the connection between the respective works of Kurt Cobain and Cole Porter and...sorry, I'm slapping my thigh too much to continue.

Chris Campling, The Times, 30 October 2003

Arts Programming

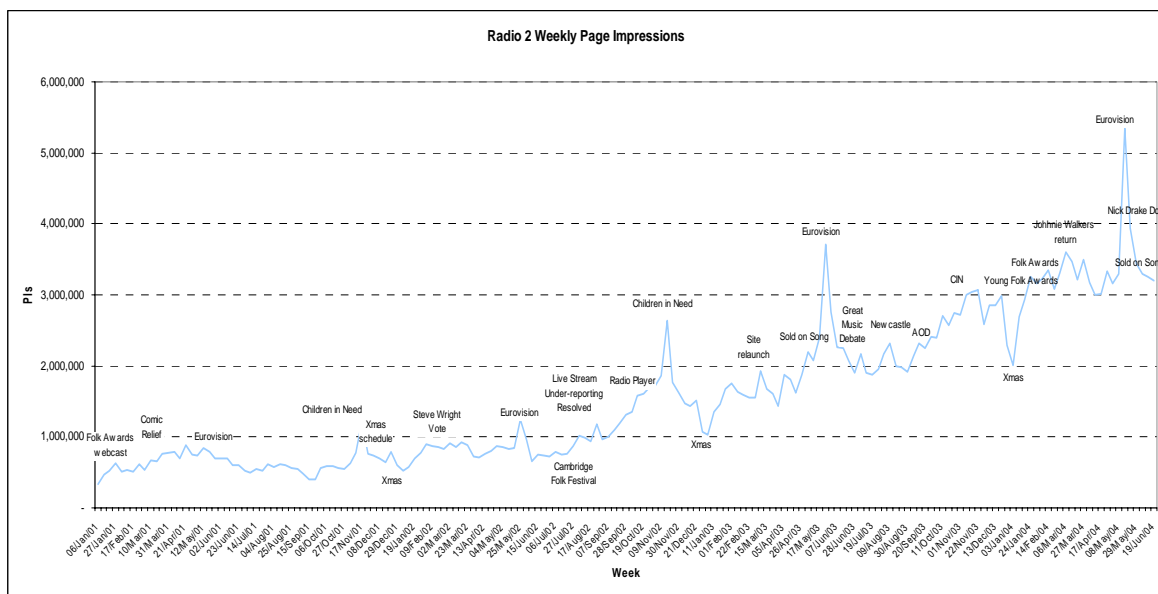
Coverage of the Arts is integrated into much of Radio 2’s general output in ways designed to prevent it from being seen as inaccessible. In addition, the Network has a long tradition of offering a Specialist arts programme, with the latest incarnation being *The Green Room* with Mariella Frostup. This combines interviews, discussion, reviews, features, criticism and news as well the views of audiences emerging from shows and exhibitions. Interviewees have included Sean Connery, Luciano Pavarotti, George Lucas, Judi Dench, Sam Mendes, Salman Rushdie and Hayley Mills, while leading critics and Arts writers such as Michael Billington (Theatre), Ismene Brown (Ballet), John Russel Taylor (Art) and Alyn Sipton (Jazz) also regularly appear.

The programme goes on location to the stage of major productions and events, including programmes from Manchester that looked at the Lowry Centre’s art gallery and the new Imperial War Museum and from The Edinburgh Festival.

Interactivity

The Radio 2 website was launched in September 2000. It now receives around 3.5 million page impressions (PIs) a week, with over 1 million unique users visiting the website every month. Peaks in site use correlate with major music events – this year’s Eurovision Song Contest attracted a record 5 million weekly page impressions.

Fig.9: Radio 2 Website Performance



The best Sunday evening ever - I have listened to two Radio 2 programmes, two Radio 4 programmes and one Radio 1 while doing the usual Sunday night chores - ironing shirts - making lists for next week etc - this is absolutely brilliant - life enhancing - superb - I hope and pray this lasts - this is how we want the future to be - quality programming on demand wherever we are - worth all of my licence fee.

Unsolicited email

Great plan putting the shows on the web...I'm never in to listen to Mike Harding or Andy Kershaw, and they're so worth listening to! Keep it up, I'll be a regular listener every week.

Ben. Unsolicited e-mail from listener

continuing, extremely popular weekly chatroom with Terry Wogan.

The fastest growing group of SMS users in the UK is over 50 year-olds. It is unsurprising therefore that with 70 million texts sent daily in the UK, audiences are increasingly using SMS to feedback to Radio 2. The introduction in May 2003 of an SMS shortcode to the Network increased inbound messaging by 500% and Radio 2 now receives around 60,000 messages a month.

The site is designed to complement programming and to offer greater depth by using interviews, votes, chatrooms and message boards to encourage interactivity. Users can also listen to the station and download Radio 2 programmes through the BBC Radio Player. More than 40 recently broadcast programmes are available at any one time and requests now average 250,000 each week.

The site offers extensive coverage of Radio 2's live music throughout the year, with minisites created for larger, individual Network events such as the Cambridge Folk Festival, BBC Jazz Awards and Radio 2 Live In Newcastle. Webchats are offered with artists such as Sheryl Crow, Daniel Bedingfield and the Pet Shop Boys in addition to the

Typical Daily Interactivity Response²⁰

Emails: 3,000
SMS Texts: 2,394
Letters: 250
Message Board Postings: 300
Competition and Phone-in Calls: 4,500
Phoned Information Requests: 850

²⁰ Monitoring figures maintained by BBC Radio 2 Interactive Department.

4. Audiences

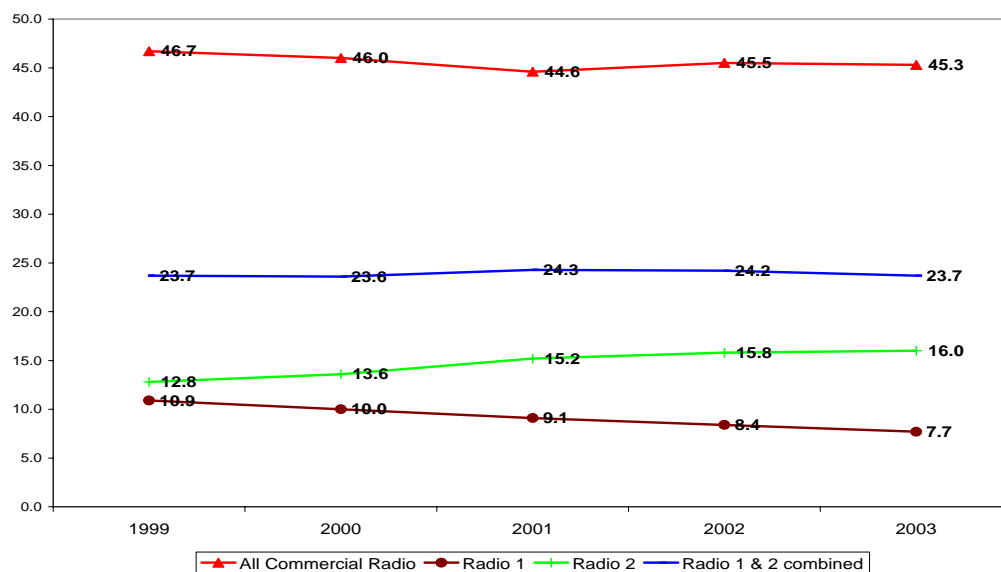
Audience Performance

Key Audience Statistics²¹

- 12.9 million listeners each week
- Growth of 3.2 million since 1999
- Reach of 27.2% weekly
- Target audience of 35+, with 41% of the audience aged over 55
- More mixed by social group than other BBC networks

Radio 2's growth has been matched by increases over the last five years in radio listening overall.

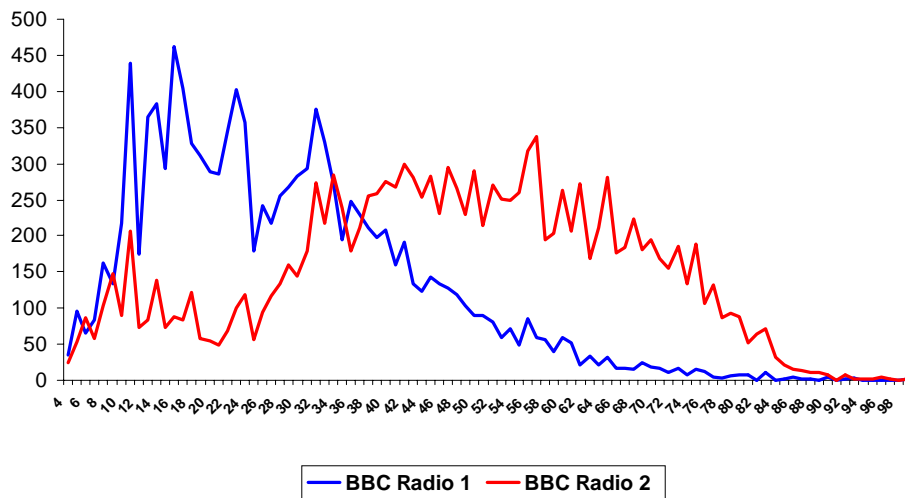
Fig.10: Radio 2's Growth in the Context of the UK Radio Market



Demographic changes have caused the migration of a 'post-Radio 1' audience to Radio 2. The combined share for the two networks is identical in both 1999 and 2003 at 23.7%; it is only the balance between them that has shifted. The BBC Music Radio portfolio as a whole—both analogue and digital stations—has a common purpose to provide popular UK music radio for the whole of the country. By and large, the networks complement each other (Figure 11 and submitted Music Data Pack), but it is likely that content boundaries and audiences will shift over time, depending on musical trends and cultural changes.

²¹ More detailed audience data can be found in the data supplied to DCMS at the end of June 2004

Fig.11: Listeners (thousands) by Individual Age Band to Radio 1 and Radio 2²²



A Changing Environment

Star names such as Terry Wogan and Steve Wright have all done their bit to help radio become an essential part of British culture.
Brian Mciver. Daily Record, 16 March 2002

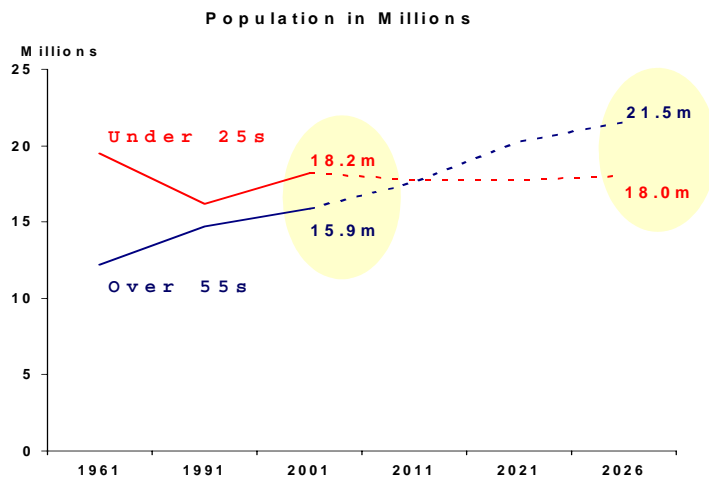
Music radio is a UK success story. Independent Local Radio Pop and Dance stations reach a combined audience of 41.2% of the population each week; 'Gold' and Easy Listening stations reach 24.5 %; and Radio 2 reaches 27.2%. The total audience for all radio listening is 44.02 million. Within the UK, radio is effectively the most prolific national habit, undiminished over several generations.²³

But the demographic profile of the UK population is shifting (Figure 12) and the interests and lifestyles of different age groups are also changing. Radio 2, like every other radio station, needs to continue to serve the public by responding to those changes, focussing in the case of Radio 2 particularly on those aged 35 and above.

²² RAJAR. Quarter 1 2004.

²³ RAJAR survey. Quarter 4 2003.

Fig.12: The Changing Profile of the UK's Population



Source: Office of National Statistics

In the last five to seven years, there has emerged a recognition of a 'post-Rock 'n' Roll' generation to which many of the stereotypes previously applied to over 50 year-olds no longer apply. This is the generation whose needs Radio 2 particularly tries

to meet. The Network has therefore spent a great deal of time in recent years trying to understand its core audience and the changes within it. Certainly, people who comprise this group retain their enthusiasm for the music they grew up with—be it The Clash, or before them, The Rolling Stones—but also, continually add to their personal repertoires. Radio 2's schedule reflects this balance of cherishing the past with sampling today's new artists.

21st Century Over 50s²⁴

- They buy 80% of all top of the range cars
- They buy 50% of face care cosmetics
- They buy 50% of mineral water
- They account for 10% of European marketing and advertising spend
- They listened to the Beatles when they split up (1970)
- They were part of the arrival of Punk
- They saw the arrival of Margaret Thatcher as prime minister

The increasing irrelevance of the 'generational split' in music was reflected first in Radio 2's

programming and then by the record industry, with a consequent increase in sales of CD albums to older members of the public. Radio 2 recognised the phenomenon and in December 1998, commissioned research to assess the current appeal of the

The most talented artists are born with a gift and a radio station has the platform with which to showcase that gift to the public. They can then decide if they like and enjoy it. When you have a station like Radio 2, an adventurous risk taking spirit and a vibrant and creative collection of artists one can create something really special for listeners. This is what Radio 2 has achieved and this is what within the industry we believe it stands for.

Lucian Grainge, Chief Executive Officer, Universal Records

²⁴ The Henley Centre & Saga, TGI/TGI Gold, Senior Agency 2001

Network to an audience aged 35-54.

The research concluded that Radio 2 had been a regular choice of audience's parents and was strongly associated with 'older generations'. Some had continued to listen, but many would not associate themselves with an apparently 'old fashioned' station. It was clear that a failure to respond to such responses would lead Radio 2 to neglect the age group that had traditionally made up its core audience.

Unsurprisingly, the report concluded that 'lack of knowledge of Radio 2 has meant many listeners....make assumptions on the basis of long standing preconceptions'.²⁶

The Evolution of Radio 2

The Network's response was threefold: Firstly, to address the demands of its target demographic by ensuring that programmes remained relevant to their changing lives and interests; to ensure public service values and distinctiveness were retained; and to re-focus communication strategies in order to let the public know more about what the Network was actually doing. The target for this work was those BBC music radio listeners who had grown up with Radio 1, who now sought a different choice that reflected their own changing tastes and whose tastes Radio 2 believed its central proposition could already fulfil.

The transformation of Radio 2 has been fascinating. It has been spectacularly successful as it has re-branded itself as the station for the thirty-somethings fleeing from Radio 1, featuring Jeremy Vine as Jimmy Young's replacement and Steve Wright, who both do an excellent job of combining music and topical conversation.

Janet Street Porter, The Independent, 6 May 2004

The success of this dual approach of strengthening programmes and a new communications strategy has led to the sustained growth of the Network in recent years. One new listener commented, 'It's like realising your dad was right'.²⁵

Its appeal is its ability to gently assuage the approaching-30 malcontents dissatisfied with Radio 1 while offering its faithful followers a sit in a comfy chair that rocks on to the beat of personality. Now it's a personality driven station with added music thrown in, as funky as it is cheekily anti-establishment.

The Western Mail, 10 May 2002

The research and evolution of the station is continuous. Radio 2 has maintained a series of exercises that monitor both the response to what it is doing and seeks comments on potential network directions.

Audience Access to Radio 2

The Network is now available on a number of digital platforms, including all Digital Television platforms, Online and through DAB where audiences can benefit from a text-enhanced service.

²⁵ Qualitative research conducted by Counterpoint Research. Commissioned by BBC Radio 2. January 1999.

Radio 2 is also committed to a role in Enhanced Television (eTV) and launched its first such service in 2003 for the *Eurovision Song Contest*. This was a joint venture between Radio 2 Interactive and BBC TV that provided additional facts about the contestants and countries taking part in the competition. Also featured was a live e-mail and text message function allowing listeners and viewers to comment on the performances and events of BBC 1, BBC 3 and Radio 2's *Eurovision* coverage. The service also solicited questions from the public, which were then used in the TV and Radio output as part of a panel debate about the contest.

5. Distinctiveness

In common with all BBC services, Radio 2 seeks to serve its audiences both as individual consumers and as citizens, with a focus on building public value for the UK through the range of programming and other activities for which the Network is responsible. The BBC has identified five key areas in which it believes it has a contribution to make: democratic value, cultural and creative value, learning value, social and community value and global value.²⁶ Radio 2's primary contribution lies in building up cultural capital for the UK, but it also works to a lesser degree across the other areas, as this section will explore.

Cultural Value

Radio 2 extends the range of music available in the UK, enhancing the musical life of the country. The Network showcases an unsurpassed number of different genres across its output—from Gospel to Jazz, Blues to Big Band—while helping to bring both new music and new genres to audiences' attention. By doing so, it has made a substantial contribution to the appreciation and sales of albums of particular artists such as Nick Drake, Katie Melua and Jamie Cullum and of particular genres such as Jazz and Folk.

As a recording artiste, one is always looking for a platform to share your music with as wide an audience as possible. No other station has a playlist that covers such a wide span of musical tastes and genres. It has solely been responsible for breaking new artistes who truly deserved to be heard and keeping the public aware of older artistes who would have otherwise disappeared in to obscurity.

Michael Ball, Singer

The Network is a significant promoter and sponsor of live music around the UK, both through the concerts for which it is directly responsible and the concerts and events to which it offers broadcast support. The *Live and Exclusive* series takes well-known musicians into places they would not normally go – Van Morrison to a small hall in Wiltshire, or Robbie Williams at Abbey Road, for example. *Friday Night is Music Night* opens up the prospect of a musical evening out to all, regardless of the audience's desire or ability to physically attend the live venue. These events allow audiences to experience different versions of songs they may be familiar with through commercial recordings and showcases the musicianship of artists away from the recording studio. For artists, Radio 2's concerts provide opportunities to perform in front of a larger number of people than any venue could accommodate as well as a safe space to try out new material or experiment in other ways.

²⁶ See *Building Public Value* BBC June 2004

Radio 2's involvement in music festivals has played a major part in bringing those events and the music around which they are based to a wider audience.

We're becoming a Liverpool of the 60s or Manchester of the 90s. New bands are everywhere in Guildford, many stemming from opportunities at the GuilFest and because of Radio 2. A Commercial Radio station would never have picked our festival. Radio 2 selected us because it was right for them, the money thing didn't really enter the equation.

Tony Scott, Promoter, Guilfest, May 2004

Events with which the Network is involved—such as the Cambridge Folk Festival—sell out of physical tickets almost as soon as they go on sale, but through its coverage of such events, Radio 2 opens up the doors to enthusiasts and dabblers alike, extending audiences from the tens of thousands into the millions.

Radio 2 similarly works with the organisers of non-musical events to bring them to the nation at large. For example, the switch-on of Blackpool Illuminations—an event with national resonance for many who went to Blackpool on holiday—which Radio 2 has covered since 1997.

Broadcast coverage of these events is just one example of Radio 2's positive contribution to the cultural economy of the UK, from the Cheltenham Jazz Festival to the Sidmouth Festival. Music festivals make a significant contribution to the economies of the regions in which they take place and Radio 2's partnership plays a direct role in the success of individual events. For this very reason, Radio 2 takes care in selecting events in order to avoid distortion of the festival market overall; working only with those operations whose artistic approach reflects the Network's remit.

I know that Radio 2 is 'upping' its commitment in programming terms to musical theatre and actively pursuing a policy of bringing live performance to your audience... This is all vitally important to the ongoing growth and success of this genre. Whetting the appetite can only encourage your very considerable audience to engage in support of musical theatre at every level of live performance.

Radio 2 is such a diverse broadcaster I can also think of nowhere else that so many musical forms sit together, so comfortable, offering the listener a rich palate of colour and texture. I am a regular listener and have enjoyed any contribution that I have made to your programmes in the past.

I also know that your opinions will be entirely based on the productions' merits. I can actually think of nowhere else on the radio dial that I can look for a radio service to give us this kind of credible support where the audience can rely on, value and trust its opinions.

Sir Cameron MacIntosh, Producer and Impresario

Using its theatrical music audience as a base, Radio 2 has consciously sought to develop interest in new performances and to bring them to audiences who may not otherwise have the opportunity to sample Musical Theatre. One example of this was the concert performance of *Sunset Boulevard* that was recorded as part of the Network's contribution to *Music Live* in 2004.

Radio 2 and Folk

I want to congratulate Radio 2 for their belief in and encouragement of the remarkable art of Folk Music.

Stephen Fry, Radio 2 Folk Awards, February 2004

Folk music has got stuck with a middle-aged, male, real-ale image which has made it inaccessible to many who might enjoy it. This has placed the genre outside the commercial mainstream. Radio 2 has tried to bring Folk to a wider audience with programming championed by Mike Harding's weekly show. The Network also covers concerts and festivals associated with the genre.

Radio 2... gives a national image to Sidmouth Festival... they trail the programmes, often putting out at least two with specific artists from Sidmouth in advance, then at least one full show followed by other snippets throughout the year. Quite apart from that, we attract people... who stumble on the music via Radio 2.

Steve Heap, Director, Sidmouth International Festival, May 2004

For this genre of music seeking wider recognition, the Network has been able to bring its artists and its recording companies together in an annual celebration. The Radio 2 Folk Awards give a renewed confidence to its members and have done much to raise the music's profile.

When Peter O'Toole gave me my award, even my friends were astonished that film stars love this music. It's a little exclusive and classy, just like O'Toole.

Linda Thompson, May 2004

Radio 2's broad playlist and its mix both within programmes and across its schedule of mainstream and Specialist content helps to **educate audiences in musical terms and to extend their musical tastes**. Listeners to Radio 2 are exposed to a range of music that cannot be found elsewhere in the UK. The schedule's combination of more Specialist shows and Radio 2's Factual programming presents them with the opportunity to grow their interests horizontally or go deeper into music that already interests them.

The main problem that folk music faces is the simple act of people actually hearing it, and Radio 2 has gone a long, long way to solving this problem. Long may its support continue.

Kate Rusby. Folk artist represented on the Radio 2 Playlist of New Releases, January-February 2004

Singer/ Songwriter Nick Drake: Resurrecting a Lifetime's Work

Nick Drake's three albums sold poorly before his death in 1974. In June 1998, Radio 2 broadcast *Fruit Tree - the Nick Drake Story* as a one-hour documentary. At this time, Drake was a cult figure, known only to hard core fans and musicians.

Since then, artists appearing on *Track of My Years* with Ken Bruce have regularly picked Nick Drake songs, which the Network has played, even though they were not hits originally and are unfamiliar to the bulk of our audience. Drake's albums have been highlighted in *The Critical List*, the Network's guide to building a great record collection.

In early 2004, Radio 2 learned that forgotten Nick Drake songs had been discovered and a new documentary updating Nick's story was commissioned. Brad Pitt—a Drake fan—agreed to narrate it. *Lost Boy - In Search of Nick Drake* generated huge interest around the globe. More than 62,200 requests for the programme reached the BBC's Listen Again Facility, BBC Radio Player and c.150,000 page impressions were registered on the associated web content in the weeks immediately around the broadcast

The station was the only one to support the single 'Magic' and as a direct consequence of the broadcast Drake's original albums have entered the Top 75.

I think that he would have been delighted and thrilled in a very gentle, ironic way. I think it is a vindication of everything he tried to do and stood for.

Gabrielle Drake, sister, The Today Programme, 25 May 2004

Radio 2 makes an enormous contribution to supporting individual artists through the volume of its output, its commitment to UK music and its willingness to invest airtime and other forms of support in musicians even when their careers are not yet established. The diversity of genres played on the Network means that a wide range of artists receive exposure, not just in Specialist evening programmes, but also in the mainstream. Artists' careers are enhanced by this significant airplay in daytime programming on the merit of their music, rather than the industry's marketing spend in their support.

Radio 2 supports a number of awards for new and established talent within its key music genres. These awards **help to bring media attention to artists or genres who would not normally receive such exposure, they also help to promote and celebrate excellence** in a number of different musical areas. In the six years since their creation, The Young Folk Awards have become a national showcase for young musicians, a key event in the folk music calendar and a competition offering advice, support and encouragement to all who enter. They include masterclasses and workshops with professional musicians such as Eliza Carthy, which are an integral part of the competition's structure to nurture young talent. The prize offers a recording session for the network and slots at the Cambridge and Sidmouth festivals, a career-changing proposition which is only possible because of the authority Radio 2 has established in this genre, and the partnerships it has built.

Radio 2 also inaugurated The Young Brass Soloist Award this year in order to give support to young artists in a genre which lacks commercial support. Similarly, public attention is drawn to choral music through the Network's involvement in Young Chorister of the Year. Through this involvement, Radio 2 tries to bring the choral tradition to a wider audience, giving the winners of the Choirboy and Choirgirl categories the opportunities to sing on both BBC Radio and BBC Television.

The Folk Awards themselves and the support Radio 2 has given to them have been very helpful in providing a platform for people to be recognised for their work in what is certainly not the most glorified genre in the world.

Eliza Carthy May 2004

I am proud and delighted to be here on behalf of, and in support of BBC radio, upon which I must say I rely heavily.

Joan Baez, Radio 2 Folk Awards, February 2004

provides effective support for UK music at a time when the industry is increasingly becoming a globalised business. Support comes through Radio 2's commitment to new UK-based talent, the airtime it gives to UK music and increasingly, through raising awareness of the issues facing the industry at a time when technological change is presenting both opportunities and threats to creativity.

In 2003, Radio 2 initiated the *Great British Music Debate* with five hours of special programming hosted by Stuart Maconie.

I don't think that Terry Wogan et al realise how many careers they've triggered, like Katie Melua, Jamie Cullum etc. That's the beauty of Radio 2. Because its licence fee based it takes the commercial competition out of an art form where it's the talent that should matter.

Tony Scott, Promoter, Guilfest, May 2004

carry a further two debates in the coming year built upon this success. The first was launched in July 2004 and focussed on consumer issues including methods of delivery, downloading and the consequent effect on the future of the traditional 'hard' album copy as well as radio's role in promoting new artists to the public. Radio 2's non-commercial status helps it to act as an 'honest broker' between audiences and the UK music industry.

The 18 year-old competition has helped to launch the careers of several singers in Classical and popular music including Sarah Ryan, Helen Massey and Cheryl Ann Taylor.

Through the approach that it takes to bringing music to audiences, Radio 2 has become a significant strategic partner to the UK's music industry. It takes this responsibility very seriously and works hard to ensure **that it**

These debates included: reports on the rise and decline of A&R in the music industry; the industry's secret ways of securing a number one hit; music piracy; and, the fate of the single. Radio 2 expects to

Within the world of broadcasting itself, Radio 2 plays a significant role in developing formats that are either taken up by other broadcasters or that only Radio 2 makes available for the radio marketplace. The blend of music with a News and Consumer Affairs Magazine format perfected by Sir Jimmy Young and now taken on by Jeremy Vine was developed by Radio 2 decades before other

BBC and Commercial stations began to take it up – most notably Real Radio and some of the Capital owned stations. Radio 2's mix of comedy and music is similarly unique, while *Sold On Song* combines education with entertainment.

Writing on TDTMD [The Day the Music Died] has been the perfect opportunity for me to utilize my vast but until recently pointless knowledge about rock music! I love pop with a passion but I'm fully aware of the absurdity, vanity and pretentiousness that surrounds it sometimes. David Bowie prancing around in a lycra catsuit pretending to be a Martian is an integral moment in Rock 'N' Roll history but it is also a bit silly and a superb source for comedy and at present Radio 2 is the only platform for writing comedy about pop music.
Paul Putner, Comedy Writer

I came to BBC Radio from a background in music journalism. To me, music radio has always meant the BBC. I've always trusted it to bring me the best coverage, the most innovative, the most exciting and authoritative. Since becoming a presenter I can see why this is. The personnel here, from studio managers to producers, from senior managers to BAs bring enthusiasm, passion and intelligence to the shows they work on. I have also as a presenter felt valued and supported by colleagues and managers at every level. They have not only given me the space and freedom to explore my own enthusiasms and areas of expertise but have nurtured me in a move towards more mainstream shows and more general presentation.

Stuart Maconie

Radio 2 also believes it has a role in developing presentation and production talent for the radio industry as a whole. While the Network often gives people their first career break, it has also consistently developed the careers and abilities of those who may have started elsewhere. Radio 2 offers support and coaching to emerging talent, helping individuals to make the transition from local to UK-wide audiences as it allows new presenters (such as Stuart Maconie and Chris Hawkins) to work alongside acknowledged masters of radio such as Terry Wogan and Johnnie Walker. By doing so, the Network can help to pass on skills and attitudes that can benefit radio as a whole.

Jonathan Ross came to Radio 2 at a time when he wanted to develop his radio broadcasting career. We approached Radio 2 and we felt that his personality could better express itself within the creative environment of the BBC, where he was not subject to the requirements of product endorsement through promotion, or the restrictions of a commercially-driven agenda.

Jonathan has found his "radio voice" through his work on Radio 2, where he was given time and creative freedom in which to develop.

Addison Cresswell, Manager, Jonathan Ross

Support for a New Artist: Katie Melua

All presenters are encouraged to champion artists of real musical ability who have failed to reach the public's attention, either because they fall outside the mainstream or simply do not have the weight of a major record company behind them.

Terry Wogan's producer received a demo tape from 19 year-old Katie Melua and played a number of tracks in May 2003. Even with Wogan's initial enthusiasm, her producer, Mike Batt, failed to secure a release by a major company and eventually did so through his tiny label, Dramaticio. Wogan's love of Melua's music resulted in the tracks being featured again on the programme and then the Radio 2 playlist.

Although getting on to Radio 2, (like any other station) is not a pushover, there is a broad style to the station which is not only appealing to a wide audience, but also to producers like myself who feel that they will be fairly heard. I first discovered the power of Radio 2, actually to break a record back in 1979 when I initially found that I was getting nowhere with my newly produced record 'Bright Eyes' by Art Garfunkel. It was only Radio 2 who believed in the record, and it was totally their support, in combination with one or two important television shows, which broke that record from a flop to a massive hit. The record achieved the number one spot in the UK for six weeks and subsequently became number one in ten countries around the world. Without Radio 2 this would never have happened, and as a young producer operating at that time, I owed them a huge debt of gratitude.

Mike Batt, June 2004

The first Commercial Radio plays of Katie's music came in Autumn 2003. Her debut album *Call off the Search* headed the quarterly Album Chart, selling around 750,000 copies in the first three months of 2004 (BPI Quarterly Review, June 2004).

If it had not been for Radio 2, my album may never have been made. My producer Mike Batt tells me he was encouraged to become involved in an artist who was not mainstream pop, because he knew that Radio 2 existed and could provide an outlet to expose music which was not mainstream. Had it not been for the Wogan show championing my record 'The Closest Thing To Crazy' I feel that I would still be struggling to be heard. It is true to say that Radio 2 was not the only champion of my record, but it was certainly the first and the most effective.

Katie Melua, June 2004

Learning Value

While Radio 2 does not try to offer formal education, it does try, through the way that it uses music within its output and through some dedicated programming, **to educate listeners about musical issues.** The breadth and the juxtaposition of music within the Network helps to deliver this goal, with Radio 2 playing more tracks and a greater variety of tracks than almost any other UK radio station. The Network also offers documentaries on the history of music and culture, quite often with additional material available online through the station's website.

In line with its commitment to support UK music, **Radio 2 works to develop song writing through Sold on Song.** This initiative with the British Association of Songwriters, Composers and Arrangers targeting amateur and aspiring song writers, as well as 'interested' but non-expert listeners who enjoy learning about music.

Sold on Song analyses the art of songwriting through a number of activities and across several different media, trying to make musical education accessible.

Research has indicated that both the solo, casual user working online at home and the performing musician taking part in a workshop, 'derived benefits both in understanding and confidence'.²⁷ Part of this success was deemed to be because the activity complemented what listeners perceived Radio 2 to be about.

Sold on a Song

Showcases: The best songwriters in the world before a small audience (Elvis Costello, Holland Dozier Holland). These are in-depth appreciations of their song composition, sources of inspiration and the mechanics of songwriting.

Masterclasses: Held for amateur and aspiring songwriters. They have taken place in South London, Newcastle and Northern Ireland, allowing songwriters such as Billy Bragg, Gretchen Peters and Chris Difford (Squeeze) to help small groups of listeners improve their techniques, with sessions shared online.

The search for the next generation: Through the *Janice Long Show*, with promotion across the Network, Radio 2 has asked aspiring songwriters to send in their work for expert appraisal. Feedback, performance live on Radio 2 and a publishing deal are on offer.

Website: Linked Online material offers detailed information about how to approach record companies, how to sort out publishing and a guide to 'getting into the business'.

A song database: Also online, and based around a listener poll, users can find out how and why favourite songs were written.

Having been to the session in Newcastle one thing I have noticed is that I appreciate the other members of our band a bit more. I know a bit more about what they do and their instruments and how we can work better in the band situation.

I wanted to gain a deeper insight into song-writing and then to know more about what to do with my songs. I had no expectations, but so far the advice and help I have received has exceeded any I would have had.

Sold on Song users taking part in qualitative research, March 2004

²⁷ Qualitative research undertaken by TW Research Ltd. Commissioned by the BBC, March 2004.

Radio 2's religious output seeks to deliver a different kind of informal learning which is sometimes supported by material for schools. *The Good Book* series which explored God's relationship with Man as described in the Bible also offered educational packs for schools containing essays written by leading theologians on main Biblical characters such as Moses and Abraham. It also contained teaching aids and a complete set of CDs of the programme. Over 2500 packs were distributed.

Radio 2's listeners are amongst those for whom the Internet and other digital technologies can be quite intimidating. Research indicates that older people can feel isolated from the digital world and their use of new technologies is limited. The penetration of households by the internet in the 15-24 age range is 50%, falling to 21% for 65+.²⁸

Radio 2 believes that in helping the BBC as a whole to achieve the vision of a digital UK, **it has a particular role in helping to explain emerging broadcasting technologies to its audiences** and providing an explanation of digital developments and content which encourages involvement. By making the Network available on new platforms, such as DAB, and trailing its availability, Radio 2 can use its established popularity to help attract users to those platforms. Similarly, established Online Radio 2 personalities such as Terry Wogan, and the pages built around them, can act as compelling content to encourage fans on to the web.

Radio 2 will broadcast a Digital Month in August, to explain new listening platforms and to demystify some of the technical terms and developments which audiences may have heard about but have not yet engaged with. Digital Month slots will be carried across the output – both in daytime and Specialist output.

Social and Community Value

Radio 2's primary contribution in this area is its ability to bring people together around a shared love of music. At a time when divergent lifestyles and fragmented media consumption make this ever rarer, Radio 2 has continued to offer a place for debate that gathers people together from a large range of different ages, social and ethnic groups, regions and nations. Steve Wright's audience in particular demonstrates this fact. (Figures 13 and 14) This is made possible by Radio 2's ability to stand apart from the need to focus on commercially-attractive and definable market segments.

²⁸ ITC (2003) and Continental Research (2003)

Fig.13: Audience to Steve Wright, Broken Down by Social Class²⁹

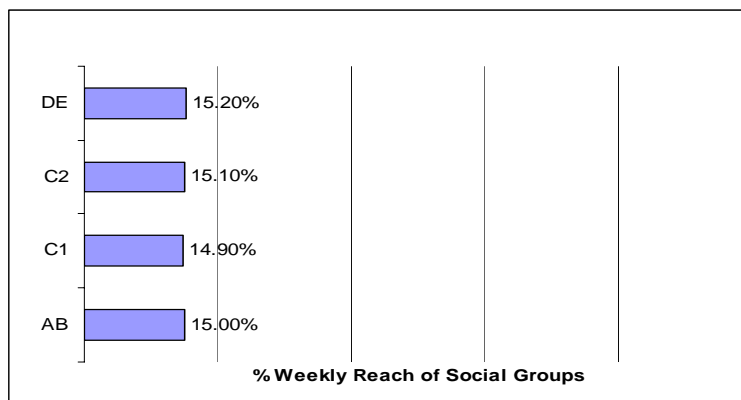
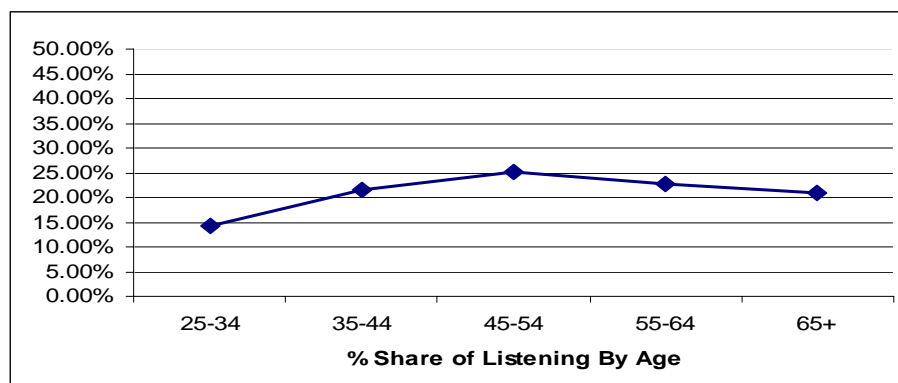


Fig.14: Audience to Steve Wright, Broken Down by Age³⁰



The capacity to build such a broad audience across the UK and to reflect the generational fault-lines are growing and there is a sense of a rising tide of intolerance of difference which is not exclusive to the UK. Through the interactions it facilitates amongst its audience, Radio 2 can challenge standard portrayals and act as a forum where young and old are heard equally and alongside each other.

audience helps Radio 2 to facilitate dialogue across the UK and to reflect the country and its views. Ethnic, social and

I've always thought, both in my former occupation working with the Prime Minister and now as a private individual, that the Steve Wright Show is both fair and more importantly, interesting!
Alastair Campbell, Personal Tribute, June 2004

Radio 2 also consciously seeks to serve communities outside London. 28.4% of Radio 2's output is made outside the M25 (currently worth £5.52million), most of it in Birmingham. Radio 2 directly employs 22 people outside London and plays a part in the employment of many others, helping the development of careers in the music and broadcasting businesses outside London.

²⁹ RAJAR. Quarter 1 2004.

³⁰ As 28.

Radio 2 also seeks to play a part in the cultural life of the regions in which it has a presence. It has established links with Birmingham City Council, resulting in a New Year's Eve concert with Janice Long that brought 100,000 people into the city

I am writing to thank you for the BBC radio workshops you delivered at Holte on Friday 28th November 2003. The year 8 pupils enjoyed the workshop, and learnt a great deal from your visit.

Catherine Allen-Smith, Performing Arts Leader

centre. Radio 2 hopes to provide a recording location for the BBC Big Band within a refurbished Town Hall and once that project is completed, plans to use this space as a launch pad for further community involvement by Big Band musicians. A link has already

been established between Radio 2 staff in Birmingham and Holte School—a mixed comprehensive for 11-16 year-olds in the area with the highest unemployment rate in the city—in the form of numerous music workshops.

The station has established a good working relationship with the City of Birmingham Symphony Orchestra, with Radio 2 using the CBSO Centre for events such as the National Big Band Competition and for recording big band sessions. The BBC Big Band will feature in a Birmingham Symphony Hall 'Duke Ellington' concert in March 2005, the first of what it is hoped will lead to regular such appearances.

Radio 2 is also a supporter of the forthcoming Midland Arts Festival (September 2004) which is likely to coincide with the opening of the new Radio 2 studios at the BBC's new offices at the Mailbox.

Talking Teenagers

Over 33,700 people called Radio 2's audience lines in October 2003 while the Network was running its **Talking Teenagers** campaign. This tried to encourage adults and teenagers to talk, listen and trust each other. Callers wanted advice on how to effectively communicate with their children or stepchildren in order to build a good relationships. There were requests for advice on the various issues affecting teenagers, including: drugs and alcohol, sex, depression and eating disorders. A number of callers requested the contact details for support organisations such as Parentline Plus and the Parent's Information Service.

This work was invaluable not only in terms of sending out the right message but also to the right people – parents and carers. As the biggest independent providers of parent support in the country, we know how vital forums such as Radio 2 are in reaching the 24 million people who parent a child in the UK.
Angela Holland, Parentline Plus

Radio 2's Social Action campaigns are a core element in the Network's speech programming, with an average of eight campaigns per year. **The Network aims to help listeners of all ages to engage practically with the contemporary world and its challenges.** The station focuses on a variety of topics, such as issues of fertility (*Babytalk*, June 2003), being newly single, diet and careers advice and encouraging trust between parents and teenagers (see box).

Radio 2's role in social action programming has been recognised through a Sony Award for its Cancer and You campaign and through the Department for Education, which believes that 'BBC Radio 2 has been extremely important in helping the Department to convey its

message to its target audiences'.³¹

In the future, the Network plans to give Social Action an even greater priority. Radio 2 will therefore initiate a rolling schedule of activity, with less emphasis on single campaigns – providing the audience with broad advice on how to develop life skills in a fast-moving, digital and culturally fragmented future.

Radio 2 helps to raise substantial sums for charity each year through its participation in the BBC's Children in Need campaign. Radio 2 has been directly involved in CiN since 1983 to serve an audience who were not able to contribute to the televised event. The programming has been centred on pledging money for requested records. A free phone system registers pledges and requests and a cross-section of music, ranging from rarely heard records to hugely popular ones, are selected to give donors a real sense of ownership.

There has not been, at any time, a direct mechanism for collecting cash for this campaign: the process is one of trust and has proved to be enormously successful. It is a format that has survived through to today and has cemented the relationship between Radio 2, its presenters and audience. Behind the scenes is another radio community: the phone operators are all volunteers, guests often pop in (regularly leaving donations on the studio desk) and presenters get caught up in the goodwill of

³¹ Tom Peel, Department for Education and Skills.

the event, allowing the atmosphere to spill over to involve the audience. In 2003, Radio 2 raised over £1 million for this appeal.

Democratic value

Radio 2 seeks to provide news and information for its audiences, with regular opportunities for listeners to engage in debate around current issues. The size and complexity of Radio 2's audiences can act to bring diverse perspectives together to confront politicians or to discuss the news of the day. While the *Jeremy Vine Show* marks the main space in which Radio 2 builds democratic value, this is complemented by discussion opportunities with Steve Wright and the regular News bulletins. BBC research indicates the importance of Radio 2's News to its audience, which is provided by BBC newsgathering and presented in a Radio 2 'style' by familiar newsreaders. The station is a prime source of news for many listeners— particularly women at home during the day with children—and its approach and content are highly regarded.³²

Its sufficient quality and quantity so you keep it on. You know you're getting a good programme (i.e. music) which is on for the majority of the time and you are getting news without having to search for it and chop and change what you are listening to.

Male C1 Listener, 45-54, Belfast

Global Value

Radio 2 prioritises the breadth of work by British artists in its selection of music. Informally, from the responses of individuals abroad listening online to the streamed output of the Network, it is apparent that many artists featured are appreciated in territories where they have yet to tour or enjoy commercial success. The Network is also able to support British artists in a more structured way. Through its coverage and production work in March 2004 with South by South West, an international multi-genre festival hosted annually in Austin, Texas, Radio 2 helps British artists to gain recognition within the US marketplace, in association with the BPI. It also brought last year over 20 hours of output from the festival with programmes stripped across the daytime output (drive-time and Saturday afternoon), through to more Specialist programmes, such as Bob Harris Country, with some output being provided for BBC 6 Music.

In 2005, Radio 2 will enter a formal partnership with the BPI in order to provide more effective support to British acts in America. Radio 2 will produce the BPI showcase that will present British Music to the American Media.

Notwithstanding the emphasis on British music, the Network offers an insight into the international development of music through coverage of the Country Music Awards and Grammys, by the challenging music selections used by Bob Harris and Paul Jones in their programmes and through its documentary output.

³² "The News Output of Radio Two :A Qualitative Research Debrief" Undertaken by Thinkvivid Ltd. Commissioned by BBC News. June 2002.

6. Radio 2 and the Wider World

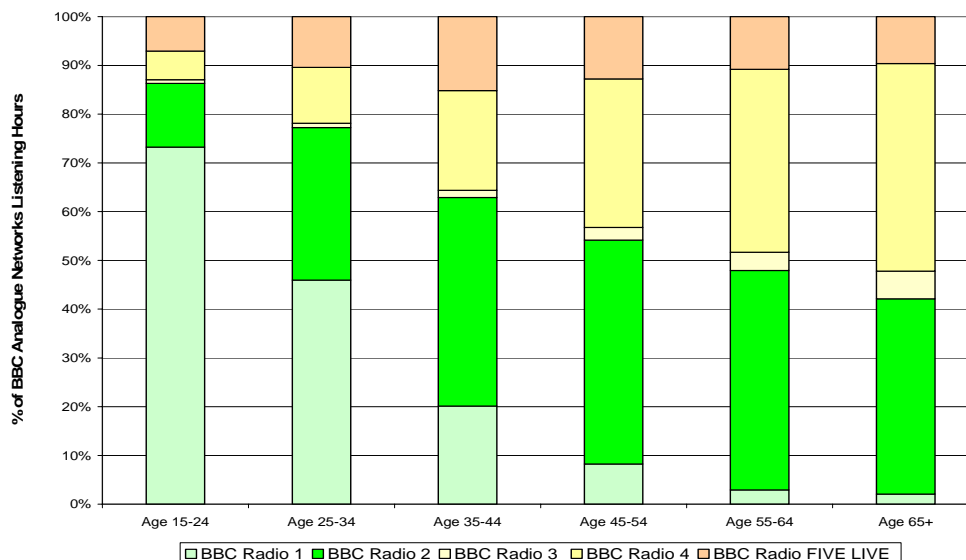
Extending Audiences

Radio 2 significantly extends the BBC's reach to licence fee payers. 493,000 people make no use of any other BBC service, Radio or Television.

Radio 2 extends BBC Radio listening by 4.53 million people and that of analogue network listening by 6.04 million.³³ The nature of this audience has been detailed in preceding sections and, as the figure below indicates, the Network has a major role in providing a BBC radio service to older audiences.

In terms of bringing BBC core services, such as news coverage, to the public as a whole, the Network plays a key role for the 35+ audience, who use it for much of their BBC radio consumption. See Figure 15.

Fig.15: The Composition by Age of BBC Network Radio Audiences



A Complementary Music Offering

Radio 2 is a major contributor to the BBC's portfolio, offering a breadth of music focussed on UK artists and live performance that complements Radio 1's output.

In terms of its popular music, Radio 2 carries the greats of the past (The Beatles, The Kinks, Bob Dylan, The Jam) together with melodic contemporary music that is based on strong songwriting – Keane, The Coral, Daniel Bedingfield, David Gray, Dido. The Network's music selections place a particular emphasis on album tracks with *The Critical List* and *The Album Chart* both of which reflect the value Radio 2 and its listeners place on albums to reveal the range of an artist's work.

³³ RAJAR Quarter 1 2004.

The result of this approach is that while both Radio 2 and Radio 1 offer popular music within their mix, they make very different selections because of the divergent foci of the networks and the interests of the audiences they serve. In a single week, 2,259 titles were played on Radio 1 and Radio 2 - just 50 (2.2%) were played by both. Only four tracks were played more than five times by both networks (0.2%).³⁴

Radio 2 works in partnership with Radio 1 and also with 1Xtra, 6 Music and BBC Local Radio as part of the BBC radio portfolio. While the precise musical divisions between these networks may shift over time, and as audiences' tastes develop and migrate, the networks will continue to work in conjunction with each other to serve audiences with popular and other genres of music in ways that do not duplicate each other, or the market.

The Network also collaborates with BBC Radio 3 in those genres which both networks support. Whilst Radio 3 is able to offer insights into new Jazz composition, Radio 2 offers programming based upon more accessible styles such as *The Best of Jazz* with Humphrey Lyttleton, a programme that supports new acts and artists (particularly those from the UK), keeps listeners informed about major releases and events and explores the history of long-established performers. The two networks together organise the annual BBC Jazz Awards.

A similar relationship exists between the networks in respect to Classical music. *Your 100 Best Tunes*, now presented by Richard Baker, has been part of the schedule since 1959. The programme provides listeners with an informal introduction to Classical music, aiming to stimulate an interest that can then be followed up through Radio 3's broader Classical music output.

Music Partnerships

Through its programming and partnerships, Radio 2 can extend audiences to music more generally. For example, Radio 2 has a long-term relationship with the Cambridge Folk Festival. This event has a 14,000 maximum capacity and sells out every year some time in advance. For those who manage to get tickets, the total individual spend is likely to be in the order of £252 and £74 just for the weekend ticket.³⁵ Radio 2 can open the event up to those who cannot get tickets, or who would not be able to afford them, bringing the music and the experience of the event to many more people.

Radio 2 ensures access to the Festival for people who can't get tickets, in much the same way as the BBC enables enjoyment of Glastonbury by people unable to attend. Coverage enables the Festival to reach a much wider audience, and increases its profile, endorsing it as a major national cultural event.

Eddie Barcan, Director, Cambridge Folk Festival

³⁴ Analysis of output May 8th-15th 2004, conducted by independent research agency Intelligent Media.

³⁵ "The Impact of Folk Festivals". The Arts Council of England and The Association of Festival Organisers. March 2004.

Radio 2 similarly works with people both inside and outside the BBC to support musical genres on the fringes of the mainstream in order to extend their exposure. As an example, the 2004 Folk Awards, which Radio 2 sponsored, were televised for the first time on BBC 3.

Extending Speech Content

Radio 2 has been home to on-air Comedy for generations, a role it shares with Radio 4. The Network's distinctive contribution is to build outwards from its musical foundation, encouraging its audience to share the provided by the best of new, UK writing and performing talent.

In addition to Radio 2's own social action campaigns, the Network is also involved in pan-BBC campaigns such as *Taking Care*, which highlighted the lives of young children within the care system. The breadth and size of Radio 2's audience means that the Network can play a significant role in ensuring that such campaigns reach the maximum number of people.

From our perspective this broadcasting was done in a sensitive and informative way, and was invaluable in helping to raise the profile of fostering and the need for more foster carers. We were pleased with the response from members of the public and are grateful for the time and effort put into the Taking Care campaign by Radio 2.

Jackie Sanders, Media & Communications Manager, The Fostering Network

Supporting Digital

Radio 2 has a major commitment to the BBC's promotion of new digital platforms. It provides editorial direction and management support to the fledgling BBC 6 Music network on a continuing basis. It has helped take the distinctive programming of 6 Music to an analogue audience by promoting its activities in on-air trails and also through an evening's showcase of output from the Network, held in December 2002. By doing so, Radio 2 helps to encourage people to try out the Digital Radio network and Digital Radio as a whole.

The nature of Radio 2's audience means that the Network can play a key role in promoting the digital world to those who are not yet accustomed to, or comfortable with recent technological innovations. It tries to do so both through its work with 6 Music and this summer, will also schedule a month of special programming to promote platforms to audiences unfamiliar with the services, technologies and enhancements currently available to them.

Sharing Talent

Radio 2 is committed to developing talent—both for itself and for others—on- and off-air. Radio 2 producers and presenters often go on to work elsewhere in the BBC and the wider radio industry. Similarly, while Radio 2 is often the 'primary home' for talent, on other occasion it may be a 'secondary user'. In the former case, Jonathan Ross is a regular, though seasonal, BBC 1 host and the Network's Stuart Maconie

presents a single show a week on 6 Music. In the latter case, Andrew Collins from 6 Music is used to present documentaries on the Network.

7. Radio 2's Vision for the Future

Maintaining and Building Upon Its Current Programming

Radio 2 proposes to maintain the mix of programming and musical styles outlined in this document. It is committed to retaining a broad audience and encouraging them to engage in programmes that are educational and motivating and to enjoy the highest quality entertainment that radio can provide. It will seek to be an important provider of audience for the BBC, offering for many their only experience of public service radio. It will be a partner with other BBC networks in offering a broad musical portfolio, one shaped by the nation's creativity and culture, not by the demands of shareholders.

Radio 2 will seek to secure those radio listeners who have enjoyed BBC music radio through Radio 1, but now require a different blend of genres and musical selections to reflect their changing lifestyles and growing repertoire of musical enthusiasms.

Radio 2 will continue to target those aged 35 and upwards. It will seek to maintain the successful penetration of all social groupings and to build upon the representation of the non-white public in its audience.

Radio 2 believes that it fulfils a key role in providing a place of mass entertainment. Society appears to be increasingly fragmented, whilst the broadcast media offers an enormous range of specialist and niche programming. There are not many opportunities for the public, drawn from a wide range of age and social groups, to come together. Radio 2 serves the democratic need for an active forum on the issues of today, for example, through the *Jeremy Vine Show*. Radio 2 believes it is important to provide shared experiences through entertainment, where the same diverse audience not only listens to, but participates in topical but lighter programming, as represented by the *Steve Wright Show*. There are few occasions where the public otherwise allows the voice of a 35 year-old to be heard alongside that of a 75 year-old with equal weight and on a wide range of topics.

Radio 2 will seek to expand the public's tastes and experiences by providing a complex mix of programming that grows from, and is shaped by, the current schedule. It will reflect the musical tastes of the Radio 2 listeners, drawn from the eras that they grew up in. It will attempt to broaden those tastes through promoting other, less mainstream genres in features, documentary and specialist programmes.

Radio 2 plans to maintain its current music policy where the broadest range of genres in UK radio, drawn from many eras, is offered throughout its output. It is committed to broadcasting a range of live performance and to actively seeking out and promoting new UK talent. Its commitment is to the artists and performance, however, Radio 2 will maintain a positive, but independent relationship with the music industry, knowing that the network is able to offer both a cultural and commercial impetus to its work.

Radio 2 will continue to provide a platform for debates on music and the music industry. In particular, it will explore in partnership the changing environment within the industry led by technological change.

Radio 2 will continue to convert the licence fee income it receives as efficiently as possible into programme output. In 2005, it will commence broadcasting from new studios that will allow it to turn its production into an end-to-end digital process. The expected outcome is that fewer resources will be required in administrative and mechanical tasks, allowing more effort to go into the creative elements of production and delivering greater value for money.

Radio 2 will continue to utilise the work of independent production companies. It recognises that collectively they continue to be an important partner in a strong broadcasting economy. Radio 2 with its two production bases outside of London—in Birmingham and Manchester—is committed to production not confined to an area bound by the M25. In both Independent and Regional production, Radio 2 will continue to view the voluntary quota levels to which BBC Radio has publicly committed itself as a floor rather than a ceiling in terms of the mix to which the Network will continue to aspire.

Broadcasting in a Digital Future

In the last decade, the pace of technological change has been rapid and has not always occurred as predicted. Certainly, no broadcaster can with confidence envisage precisely the impact of future developments. Recent years has seen technology harnessed in three positive and linked directions: first, by offering new opportunities to interact with audiences; second, by providing the ability to offer more contextual material, thus enhancing radio offerings; and third, by offering the audience the ability to listen again to programmes.

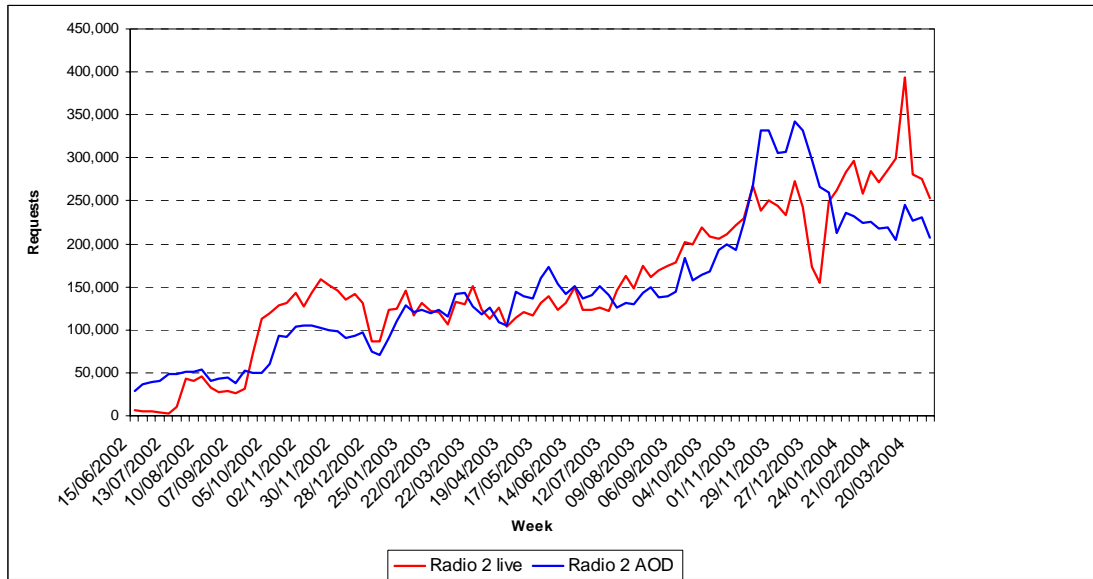
Radio 2 has exploited all these potentials. In each case, as detailed in preceding sections, it has received substantial audience response, with the growth of Online audio consumption indicated below, both as live stream and as Audio On Demand (AOD). Radio 2 has had the largest year-on-year growth of any BBC Radio network.³⁶

Whilst Radio 2 will maintain the production of radio programmes available for analogue consumption, it will seek to add value for a digital audience. This will be through sharing the information it has gathered in making programmes with listeners and, where appropriate, offering context and links so that the listener's appetite for further information, stimulated by programming, can be satisfied.

A radical change seems likely in the delivery of output. Individuals will increasingly have the ability to personally schedule programmes, in part or in whole, at their convenience. This culture has already taken root, as demonstrated by the substantial quantity of content downloading, often illegally, onto domestic and portable devices. Radio 2 will ensure that listeners are able to receive programmes in a way that best suits their needs, in pace with each new technological opportunity as it emerges. The digitisation of the production process will help to ensure that this wider distribution can take place within existing resources.

³⁶ BBC Interactive automated monitoring of website use.

Fig.16: The Growth of the Radio 2 Live Stream and Audio On Demand, Online



The Network will actively promote Digital Audio Broadcasting, through such projects as the forthcoming Digital Month, described earlier.

The public that will replenish the Radio 2 audience already have extensive digital awareness. For instance, the average age of an Internet user is 39; for an individual using the Internet to access the radio online, the average age drops to 36.³⁷

Radio 2 will have a special role as a broadcaster with an older demographic seeking equality for existing listeners by specifically introducing them to new platforms. Whilst 21.7% of 15-24 year olds have listened to radio via the internet, just 4.4% of the 65+ age group have. This will be done by targeting programmes and through promotional trails.

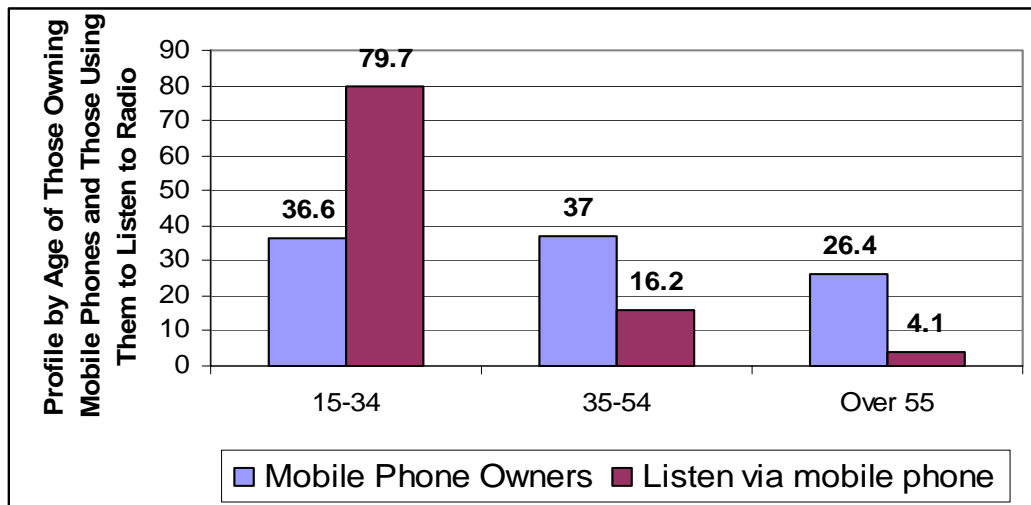
The existing large scale adoption of digital TV, totalling 55% of UK (26.8million people), has been more evenly split across age groups with 35.3% of 15-34 owners and 31.2% or 35-54 owners having already used their TV to listen to radio.³⁸ Radio 2 will provide a first introduction to enhanced services, possible through Digital Broadcasting, by offering web-like content and interactivity.

The phenomenon of receiving programmes by mobile phone is very new. Whilst the older demographic have been enthusiastic adopters of mobile phones, they have largely not used them in this way, as indicated below.

³⁷RAJAR/RSL Quarter 1 2004.

³⁸RAJAR/IPSOS-RSL

Fig.17: The Penetration By Age of Mobile Phone Ownership and Radio Listening Through Mobile Phones



The Network will closely monitor the acceptance by this group of this delivery mechanism for programme related material.

Working With Audiences

Radio 2 believes it has participated in the process that has witnessed a change to the nature of radio consumption. For many listeners, radio continues to provide companionship and background entertainment whilst they engage in primary activities such as driving or work. For many others, there has been encouragement to use radio as a starting point and to take a positive course of action as a consequence. This has been in many forms, from simply finding the music of a similar artist to one already enjoyed, responding to a social action campaign and changing an element of an individual's life, or by improving one's musical competence through *Sold On Song*. This work will be maintained.

In terms of social action campaigning, Radio 2 believes it can do more going forward. The Network will still undertake single issue, short-term campaigns. But the station will also try to provide continuing support to its complex communities of listeners. It will initiate an ongoing initiative in order to react to the emotional needs of its audience through *Life 2 Live*. This recognises that many people need a little support to get through the day and aims to provide a unique and interactive guide to enjoying and finding fulfilment in contemporary life.

From sex to spirituality, relationships to work, contributors will explore the issues that can cause anxiety in daily life. They will make regular appearances across the Radio 2 schedule, talking to presenters and taking calls from the audience. Each month, listeners will be invited to set the agenda by nominating a topic for discussion in the next show through the *Life 2 Live* website. This kind of interactivity will enable Radio 2 to respond more quickly to the issues about which listeners want to hear and talk. The continuous nature of the initiative will also provide the time and framework for listeners to build confidence in those experts and their advice.

Interactivity will be a priority on the *Life 2 Live* website and Radio 2 will use an outgoing SMS service for the first time, to provide around-the-clock support.

More generally, Radio 2 recognises that in serving the audiences of the future, it is broadcasting to a series of communities not just based around geographical distribution or demographics, but around interests and experiences. The responsibility of the licence fee goes beyond broadcasting programmes to unseen consumers and necessitates understanding listeners' needs and offering content which will stimulate, inform and entertain them individually and collectively.

Appendix 1: Honours & Awards

Sony Awards		
2004 (for 2003)		
Station of the Year	<i>Nomination</i>	Radio 2
The Outstanding Contribution Gold Award		Johnnie Walker
The Weekly Music Show of the Year	(Gold)	Jonathan Ross
The Comedy Award	(Silver)	<i>Jammin'</i>
The Specialist Music Award	(Bronze)	<i>A Beginner's Guide To Reggae</i>
The Breakfast Show Of The Year	(Bronze)	<i>Wake Up To Wogan</i>
The 'Music Special' Award	(Bronze)	<i>The History Of Psychedlia</i>
2003 (for 2002)		
Station of the Year	<i>Nomination</i>	Radio 2
The 2002 Award	(Gold)	Jonathan Ross
The Music Broadcaster Award	(Gold)	Paul Gambacinni
The Entertainment Award	(Gold)	Jonathan Ross
The Music Programming Award	(Silver)	Jonathan Ross
The Breakfast Music Award	(Silver)	<i>Wake Up To Wogan</i>
2002 (for 2001)		
Station Of The Year (UK)		Radio 2
The Breakfast Award – Music	(Gold)	<i>Wake Up To Wogan</i>
The Specialist Music Award	(Silver)	<i>A Beginner's Guide To Reggae</i>
The Entertainment Award	(Silver)	<i>The Jonathan Ross Show</i>
The Music Programming Award	(Bronze)	<i>The Critical List</i>
The Music Broadcast Award	(Bronze)	Mark Lamarr
2001 (for 2000)		
Station Of The Year (UK)		BBC Radio 2
The Music Broadcaster Award	(Gold)	Stuart Maconie
The Station Sound Award	(Gold)	BBC Radio 2
The Specialist Music Award	(Gold)	<i>A Beginner's Guide To Reggae</i>
The Music Programming Award - Daily	(Silver)	<i>Johnnie Walker Drivetime</i>
The Breakfast Music Award	(Silver)	<i>Wake Up To Wogan</i>
The Specialist Music Award	(Bronze)	Paul Jones
The Entertainment Award	(Bronze)	<i>Jonathan Ross Show</i>
The Music Special Award	(Bronze)	<i>Paul Simon Solo - Born At The Right Time</i>
2000 (for 1999)		
Lifetime Achievement Award		Alan Freeman
Music Presentation Award	(Gold)	<i>Jonathan Ross Show</i>
Music Special Award	(Gold)	<i>For Your Ears Only</i>
1999 (for 1998)		
Station Of The Year		BBC Radio 2
The Music Broadcaster Award	(Gold)	Mark Lamarr
The Feature Award – Speech	(Gold)	<i>The Unknown Soldier</i>
The Special Interest Award – Music	(Gold)	<i>Shake, Rattle And Roll (Mark Lamarr)</i>
The Community Award	(Silver)	<i>Cancer And You</i>
The Feature Award – Music	(Silver)	<i>Frank Sinatra – The Voice Of The Century</i>
The Station Branding Award	(Silver)	BBC Radio 2
The Feature Award – Music	(Bronze)	<i>The Jack Jackson Story</i>
The Evening/Late Night Award – Music	(Bronze)	Bob Harris
The Music Broadcaster Award	(Bronze)	Bob Harris
1998 (for 1997)		
The Weekend Award – Music	(Gold)	<i>Parkinson's Sunday Supplement</i>
The Evening/Late Night Award – Music	(Gold)	<i>The Richard Allinson Show</i>
The Drivetime Award – Music	(Gold)	<i>The John Dunn Show</i>
The Feature Award – Music	(Gold)	<i>The Club That Scott Built</i>

The Feature Award – Music	(Silver)	<i>The Elvis Presley Story</i>
The Special Interest Music Award	(Silver)	<i>Smokey Robinson's Soul Selection</i>
The Drama Award	(Silver)	<i>The Directors - Woody Allen</i>
The Breakfast Award – Music	(Silver)	<i>Wake Up To Wogan</i>
1997 (for 1996)		
Outstanding Achievement	(Gold)	Jimmy Young
News Presentation	(Silver)	News Presentation
Themed Music Programme	(Silver)	<i>Christmas Foreverett</i>
Best Personality Based Programme	(Silver)	<i>Steve Wright's Saturday Show</i>
Themed Music Programme	(Bronze)	<i>The Simon And Garfunkel Story</i>
Breakfast Show - Music Based	(Bronze)	<i>Wake Up To Wogan</i>
Daytime Music Sequence Programme	(Bronze)	<i>Steve Wright's Saturday Show</i>
Comedy	(Bronze)	<i>Talking Comedy with Paul O'Grady</i>
TRIC Awards ((Television and Radio Industries Club)		
2004 Radio Personality Of The Year	Jonathan Ross	
2001 Radio Personality Of The Year	Jonathan Ross	
2000 Radio Programme Of The Year	Jonathan Ross	
1998 Radio Personality Of The Year	Steve Wright	
1997 Best Radio Programme	<i>Wake Up To Wogan</i>	
BASCA Awards		
1997 Gold Badge Award	Ken Bruce	
Sandford St Martin Trust Religious Radio Awards		
1999 Premier Award	<i>Tablets Of Stone</i>	
Country Music Awards, Nashville		
2004 CMA International Country Broadcaster Of The Year		Johnnie Walker
2001 CMA International Country Broadcaster Of The Year		BBC Radio 2 1997
CMA Wesley Rose International Media Achievement Award		BBC Radio 2
The Chemical Industries Association		
1998 Award for Advancing For Public Understanding Of Science		<i>Under The Kitchen Sink</i>
The Association of British Science Writers		
1997 Best Use Of Science In A Non Science Context		<i>A Short History In Time</i>
The Plain English Campaign		
1998 Plain English Award		<i>The Cancer Guide - Cancer And You</i>
BMA Awards		
1999 Patient Information Award (Highly Commended)		<i>Back Pain Guide</i>
The Post Office British Jazz Awards		
2000 Lifetime Achievement Award		Humphrey Lyttelton
GQ Awards		
2002 Personality of the Year		Jonathan Ross
BRA Award		
2003 UK Presenter Of The Year		Jonathan Ross
European Broadcasting Union, Mont Carlo Festival		
1996 Monte Carlo Radio Prize		<i>Music On The Brain</i>