

BBC
RADIO



90-93FM

The BBC has been such a huge force for good in the musical world. So much of my musical education came through the radio, listening to Proms and live concerts at home. The BBC has supported British composers who have had their music performed worldwide, and it's given everyone the chance to listen to great music. That's something that's needed now more than ever - to let a new generation hear those fantastic sounds that will draw them into music for life.

Sir Simon Rattle, Music Director of the Berliner Philharmoniker

Contents

1. Executive Summary	2
2. Introduction	6
3. Service Content	12
4. Audiences	20
5. Distinctiveness	25
6. The Portfolio Effect	34
7. Radio 3's Vision for the Future	38

Appendices:

1. Music Live and Other Live Events	41
2. The BBC Proms	44
3. Orchestras and Other Ensembles with Performances Broadcast	47
4. Composer of the Week	48

CD Sample of Radio 3 in 2003 Enclosed

1. Executive Summary

Serving Audiences

BBC Radio 3 is unique, not only because of its work as one of the world's most important music and arts radio networks, but also because over more than 50 years, it has played a vital role in the artistic economy of the UK through its enlightened cultural patronage. From Bach to Birtwistle, from Chopin to Cage, from Schubert to Stockhausen, from Adams to Zappa, all can be heard on Radio 3 alongside long form new drama, the works of Shakespeare, T.S. Eliot and contemporary poets. No other network anywhere in the world sustains five orchestras, the only professional choir in the country and the world's largest music festival, The Proms.

Radio 3 has a weekly reach of 2.3 million and a share of 1.2%. The average audience age is 57 and each listener tunes in for an average of six hours a week. Unlike its commercial rivals, the vast majority of music broadcast on Radio 3 is live or specially recorded.

Building Public Value

Radio 3 contributes to the BBC's wider public purposes in a number of important ways:

- It is the most significant commissioner of new music in the world. It commissions new work and then resources the rehearsals, performances and recordings that brings it to life. Radio 3 has commissioned new works from more than 250 composers in the last five years.
- 58% of the music broadcast is live or specially recorded. 940 concerts were broadcast in the last financial year. Nearly half of Radio 3's total cost of £53.6 million (2003/4) went into the cultural economy of the UK through payments to musicians, composers, actors, writers, performing groups (both BBC and Independent) concert venues and festivals.
- Radio 3 contributes to learning across the UK in a variety of ways. In 2003/4 the BBC performing groups and The Proms ran 350 educational events attended by 27,000 children, teenagers and adults. A number of programmes promote a learning agenda including *Making Tracks*, aimed at younger listeners as well as *Discovering Music* and *Composer of the Week* which both encourage lifelong learning.
- All areas of the UK are represented in Radio 3's programming. It is integrally linked with the BBC National Orchestra of Wales and its National Chorus of Wales, the BBC Scottish Symphony Orchestra and the Manchester-based Philharmonic Orchestra, together with the Ulster Orchestra which is part funded by the BBC. Last year, the BBC performing groups together with The Proms and Radio 3 events attracted an audience of over 760,000, of which 630,000 relate specifically to BBC-created events.

Future Vision

In a media-saturated and culturally diverse world which is increasingly fragmented and complex, Radio 3's role in defining the arts agenda, facilitating creativity across the UK and providing an opportunity to appreciate music and the arts for as wide an audience as possible will become increasingly important over the next decade. The Network will fulfil this role by continuing to develop a voice that is inclusive rather than exclusive and by continuing to place live performance and topical cultural debate at the centre of its activities.

The core values of the Third Programme will continue to inform Radio 3's schedule of the future; it will remain a world of ideas and present a vast musical range which enriches listeners' lives, rather than delivering only familiar output. These values must, however, be fit for purpose in this new millennium and therefore, Radio 3 will remain aware of audiences' changing needs, lifestyles, educational contexts and knowledge bases.

Learning will play an increasingly vital part of the network's on- and off-air agenda and Radio 3 will continue to develop a network of partnerships to help deliver this new educational and community focus as well as to reflect a greater spread of UK music and arts activity.

Framework for measuring performance: Radio 3

Measure	Data	Source
REACH		
15 minute reach	<ul style="list-style-type: none"> • 2.29 million • 4.7% 	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"> • 1.08 million • 2.2% 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
Online Reach	<ul style="list-style-type: none"> • 343,015 monthly unique users • 13.9 million page impressions • 1.06m requests for live streaming • 1.16m on demand requests 	R&M interactive Stats – Q1 2004
Range of programmes	<ul style="list-style-type: none"> • Music (Classical, Jazz, World, mixed-genre), • Arts • Drama • Worship • Children's. 	
Digital take-up	<ul style="list-style-type: none"> • 37% own a Digital TV (below UK average but more likely to own Freeview) • 21% listen to the radio Digital television • 7% own a DAB set (above UK average - caution small samples) • 53% access internet (above UK average) • 18% listen to radio via internet 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
QUALITY		
Peer Review	<ul style="list-style-type: none"> • 	
Innovation Review	<ul style="list-style-type: none"> • Radio 3 innovates at many levels: <i>Between the Ears</i> emphasises innovation in programme making, for example by working with major sound and visual artists to create new listening experiences. <i>The wire</i> and <i>Drama on 3</i> commissioned new writing which has been used in innovative ways as in <i>Facing Leicester Square</i> which mixed live music, performance poetry and drama in front of a audience. <i>A Packet of Seeds</i> brought a range of artists to Radio for the first time in partnership with LIFT. • Radio 3 commissioned 60 composers in the financial year 2003/4. Many of these new works are premiered by the BBC Orchestras or at the Proms. • <i>Discovering Music</i> and <i>In the Works</i> deconstruct pieces of music to give an innovative way of understanding music. Interactive technology is used to broaden the • Press quote 11 July Guardian: <i>Between the Ears</i> is often gloriously daft, but this collaboration between author Douglas Coupland and artist Martin Boyce was especially frisky. It was about "the current modernist architectural revival" but seemed - to quote the piece - to consist only of "shapes, noises, reflections, vibrations". • Sunday Times 12 July 2004: "digital-only stations are increasingly providing services that analogue does not...The most striking example will come in the BBC's coverage of the Proms, which begin on Friday. For the first time, those 	

	<p>who listen to them on DAB will get detailed notes scrolled across the screens during every concert (as opposed to only a few, as happened last year). Not only will each piece be fully billed as it is being performed, but at least one work in each Prom will be accompanied by between 10 and 20 individual scrolling messages”.</p>	
Impartiality	No measure currently available	
Appreciation/Approval	<ul style="list-style-type: none"> • 96% of listeners would miss Radio 3 if it closed down tomorrow • 91% say Radio 3 is important in their everyday life • 7.5 out of 10 	Quest/Ipsos Pan BBC Tracking Study
Trust	No measure currently available	
IMPACT		
Audience size	<ul style="list-style-type: none"> • In addition to the reach figures above audiences at concerts and events amounted to over 760 thousand people 	
Memorability	No measure currently available	
Example based evidence	<ul style="list-style-type: none"> • 30% of Radio 3 listeners say the station sets high professional standards 	Quest/IPSOS RSL June 2004
Impact beyond broadcast	<ul style="list-style-type: none"> • 88% of listeners think that Radio 3 is important to UK culture • £25.5 million directly spent on cultural industries • 250 composers commissioned over last 5 years • 25 writers commissioned to write new plays for Radio 3 • 350 educational projects/events held, all regions of the UK covered • 170 programmes made available to EBU partners • 420 musicians employed directly • 415 concerts available for people to attend, young artists nurtured through New Generations scheme • Over 35 festivals supported • £6.9million invested in non-BBC orchestras, musicians, venues etc. 	
VALUE FOR MONEY		
Level of investment	<ul style="list-style-type: none"> • 32.1 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"> • £6,093.81 	Annual report 2004/ Radio Finance
Cost per listener hour	<ul style="list-style-type: none"> • 8.02p 	Rajar/Annual Report/ Radio Finance
Overhead level	<ul style="list-style-type: none"> • 2.0% 	Radio Finance: Content/Non-content analysis

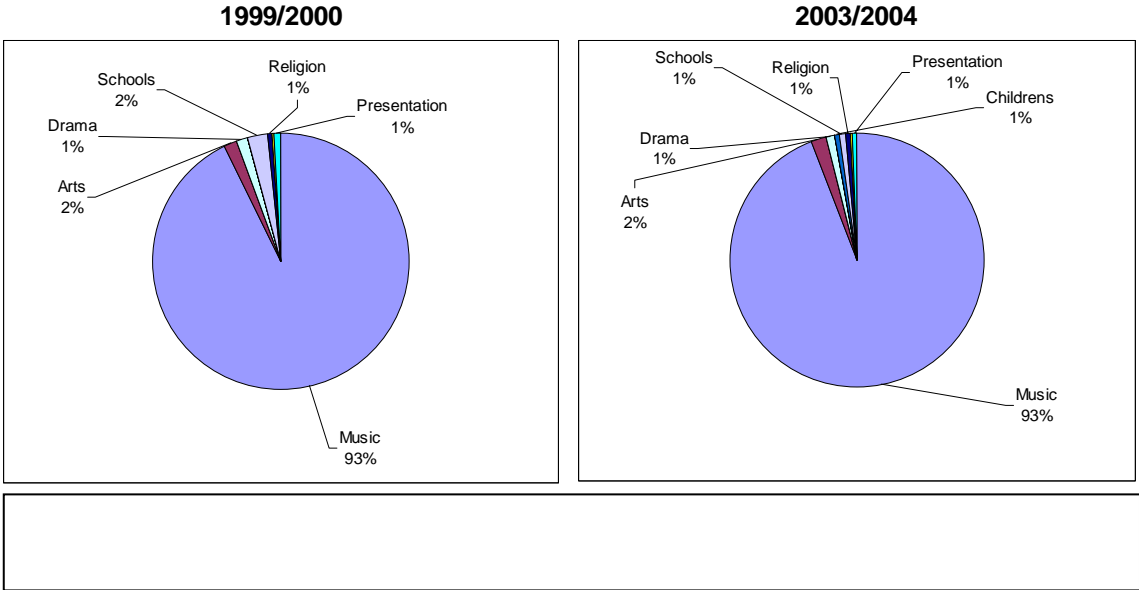
2. Introduction

Radio 3’s Remit

BBC Radio 3 offers a broadcast mix of music, culture and arts which is uniquely interlinked with the BBC’s five orchestras, the BBC Singers and public events including the BBC Proms. It focuses on presenting live and specially recorded music from across the UK and beyond, providing a broad spectrum of Classical music, Jazz, World music, Drama and speech programmes. Radio 3 currently broadcasts 24 hours a day on FM and DAB digital radio, digital satellite, digital cable and digital terrestrial television and on the Internet.

The commitment to live music and the arts is underpinned by a strong investment in original musical performance, composition and new writing. Classical music dominates the schedules and accounts for 93% of the music broadcast, the remainder being jazz and world music.¹ In addition, arts, drama, schools and religious programming make up over 5% of broadcast hours.²

Fig.1: Radio 3: Transmission Hours by Financial Year



Radio 3 contributes to the vitality of the whole music and arts scene in the UK. It does this by broadcasting the masterpieces of past generations in new performances together with new compositions and ideas.

The five BBC orchestras together with the BBC Singers are integral to this contribution to the cultural life of the UK.

1 BBC analysis

2 Last year R3 broadcast 8,171 hours of music programming, 301 hours of arts, 100 hours of Drama, 77 hours of schools programming and 61 hours of religious broadcasting.

BBC Performing Groups Linked to Radio 3

BBC Scottish Symphony Orchestra in Glasgow
BBC National Orchestra of Wales in Cardiff
BBC Symphony Orchestra in London
BBC Concert Orchestra in London
BBC Philharmonic in Manchester
BBC Singers in London
And two amateur choruses:
BBC National Chorus of Wales
BBC Symphony Chorus

They play a vital part in extending Radio 3's educational role to the widest public. Radio 3 is able to align radio, interactive services, and the BBC performing groups to involve a broad public in music and the other arts.

Well over half of the music broadcast on Radio 3 is performed live or specially recorded for broadcast.³ This

provides universal access to live performance and constitutes an investment in the creative life of the UK.

Radio 3 fosters talent in multiple ways. As a commissioner of composers, poets and writers through the orchestras and the BBC Singers and through its partnerships with venues and festivals. The Network broadcasts the whole of The Proms season live,⁴ making the world's leading music festival available to all.

BBC's Radio 3 is a cornerstone of this wide-ranging cultural spectrum. Annually it offers about 190 concerts of high quality and value which are broadcast, live or deferred by practically all EBU member organizations... making listeners more receptive to the diversity and wealth of British culture and music.

Raina Konstantinova, Head of Radio, European Broadcasting Union

Radio 3 has a further role in representing the culture of the UK across the world and it works closely with other broadcasters throughout the European Broadcasting Union. Across the EBU over 3000 transmissions of music were derived from concerts produced by Radio 3 during 2003 and in addition Prom concerts were heard on over 50 stations in the United States.⁵

Brief history

1940s to 1950s

The BBC Third Programme went on air on 29 September 1946. The programme was 'designed to be of artistic and cultural importance', a brief that was fulfilled through such significant events as the performance of Dylan Thomas' radio drama *Under Milk Wood* in 1954.⁶ It became known as the programme with 'no fixed points', characterised by complete flexibility and a schedule that was hard to follow for all but devotees.

³ BBC Music Reporting data analysis.

⁴ One concert transmission, the Blue Peter Prom, is deferred to the following day.

⁵ European Broadcasting Union

⁶ Programme C (working title for third programme) terms of reference, 16.1.1946

From the beginning, it was committed to developing new musical areas. For example, the Third Programme (and later Radio 3) was a pioneer in its support of early music on original instruments, which gave recording opportunities to musicians experimenting in this frontier area. Early music has now become part of the musical mainstream and UK practitioners are among the most respected in the world.

1960s to 1970s

As the decade progressed, the Third Programme, which was broadcast only in the evening, evolved to meet changing listener needs. From 1964, it was joined in the daytime on the same frequencies by the Music Programme. In 1967, the two services came under the umbrella title of the Third Network, whilst retaining their distinct titles and programme policies. Following the publication of the report 'Broadcasting in the Seventies', these services were brought together in 1970 to form BBC Radio 3. Taking its place alongside the relatively new Radio 1 and redefined Radios 2 and 4, Radio 3 was to 'concentrate wholly on music and the Arts'. The daytime stream of music was extended for slightly longer than it had been for the Music Programme and the later evening was then intended to carry 'some of the more specialised drama, poetry, and other cultural programmes which [had] been a feature of the Third.'⁷

Building a Library

First broadcast in 1957, Building a Library is still a central part of the schedule 2000 editions later. In a simple formula, a contributor considers recorded versions of a classical piece and recommends their favourite. There is a strong learning element as contributors explain the history of the work, the challenges for performers, and the judging criteria. Contributors often now recommend three versions of the work, historic (from 78s or LPs), budget, and overall winner.

1990s and Classic FM

Despite the launch of independent radio in 1973, it was not until the arrival of Classic FM in 1992 that the developing commercial radio market provided Radio 3 with serious competition. Classic FM offered a 24-hour classical music service of commercially recorded music around a comparatively limited playlist. At the same time, there was a growing awareness amongst all arts organisations of a need for accessibility. The BBC was forced to reappraise, and decided, '*Radio 3 should be more accessible and appealing to Classical Music listeners.*'⁸ The network had a loyal following of core listeners, but could prove off-putting to newcomers, with many individual programmes demanding an unrealistically high level of prior knowledge. BBC research in 1994 found that listeners felt Radio 3 to be 'stuffy' and 'highbrow' leading to a 'feeling of being excluded and not welcome'. Changes needed to be both appropriate and made at a pace that did not alienate existing audiences. Initiatives such as handing Sunday mornings over to Brian Kay for a personal selection of music were a radical departure from the world of the 1980s, where presenters were not even named for fear of interposing between the public and the artistic experience. Less successful was Paul Gambaccini's brief

⁷ Broadcasting in the Seventies, BBC, 1969

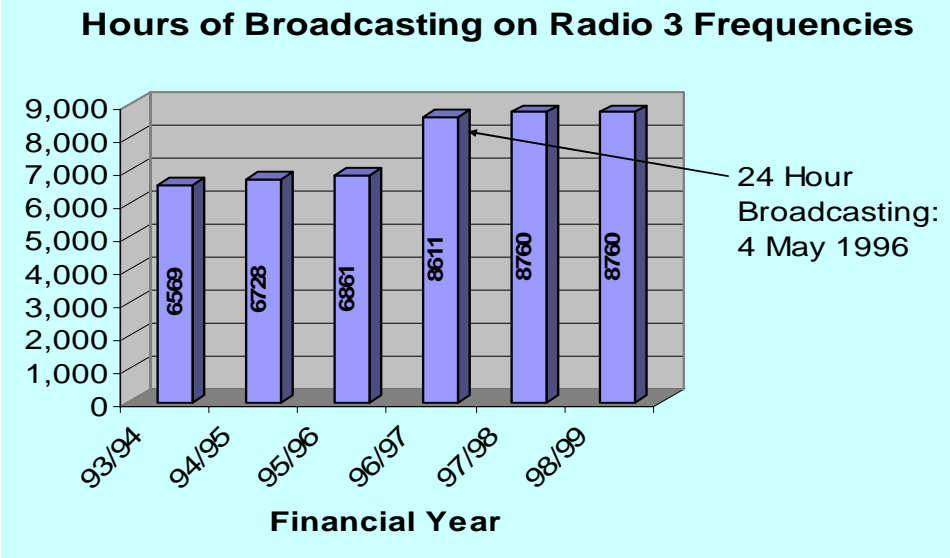
⁸ Extending Choice: the BBC's role in the new broadcasting age, BBC, 1993

tenure of a morning programme on the Network. These risks - and others - were all inspired by the desire to bring Classical music to a wider public.

While maintaining its commitment to new work and to its distinctiveness, the major challenge became how to adopt a more welcoming and informative approach for new listeners, without narrowing the commitment to a wide range of music and arts. It was not appropriate simply to increase reach by playing the most popular pieces. Instead, the schedule was incrementally adjusted to provide a more comprehensive structure. Presentation styles became warmer and new programmes were introduced such as *On Air* and *In Tune*, which became fixed points in the schedule. New strands such as *Private Passions* and *Music Matters* were developed, and regular branding of such programmes as *Performance on 3* helped listeners to know what to expect from the schedule.

Radio 3 also increased its broadcast hours, with the launch of an overnight music service in 1996. However, the loss of Medium Wave resulted in Test Match cricket being broadcast live during the day on the main FM frequencies between 1992 and 1994. In 1994 Test Match Special transferred to Radio 4 Long Wave. At the same time schools programmes came to Radio 3 with an afternoon transmission slot. When night time broadcasting started in summer 1996 Schools programmes moved to the early morning where they remained until summer 2003. They are now broadcast on Radio 4's DAB digital radio transmissions.

Fig.2: Hours of Broadcasting on Radio 3 Frequencies



Landmark Programmes

Original writing first performed on the Third Programme, or Radio 3, includes Harold Pinter's *A Slight Ache* (1959) and Tom Stoppard's *Artist Descending a Staircase* (1972). Pierre Boulez's appointment in 1971 as Chief Conductor of the BBC Symphony Orchestra marked a watershed in the UK's contemporary music scene. In addition, the Network's ambition could be seen in the Mozart anniversary of 1991,

where a number of days were dedicated to the composer, following his work across Europe and reviewing the entire last year of his life.

In the year leading up to the Purcell tercentenary in November 1995 the Fairest Isle season celebrated UK music. Two years later, *Sounding the Century*—a festival of 20th-century music—ran from 1997 to 1999. This resulted in Radio 3 working in partnership with a great many of the major musical and cultural institutions of the UK. On the last day of 1999, Radio 3 broadcast a unique daylong (0600 to 2400) millennium special which charted the 2000 year history of Western classical music. On the following day, the Network broadcast music from around the world in a series of transmissions from many different countries, celebrating the diversity of global musical traditions.

The Current Charter

Radio 3's schedule is now clearly defined, but this does not prevent the Network from remaining flexible enough to accommodate long performances such as operas and Shakespeare's plays, major seasons and special days – for example, the annual international Christmas celebration, the recent Berlioz anniversary and World Music Days.

The range and breadth of Radio 3's offering has been extended while continuing to focus on Classical music and culture. World music and Jazz have a higher profile than in the past, in part due to relationships with WOMAD and the London Jazz Festival. Poetry and a diverse range of new writing are now showcased through *The Verb*, launched as a weekly programme in 2002 and *The Wire* which is broadcast monthly.

The last ten years have also seen a significant change in the range and diversity of the voices heard on air. Presenters such as Claire Martin, Sarah Walker, Rob Cowan, Andy Kershaw, Julian Joseph and Shaheera Asante have all contributed to a network sound that matches more closely that of the UK as a whole. Radio 3 complements its broadcasting by working in the fields of music education and lifelong learning. Through The Proms and the performing groups, people in the UK have access to high quality performances at accessible prices. Radio 3 remains a distinctive radio station, but also a major cultural patron, delivering value across the UK.

Late Junction

In the late 1990s, it became apparent that barriers between musical genres were breaking down. The musical scene was changing, with performances such as the Hilliard Ensemble and Jan Garbarek, combining different sounds. In 1999, *Late Junction* was launched to reflect this trend.

The programme provided the chance to hear a variety of different styles from across the world, from medieval chant to 21st-century electronics. It quickly won a loyal following and people started to talk of the '*Late Junction* effect'. Other radio stations across the world have copied the programme, which has received a number of awards, including a Sony Gold in 2003 for best music programme.

Performing Groups

In 1930, the BBC set new standards of orchestral performance by founding the BBC Symphony Orchestra, the first full-time contract orchestra in the UK. Subsequently, it created the BBC Northern Orchestra in 1934 (later the BBC Philharmonic) and, in the following year, both the BBC Scottish (initially a light orchestra) and Welsh orchestras (now the BBC National Orchestra of Wales) were established. The BBC Concert Orchestra was formed in 1952, evolving from the BBC Theatre and Opera Orchestras. The BBC Singers started broadcasting as early as 1924, as the Wireless Chorus.

The BBC has regularly reviewed its performing ensembles in the light of audience needs, broadcasting requirements and financial pressures. A number of light orchestras, the BBC Training Orchestra, and the Langham Chamber Orchestra have been disbanded. In 1981, the BBC Northern Ireland Orchestra merged with the Ulster Orchestra and, like the BBC Big Band in 1993, became an independent body partly funded by the BBC.

Value for Money

During the financial year 2003-04, Radio 3 cost just over £53.6 million, an increase of £0.8 million (1.5%) on the equivalent figure for the 1999-00 financial year.⁹ During the same period, artistic costs have increased at a higher rate, considerably in excess of UK inflation. Even RPI, for example, rose by nearly 10% over the same period. This constant pressure has ensured that Radio 3 continues to monitor its costs and working practices to make sure programme quality is sustainable on more limited funds.

Radio 3 has maintained levels of new programming and live music content within a range of genres. Innovations such as digital outside broadcasting equipment have added to broadcast quality while reducing cost. Ongoing partnerships with institutions, ensembles, festivals and venues have also been important both financially and editorially, by allowing Radio 3 to share costs while delivering a rich mix of programming. These relationships are explored in more detail in section 4.

For eight decades the BBC's impact on classical music has been monumentally positive. Radio 3 has commissioned thousands of new works, often for its own orchestras and choirs who themselves play such a crucial role at the heart of this country's musical life.

George Benjamin, composer and conductor

There is no body that is directly comparable to Radio 3 in the UK. The station has therefore compared itself to similar public service broadcasters in other European countries with similar cultural remits. For instance, the performing groups cost approximately £29 million.¹⁰ In value for money terms, the BBC compares favourably to other

⁹ BBC Radio and Music analysis including centrally held costs applicable to the network.

¹⁰ The net cost to the BBC is £26.5 million after income from other sources is taken into account. Of this figure £17.6 million is attributable to Radio 3.

European broadcasters, delivering five orchestras, the BBC Singers (24 full-time professional singers) and two choruses for this investment.

3. Service Content

I came to you because of Andy Kershaw. I now listen to Composer of the Week.

Radio 3 Listener

Every day of the week, Radio 3 offers listeners a wide variety of music and speech programmes reflecting arts and culture. The schedule is driven by a combination of audiences' daily routines and the cultural life of the UK; it reflects what is happening in the country as a whole. For example, *Lunchtime Concerts* are broadcast at 1pm, the time at which most such recitals take place. Similarly, *Performance on 3* is scheduled at 1930 for the same reason.

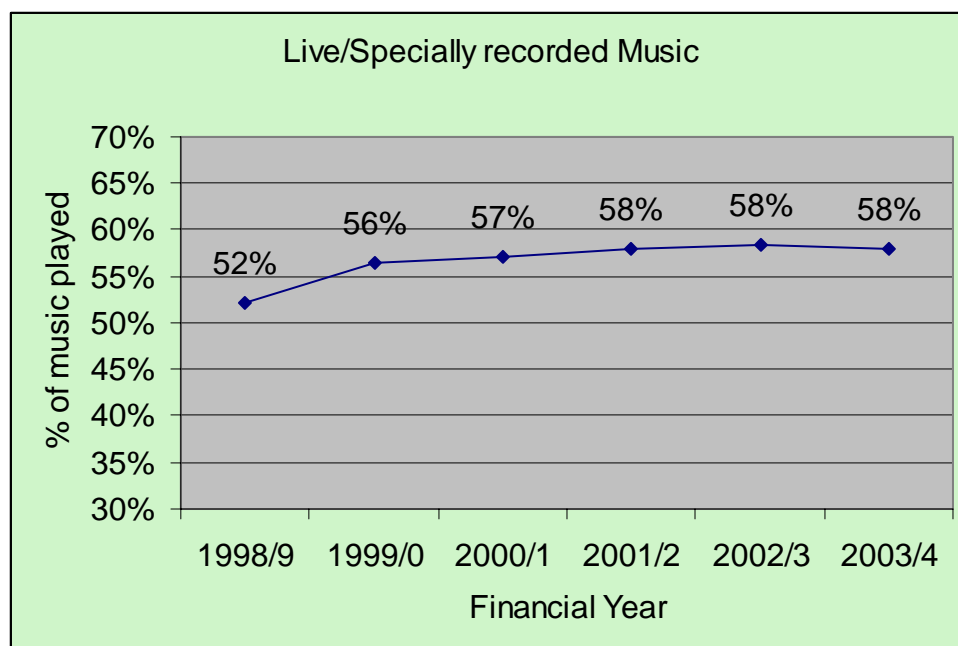
Underpinning all programmes is the editorial decision not to adopt a playlist. Instead, music is chosen with a clear sense of purpose, with decisions made by production teams according to the context in which it will be heard.

Key Themes

Live Performance

Live performance accounts for over 50% of all music played,¹¹ either broadcast live or specially recorded from live concerts. The commitment to live music is supported by the BBC's performing groups, The Proms and through partnerships with leading ensembles, festivals and venues across the UK. Appendix 3 lists some of the ensembles broadcast from performances in 2003/04 financial year.

Fig.3: Live and Specially Recorded Music



¹¹ Live and specially recorded data is based on data from the BBC Music Reporting Unit

Reflecting Change

The breadth of Radio 3's output reflects the changing nature of the music world and developing musical taste. While Classical music remains at the core of Radio 3, Jazz and more recently, World music have secured a key place in the network schedule, accounting for around 3.5% of the music output. Radio 3 will continue to respond to the changing cultural mix of the UK.

Nurturing Creativity

Radio 3 invests in creativity by scheduling programmes that can offer commissions to composers and writers as well as support to young musicians. Award schemes recognise achievement, and increasingly Radio 3 is also drawing on listeners' creativity.

New Generation Artists Scheme

BBC Radio 3 launched the New Generation Artists scheme in the autumn of 1999. This is a scheme dedicated to encouraging young artists as they start their professional careers. To date (July 2004) 36 different artists or groups have been involved in the scheme, almost all for a period of two years. A further six artists will enter the scheme in September 2004.

It includes a collaboration with EMI Classics, which has to date co-produced nine CDs in the EMI Debut series, three of which have won Gramophone Awards for the best Debut CD of the year. The Belcea Quartet's participation led to its appointment as Quartet in Residence at the Wigmore Hall in 2001. The Quartet's EMI Debut CD (co-produced with Radio 3) helped secure a longer term relationship with EMI and it now has an international reputation as the UK's leading string quartet. The scheme also incorporates a series of commissions in collaboration with the Royal Philharmonic Society. Forthcoming commissions include American composer John Harbison who is writing a new work for the young Dutch violinist Janine Jansen.

Presentation

The Network strives to present its programmes in a non-exclusive way, employing a wide range of voices from across the UK. Within the past ten years, the relative number of female presenters has increased significantly and the jazz pianist, Julian Joseph, has become the Network's first black presenter. Radio 3 is keen to encourage other performers to take up presentation in the future.

Commitment to Broader Arts and Culture

This commitment ranges across art forms and embraces broader cultural issues and political thought. It finds expression in live discussion and debate, reviews, interviews with creative artists and wide ranging documentaries. Special editions of *Night Waves* have addressed cultural landmarks, such as T.S. Eliot's 'The Waste Land', debating their current status.

New Media

The Radio 3 audience includes many early adopters of interactive technology and the Network actively exploits the opportunities afforded by technological change. Through the Internet, it provides a content-rich service which combines additional

information, an audio archive and details of broadcast programmes. The Proms broadcasts have also been enhanced since the 2003 season by the addition of detailed programme notes on DAB Digital Radio and Digital Television.

Radio 3 Programmes

***Fig.4:* Radio 3 Schedule From 15 September 2003**

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
Morning						
07:00 Morning on 3	07:00 Morning on 3	07:00 Morning on 3	07:00 Morning on 3	07:00 Morning on 3	07:00 Morning on 3	07:00 Morning on 3
09:00 CD Review	09:00 The Cowan Collection	10:00 CD Masters	10:00 CD Masters	10:00 CD Masters	10:00 CD Masters	10:00 CD Masters
	12:00 Private Passions	12:00 Composer of the Week	12:00 Composer of the Week	12:00 Composer of the Week	12:00 Composer of the Week	12:00 Composer of the Week
Afternoon						
13:00 The Early Music Show	13:00 The Early Music Show	13:00 Lunchtime Concert	13:00 Lunchtime Concert	13:00 Lunchtime Concert	13:00 Lunchtime Concert	13:00 Lunchtime Concert
14:00 Discovering Music	14:00 Sunday Gala	14:00 Afternoon Performance	14:00 Afternoon Performance	14:00 Afternoon Performance	14:00 Afternoon Performance	14:00 Afternoon Performance
15:00 World Routes	15:30 Short Series	15:40 Making Tracks	15:40 Making Tracks	15:40 Making Tracks	15:40 Making Tracks	15:40 Making Tracks
16:00 Jazz Line-Up	16:00 3 For All	16:00 Stage and Screen	16:00 Voices	16:00 Choral Evensong	16:00 Brian Kay's Light	16:00 Jazz Legends
17:00 Jazz Record Requests	17:45 Music Matters	17:00 In Tune	17:00 In Tune	17:00 In Tune	17:00 In Tune	17:00 In Tune
Evening						
18:00 Jazz File	18:30 Performance on 3	19:30 Performance on 3	19:30 Performance on 3	19:30 Performance on 3	19:30 Performance on 3	19:10 Performance on 3
18:30 Opera On 3	20:00 Drama on 3	20:20 Twenty Minutes	20:20 Twenty Minutes	20:20 Twenty Minutes	20:20 Twenty Minutes	20:00 Twenty Minutes
		20:40 Performance on 3	20:40 Performance on 3	20:40 Performance on 3	20:40 Performance on 3	20:20 Performance on 3
21:45 The Verb	21:30 Sunday Feature	21:30 Night Waves	21:30 Night Waves	21:30 Night Waves	21:30 Night Waves	21:30 Night Waves
22:30 Between The Ears	22:15 Andy Kershaw	22:15 Late Junction	22:15 Late Junction	22:15 Late Junction	22:15 Late Junction	22:15 Mixing It
23:00 Hear And Now						
Night Time						
	00:00 Composer of the Week	00:00 Composer of the Week	00:00 Composer of the Week	00:00 Composer of the Week	00:00 Composer of the Week	23:30 Jazz on 3
01:00 Through the Night	01:00 Through the Night	01:00 Through the Night	01:00 Through the Night	01:00 Through the Night	01:00 Through the Night	01:00 Through the Night

	classical
	jazz
	world
	arts and drama
	varied
	worship

Classical Music Programming

There are three broad categories of Radio 3's Classical music programming:

1. Programmes of Live or Specially Recorded Music

Radio 3 is committed to broadcasting live musical performance and recording performances for future transmission. In the 2003/04 financial year, 58% of all

music played was live or specially recorded. Not only does this make Radio 3 distinctive on air, it also benefits the musical world financially. This is due to the fact that as a broadcaster, Radio 3 pays for the right to transmit a performance—with certain exceptions such as material provided through the EBU—helping to sustain the UK's cultural economy.

Afternoon Performance draws on the BBC orchestras, the Ulster Orchestra and the BBC Singers. The *Radio 3 Lunchtime Concerts* consist mainly of chamber music, which, like the *Performance on 3* concerts, come from every region of the UK and are

integral to the country's musical life. Over 120 ensembles were broadcast in the last two years; they are listed in Appendix three.

Discovering Music

(Saturday afternoons: 60 minutes)

Discovering Music explores and illuminates the way composers create pieces of music. The programme focuses on either one masterpiece or a theme explored by various composers. Music is deconstructed by the presenter and the performers, sometimes line by line, to reveal its inner workings. The programme ends with a complete performance to allow listeners to apply their new knowledge and listen with fresh ears.

The series is aimed at an audience that loves music and wants to know more about how it works. While the programmes were not conceived as teaching tools, from September 2004 the series will include several editions that address A-level and Higher course requirements.

Opera on 3 covers live full-length performances from the Royal Opera House, the Metropolitan Opera in New York, The English National Opera, the national companies in Wales and Scotland and others such as Glyndebourne. Radio 3 has a long-term partnership with the Royal Opera House, which provides Radio 3 with access to high-quality performances while extending the benefit of the public funding that the ROH receives.

Discovering Music features Charles Hazlewood exploring a

piece or musical idea in a workshop-style session in front of an audience, using one of the BBC performing groups.

Hear and Now takes a comprehensive view of contemporary music through concert performances and specially recorded studio sessions. Compositions commissioned by Radio 3 are often broadcast in this slot, as are interviews and features on composers.

For both these publicly funded organizations it is immensely satisfying that so much of our work is available to radio listeners and shows how important the relationship is between the BBC and the Royal Opera House. By working together we can provide listeners with access to virtually all our output.

Tony Hall, Chief Executive, Royal Opera House

2. Programmes Predominantly Playing Commercial Discs

There are a number of programmes where the music played is almost entirely from commercial CD recordings. These programmes include *Morning on 3*, *The Cowan*

Collection, *Brian Kay's Light Programme* and *CD Masters*. These programmes mix better-known music with some less familiar pieces, introducing listeners to classic and more recent recordings of a wide variety of music.

Across the Network, the emphasis in the CD-based programmes is on carefully choosing recordings that will highlight significant differences in interpretation. Radio 3 does not restrict itself to a playlist. As such, production teams decide on the most appropriate versions, based on the recognition that whoever is performing will influence the piece's overall sound, as will the context in which it is played.

Having just celebrated its 60th anniversary, *Composer of the Week*, is one of the Network's longest running programmes. Over a week it takes an in-depth look at a single composer, blending biography with key insights into their compositions. Appendix 4 shows the range of composers covered over a three-year period.

CD Review is a four-hour programme in which new releases are reviewed, advice is given on building a CD collection and an artist interview and disc of the week are presented. In its *Building a Library* section, the programme fulfils an audience need since few retail outlets now allow potential buyers to listen before purchasing. During the last year, listener interactivity has been increased with the *Listening Booth*, where listeners themselves can choose from a selection of new releases. In *The Cowan Collection*, on Sunday mornings, Rob Cowan complements his own personal choice with the chance to hear complete versions of works referred to the previous morning in *CD Review*.

Brian Kay's *3 For All* presents listener requests across all genres. This show, amongst others, helps to make Radio 3 open and accessible to listeners.

Making Tracks is broadcast on weekdays throughout term time. Introduced by CBBC presenters Angellica Bell and Adrian Dickson, it offers school children a broad musical menu—ranging from Early music, Jazz, World, chamber, orchestral and other genres—to extend their musical world beyond contemporary popular music.

Making Tracks

Launched in 1999, the internet site has spawned a variety of activities for young people. It has a wide selection of online applications that are seen as games by children but are also valuable teaching tools. These can be used to develop listening skills, as well as composition online. Once completed, the resulting pieces can be emailed to friends or to the programme. *Making Tracks* has also become a series of concerts, in which all the BBC performing groups are involved, geared to a target audience of 7–11 year-olds.

These Making Tracks concerts have made me realise what a vast resource the BBC is, how exciting it is and how much there is for people, for everybody. It also makes me think what extraordinary input the organisation has made into something like Making Tracks around the UK – financially, in person power, in everything, it is quite astounding.

Suzy Humphries, Barnardos

3. Programmes with a Mix of Live/Specially Recorded Content and Disc

In Tune plays a wide variety of Classical music from CD, together with performances by musical guests who often play live in the studio. The programme includes wide-ranging interviews with major musical figures alongside musicians early in their careers as well as representatives of arts organisations. It also previews upcoming events in the performance calendar. The programme occasionally broadcasts from major UK music events such as the London Jazz Festival and Cheltenham and Edinburgh festivals.

The *Early Music Show* covers music from the Middle Ages and Renaissance through to the Baroque period. It often includes live performances as well as CDs presented by early music specialist performers Lucie Skeaping, Catherine Bott and Andrew Manze.

Music programmes with a higher proportion of speech content include *Private Passions*, presented by the composer Michael Berkeley who interviews people from every walk of life about why music is important to them. *Music Matters*, a magazine programme, focuses on current issues in the musical world. Once a month, *Music Matters* is replaced by *lebrecht.live*, where panellists and audience members engage in cultural debate.

Jazz

Jazz Legends on Fridays looks at the most influential jazz performers of the last century. The Jazz Zone on Saturday afternoon consists of *Jazz Line Up*; the disc-based *Jazz Record Requests* (broadcast since 1964) and the documentary series *Jazz File*. In *Jazz On 3*—late night on Fridays—the emphasis is on contemporary, specially recorded or live performance. *Jazz Line Up* also regularly features specially recorded material.

The Verb

Launched in 2002, *The Verb* celebrates the creative use of language across different forms of writing and performance. Hosted by the “Bard of Barnsley” (Ian McMillan), it provides a showcase for performance poetry and spoken word, alongside more literary writing. The programme develops new work from diverse emerging writers, including many from ethnic minorities and commissions more established writers such as Paul Abbott and Timberlake Wertenbaker to work in new ways. There is a strong commitment to inspiring listeners’ own creativity with writing competitions and writing advice. The competitions (recognised with a Sony Award in 2003) are varied and inventive. Judges give serious feedback on their final selection on-air and the winning entries are then broadcast.

Arts and Drama

Night Waves is a nightly window on arts and ideas. It provides a cultural perspective on topical issues as well as reviewing arts events. As a complement to *Night Waves*, Radio 3's documentary series *The Sunday Feature* reflects, in-depth, varied aspects of arts and culture.

The Verb is presented by poet Ian McMillan. This programme presents an imaginative mix of performance, readings and discussion in its exploration of language and literature.

Between the Ears emphasises innovation in the use of sound in programme making.

In *Drama on 3*, the Network demonstrates its commitment to the commissioning and production of full-length written pieces. The programme showcases both cutting-edge and classic drama. Last year included the controversial play *The Permanent Way* by David Hare; a Shakespeare Season; a 5th-century Sanskrit drama and a new production of Joseph Conrad's *Heart of Darkness*.

World Music

World Routes explores music from around the world, featuring specially made recordings, together with interviews and commercial recordings. *Andy Kershaw* combines the host's personal mix of World music and other contemporary genres.

Worship

Each week, *Choral Evensong* provides an hour of live Christian liturgical worship, drawing on the choral tradition of major cathedrals, colleges and churches in the UK and occasionally abroad.

Varied Musical Styles

Late Junction aims to help listeners unwind by presenting a varied mix of early, experimental and World music from Europe and across the world. *Mixing It* presents a blend of experimental music, which often defies categorisation. It covers a wide range of styles, including unusual areas of Modern Classical, Dance, Rock and World music. *Stage and Screen* provides a wide range of musical theatre and film music.

Special Events

Radio 3's regular schedule is periodically set aside in order to reflect in-depth an anniversary or topic. Special events from 2003 are listed below.

Radio 3 Special Events 2003

January

- New Year's Day: Music around the World
- BBC Symphony Orchestra: Mark Anthony Turnage Weekend

February

- The Colosseum: Exploring Roman culture and values
- Crusades: The Unfinished Story

March

- Prokofiev Evening
- A Place called England: English Folk Music
- Radio 3 Awards for World Music

May

- Royal Philharmonic Society Awards
- Lennox Berkeley Night

June

- Mravinsky Centenary
- BBC Singer of the World in Cardiff

July - September

- The Proms
- WOMAD

October

- Kathleen Ferrier Night

November

- London Jazz Festival

December

- Berlioz Day
- EBU Christmas Day

4. Audiences

Radio 3 aims to attract a wide range of people in a variety of ways - the live radio broadcast, including FM and DAB digital radio digital television systems offering high-quality sound and related text and the Internet stream with additional programme information on bbc.co.uk/radio3. The Proms, for example, were enhanced last year by detailed programme notes on digital radio and television. Radio 3 also shapes its audience's cultural experience as they access:

- Previously transmitted programmes available on-demand on the website
- Further content on the website related to programme areas
- The performances of BBC Orchestras and BBC Singers
- BBC promoted events such as The Proms
- Venues where Radio 3 holds an outside broadcast

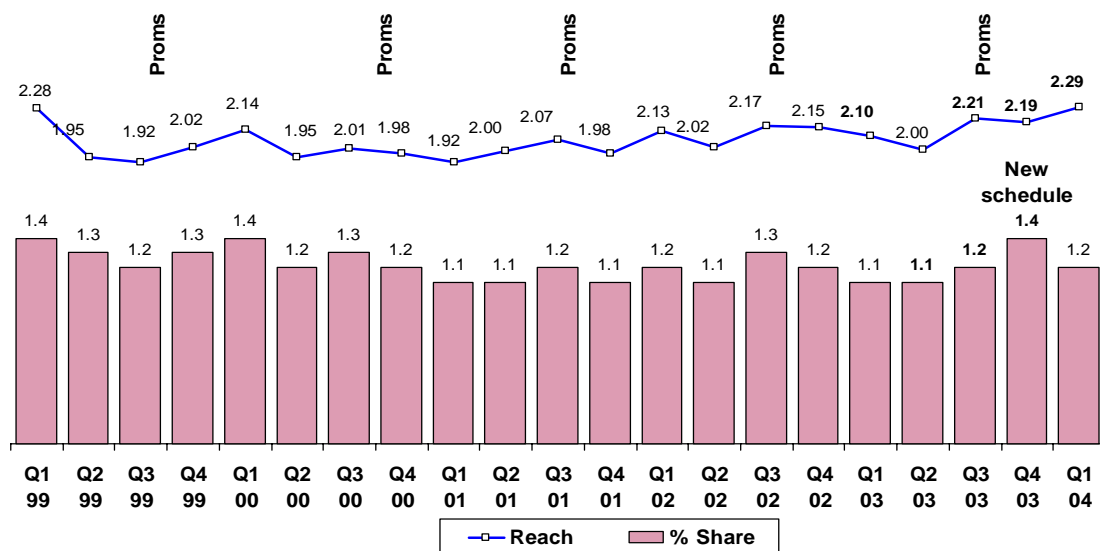
I think my life would collapse without Radio 3: I listen to it all day when I'm working. It provides such a wide-ranging service, it encourages young musicians, it digs out rare pieces of music, it covers music of all nationalities, and it also regales you with wonderful anecdotes which reacquaint you with old favourites.

Jilly Cooper, Author

The online presence, including on-demand radio, has allowed people to use Radio 3 flexibly in keeping with their lifestyles.

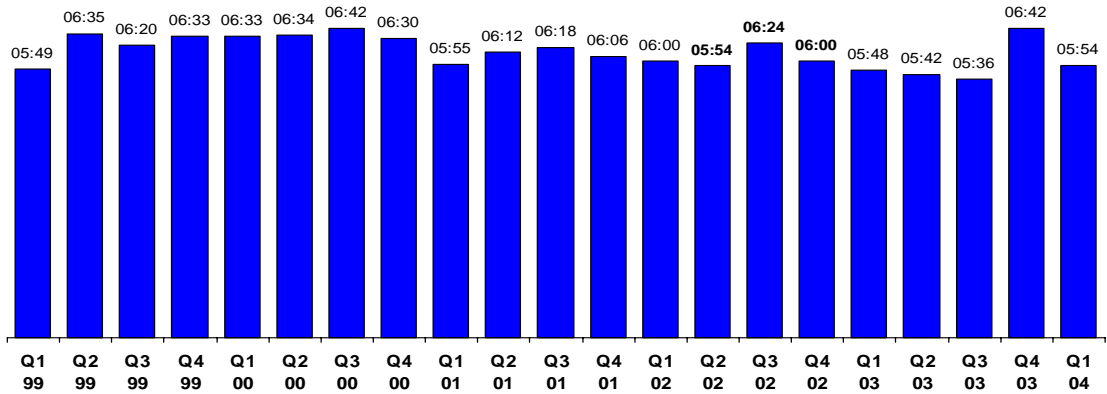
Along with the rest of the radio industry, Radio 3 measures its performance through RAJAR. At around 2.3m listeners a week, the Radio 3 audience has shown itself to be stable with an underlying upward trend from 2001 onwards. RAJAR methodology changed in 1999 making comparisons before that date invalid.

Fig.5: Audience by Reach and Share



About 1.2% of the population (aged over 15) is reached each week. Each listener on average listens to around six hours per week.

Fig.6: Average Hours per Listener



Regional Spread

The Network performs better in the South of England than elsewhere, a situation which is similar for Classic FM and Radio 4. Over the past year, audiences have grown in Scotland, East Anglia, Greater Manchester and West Yorkshire.

Audience Profile

The average age of the Radio 3 audience is 57 against the UK population average of 46. This is comparable to other cultural stations across Europe.¹² However, some increase in listening can be seen among younger age groups, especially to programmes such as *Late Junction*, *Mixing It* and *Andy Kershaw*. Radio 3 achieves its highest reach among the social grades AB.

Radio 3’s current reach is 53% male and 47% female. In previous years the disparity has been greater. This improving trend has coincided with Radio 3’s aim to ensure a balance between male and female on-air representation. Similar efforts have also been made with regard to the ethnic background of presenters and contributors. However, reach among black and Asian adults is only half that achieved within the white community.

Satisfaction

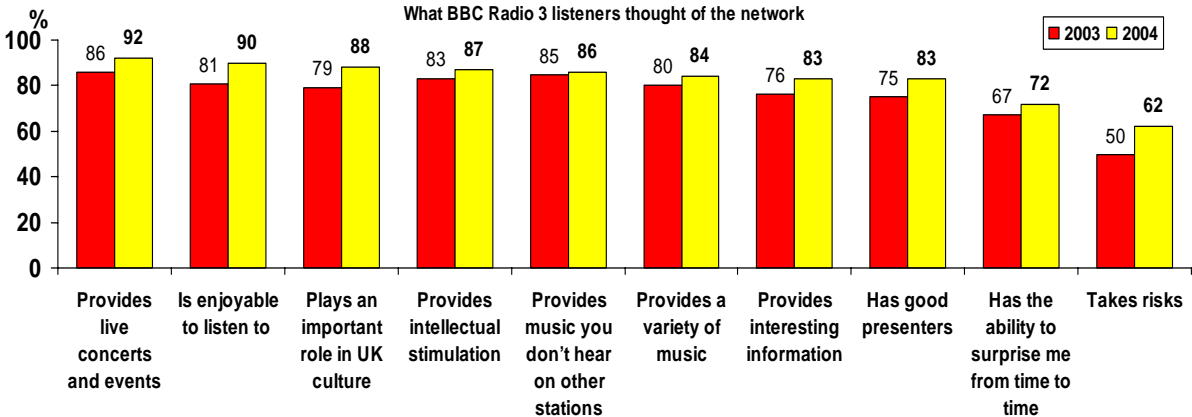
Overall Radio 3 has seen an increase in its approval rating from 7.4 in 1999 to 7.5 in 2003.¹³ Some strands, particularly those which offer the opportunity for knowledge

12 European Broadcasting Union
 13 Pan-BBC Tracking Survey (BBC)

building, reflect this trend more strongly, such as *CD Review* and *Discovering Music*. The Proms, both live and recorded, perform consistently well. However, strands with a world music element such as *Late Junction* and *Andy Kershaw* also perform well against this measure. In terms of distinctiveness, Radio 3 also scores highly in the Pan-BBC Tracking Survey, where its listeners ranked it as the most distinctive channel.

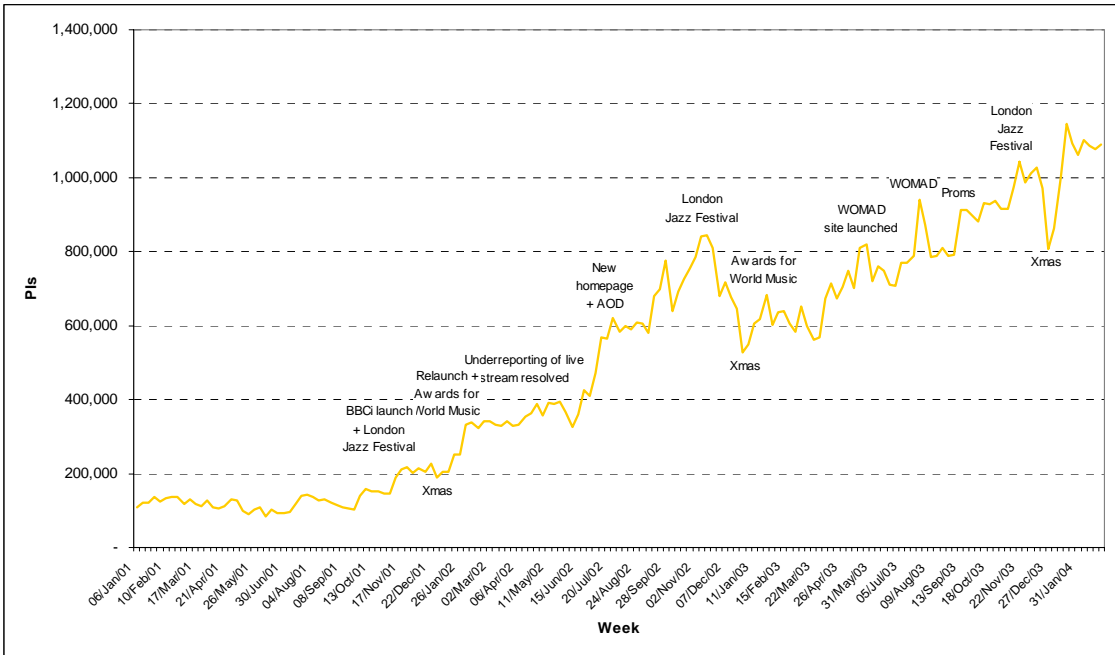
Since 2003, Radio 3 has undertaken a survey to understand more fully listeners' perceptions of the network. The data shows that R3 is increasingly recognised for its cultural role, its commitment to live music and its wide variety of music. An increasing number of respondents found it enjoyable and saw in it a source of intellectual stimulation, surprises, risk-taking, and interesting information.

Fig.7: What BBC Radio 3 Listeners Thought of the Network



Source: QUEST SURVEY (2003-04)

Fig.8: On Line Audience



Since 1998, Radio 3 has used the Internet to complement its radio broadcasting. It provides a content-rich service which provides supplemental information, an audio archive and the broadcast schedule. Page impressions have consistently increased during the last three years, helped by online coverage of key broadcast events such as The Proms, London Jazz Festival and WOMAD:

There has also been a notable increase in listening to the live Radio 3 stream using the Internet. Again, this has been driven by demand for The Proms and WOMAD, the annual world music festival:

Fig.9: Radio 3 Interactive Live Streaming Requests

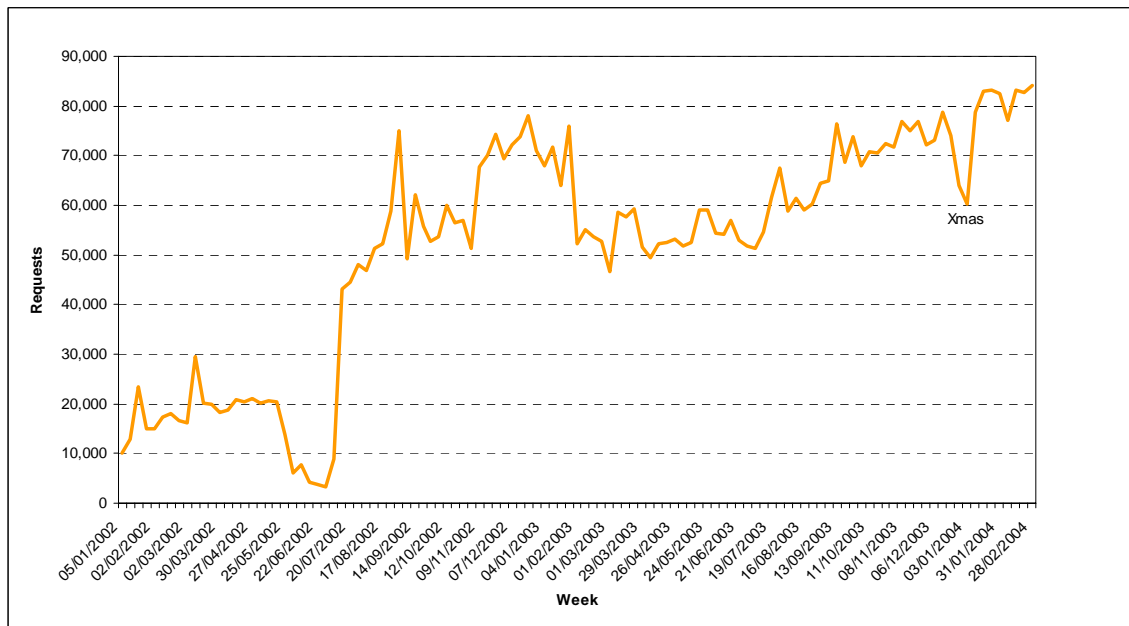
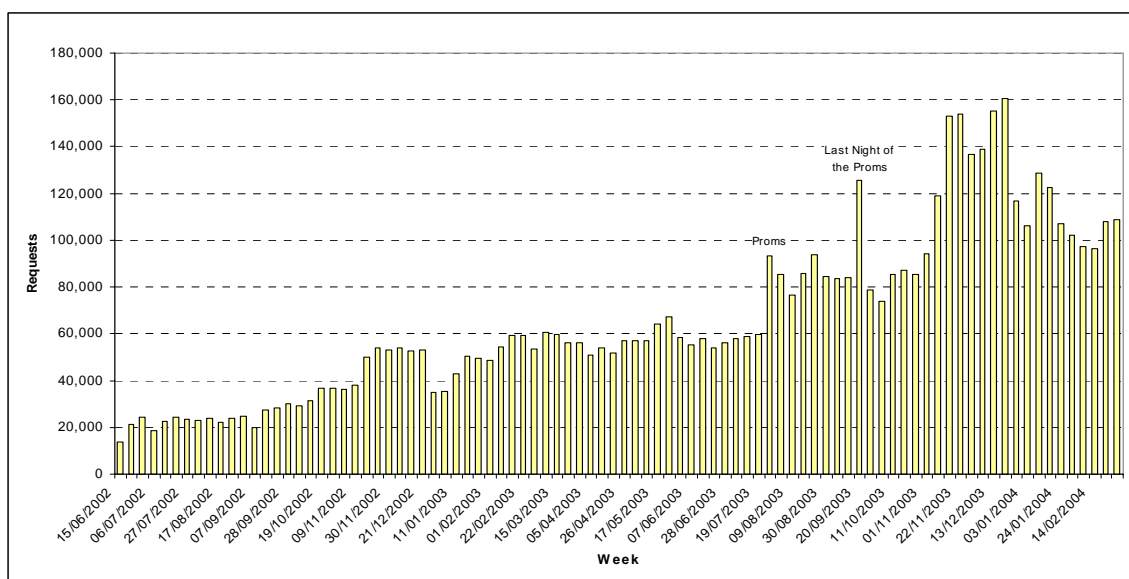


Fig.10: Audio on Demand¹⁴



¹⁴ Source: Radio and Music Interactive

Audio on demand has proved particularly successful with Radio 3 listeners. In July 2002, the launch of the Radio Player made programmes available for a week after transmission and easy to access online. Requests to listen to programmes on-demand were given a boost by The Proms season last summer, then again in November and December because of the London Jazz Festival when 150,000 requests a week was the norm, three times the figure in the same period of 2002.

*Dear R3, I would like to thank you for making so much great music available on the web. I started listening to Jazz on 3 and have found the whole experience so addictive that I have started exploring all sorts of programmes that I would never have listened to using a conventional radio...
Listener Email*

Concert Attendances

The BBC Performing Groups had audiences of over 440,000 people at BBC concerts and events in the last financial year. In addition there were audiences of approximately 130,000 at concerts given by the performing groups which were not specifically BBC events.

The 2003 Proms audience was 252,000 (of this, 96,000 is included in the performing groups figures above). Radio 3 also promotes some events, often with another partner like the Wigmore Hall, for lunchtime concerts. Total attendance at these events was 32,000 in the same period.

Key Competitors for Audiences

Although Radio 3 is unique among international and UK radio services, it nevertheless competes with different or complementary activities which engage its listeners. As the number and variety of these increases, so Radio 3's strategy is to engage with audiences in different ways.

Within UK Commercial Radio, only Classic FM operates in similar territory, although, to a lesser extent Jazz FM and the digital station Oneworld broadcast some similar output. Classical music on television is also available through Classic FM TV, Performance Channel, and Artsworld. There are also a number of internet channels, such as Andante.com, offering Classical music, including some live performance. Classical music radio stations from around the world are also accessible. Classic FM concentrates on a relatively restricted playlist, generally playing movements of well-known Classical music from commercially available recordings. Jazz FM is also based around CDs, whilst the available television channels concentrate on videos of concerts and operas.

Radio 3 also competes for audiences' attention with commercially recorded music, a phenomenon that will probably increase with the advent of the iPod. In this environment Radio 3's role is of particular value, since the choice and purchase of music is often made on the basis of existing tastes, but can be informed by consumer programmes such as *CD Review*.

5. Distinctiveness

In common with the vision set out for the BBC as a whole within *Building Public Value*, Radio 3 believes that its key source of distinctiveness within the market comes from its exclusive focus on the delivery of public value to the UK. While the BBC has identified five areas in which the corporation has a contribution to make, Radio 3's main work lies within the delivery of cultural and educational value, although it does provide some other forms of additional value.

Cultural Value

Radio 3 seeks to provide access to high quality musical and dramatic performance to a UK-wide audience of all ages and backgrounds.

Radio 3 plays a role in developing taste and perceptions, and encourages an active interest in music and the arts. Through its involvement and financial investment, Radio 3 makes a very significant impact across a wide range of cultural activities.

The work of the BBC's orchestras and singers both individually and collectively **adds to the live and recorded music available within the UK and the accessibility of that music to the population of the UK.** Between them, the five orchestras, the BBC Singers and the part-funded Ulster Orchestra in Northern Ireland employ over 420 performing musicians. The orchestras, based across the country in London, Manchester, Glasgow and Cardiff, are undertaking a total of 415 concerts in the course of their 2003/04 seasons. This contributes both to cultural life in their own communities and to that of Radio 3 listeners throughout the world.

I grew up with Radio 3. Since I came from a family without much music in it, the radio was the most important part of my music education. There was a period in my teens when I listened avidly each evening; I can't imagine what my life would have been without this wonderful access to the whole history of music.

David Matthews, Composer

In addition to concert and recording work, all the orchestras are involved in outreach and education activities. This spans school projects, some work with aspiring young musicians still in education and the community in general.

Radio 3's work with performing groups helps to expand both the quantity and the range of music available to people in the UK. The orchestras each have a Composer in Association and work with these and other composers to extend the available repertoire. In its choice of music, particularly for live performance, Radio 3 also deliberately sets out to include music which is rarely heard (see Cage case study below).

In studio recordings it is possible to undertake programming enabling artists to combine, for example, chamber and orchestral pieces to demonstrate the context of a particular style of music. Commercial constraints would make this almost impossible for other promoters to consider.

Radio 3 makes great performances available to all UK citizens regardless of where they live or their circumstances. In addition to relaying concerts, Radio 3 sometimes adapts current stage plays, using the same cast as the original theatre production.

Radio 3's *Listen Up!* initiative is designed to develop the profile of orchestral music across the UK. Working together with the Association of British Orchestras and Making Music, the Network has organised a five week celebration of orchestral music—professional amateur and youth—the length and breadth of the UK. **This aims to develop new audiences, not just for Radio 3 but for the UK arts sector in general.**

Radio 3 also seeks to involve and inspire its listeners actively to engage with music in a variety of ways. Amateur choruses in Wales and London give a substantial number of singers the chance to participate in music-making at a high level. Radio 3's public events also help to engage audiences with a distinctive repertoire, most notably through the annual season of Proms which attract a quarter of a million concert visits. The founding vision of The Proms is still a guiding principle for Radio 3, namely, **reaching the widest possible audience with high quality music at reasonable prices within an informal atmosphere.** *Music Live* is an extension of the same concept across the UK on a regular basis. The recent week-long event centred in Belfast attracted 10% of the population in Northern Ireland. In York—where *Music Live* was held a number of years ago—the appetite for similar public events has continued in the city. These ongoing events can be seen as a lasting legacy of the BBC's musical presence.

Cage Weekend

Every January since 1985, the BBC Symphony Orchestra has hosted a Composer Weekend at the Barbican Centre in London. In 2003, the spotlight fell on John Cage in *John Cage Uncaged* with his highly provocative silent piece of 1961 - 4'33" - broadcast live in the first-ever UK transmission.

On Saturday afternoon some 350 performers took part in two performances of a Musicircus (a Cage invention) throughout the foyers. Performers were assembled in 40 zones, including Led Zeppelin guitarist John Paul Jones and gardening expert Dr. Stefan Buczacki in a mushroom garden. The youngest performer was 12, the oldest 88! Across the weekend, some 53 pianists took part in piano marathon – four lines of haunting music by Satie called Vexations which are performed 840 times. Keen amateurs joined professionals and stars, like Django Bates and Julian Joseph, for the performance. 1900 people witnessed Vexations, and some 10,065 attended some 19 events during the course of the weekend.

Every so often I get asked where York Live came from. I always say that it was started by a visit from the BBC.

Peter Boardman, Cultural Events Manager, City of York Council.

Radio 3 tries to bring 1000 years of the Western music tradition to life for audiences in the UK. It does so through a mixture of network commissions and performances. Though the great composers are always present on Radio 3, the Network is committed to representing the widest possible choice of music, familiar and less familiar, to engage the audience with new experiences. Since it is free of commercial constraints, Radio 3 can take appropriate risks to fulfil this objective.

In Tune Running Order Tuesday 1 July 2004

- 17:00 NEWS**
- 17:02 Bizet : Prelude: L:Arlesienne**
Bastille Orchestra, Myung-Whun Chung
- *17:10 Tchaikovsky : Valse-Scherzo**
Boris Brovtsyn (violin), Dina Parakhina (piano)
- *17:20 Ysaye:Sonata no.3 : a Georges Enescu:**
Boris Brovtsyn (violin)
- 17:35 Enescu: Romanian Rhapsody no.2**
Monte-Carlo Philharmonic Orchestra/Foster
- 17:47 Bach: Brandenburg Concerto no. 5, BWV 1050**
The English Concert, Trevor Pinnock
- 18:00 NEWS**
- 18:03 Elgar: Praise to his name...Take me away.... from The Dream of Gerontius**
Janet Baker, John Mitchinson, CBSO/Rattle
- *18:08 Rachmaninov: Aleko's Cavatina (Aleko)**
Robert Pokakov (bass), Richard Shaw (piano)
- *18:19 Schubert: Ganymed**
Robert Pokakov (bass), Richard Shaw (piano)
- 18:27 Elgar: Proficiscere, anima Cristiana from The Dream of Gerontius**
John Shirley-Quirk, CBSO & Chorus/Rattle
- 18:34 Saint-Saens: Violin Sonata no.1**
Gil Shaham (violin), Gerhard Oppitz (piano)
- 18:57 Britten: Tarquinius' ride to Rome... from The Rape of Lucretia**
Donald Maxwell, Nigel Robson, City of London Sinfonia/Hickox
- *19:07 Britten: Within this frail crucible of light... from The Rape of Lucretia**
Giles Underwood (bass - Tarquinius), Eun Young Kim (piano)
- *19:16 Britten: Flowers bring to every year... from The Rape of Lucretia**
Julie Pasturaud (mezzosoprano - Lucretia), Eun Young Kim (piano)
- 19:22 Bridge: Sir Roger de Coverly**
BBC National Orchestra of Wales/Hickox
- 19:27 Alkan 25 Preludes, op.31 nos 23-25**
Olli Mustonen (piano)

*Items in italics were performed live in the studio.

Radio 3 makes a significant direct investment in the cultural industries of the UK. Of the £53.6 million spent by the BBC on the network last year (2003/04), £25.5 million went directly to musicians, composers, actors, writers, performing groups (BBC and independent), concert venues and festivals. A further £4.3 million went to rights holders via collecting societies (the Performing Rights Society, for example).

The BBC as a whole invests £26.5 million of licence fee funding (2003/04) into the BBC Performing Groups in their work around the UK. Of this figure some £17.6 million is attributable to Radio 3, with the remainder being allocated to Radio 2 and BBC Nations and Regions.

In addition to its spending on the BBC performing groups, Radio 3 invested £6.9 million into independent (non-BBC) orchestras and ensembles, musicians, concert venues and festivals during 2003/04, helping to sustain the breadth of performing groups across the UK through the investment and the airtime made available to them. A further £0.9 million is spent on commissions to composers, writers and actors.

Radio 3 currently has special relationships with six independent UK orchestras and with the Royal Opera House.¹⁶ The network broadcasts the groups' concerts, giving orchestras the opportunity to be heard across the UK and providing income through the purchase of broadcast rights. In this way, Radio 3 assists in sustaining independent orchestras, as well as guaranteeing maximum public access to their performances. The Proms offer a further national showcase for the best work of independent orchestras alongside that of the BBC performing groups.

Radio 3 Concerts¹⁵	2002/3	2003/4
Orchestral	341	388
Opera	64	58
Chamber	409	408
Jazz	60	57
World	33	30
Total	907	941

Edinburgh Festivals

Radio 3 has been broadcasting from Edinburgh since its inception in 1948. In 2001, the Network organised a special residency at the Edinburgh Festival Fringe alongside an ongoing commitment to the Edinburgh International Festival (EIF) at Scotland's brand-new, premiere centre for the promotion of dance, The Dance Base.

Key programmes and presenters delivered a feast of music to one of the most diverse audiences the network has ever attracted. It culminated in an open-air event on the Ross Band Stand in Prince's Street Gardens: a live edition of World Routes that was web-cast and relayed on a big screen in London's Leicester Square.

Radio 3 helps to sustain the calendar of UK music festivals and to bring performances to a wider audience.

The network regularly visits Cheltenham, Bath, Huddersfield, Brighton, City of London, Spitalfields, Aldeburgh, York and Edinburgh. They also maintain close media partnerships with festivals specialising in non-classical music such as the WOMAD World Music event from Reading and the London Jazz Festival. Chamber music broadcasts from Wigmore Hall, featuring leading artists, form a regular part of the Monday schedule.

The partnerships developed by commercial broadcasters tend to

¹⁵ BBC analysis

¹⁶ The orchestras are the Halle, the City of Birmingham Symphony Orchestra, the Bournemouth Symphony Orchestra, the Orchestra of the Age of Enlightenment, Northern Sinfonia and LSO.

be based around mutual promotional activity, including on-air mentions, whereas Radio 3 is able to work according to creative priorities and, without the need for profits, can deliver greater financial resources to a more diverse group of businesses and artists.

We work so closely together that BBC Radio 3 have become an intrinsic part of the festival. The partnership with the BBC goes throughout the whole project: it's not superficial, it goes very deep into the heart of the programme, into the heart of the organisation.

Claire Whitaker, The London Jazz Festival

Radio 3 is the most significant commissioner of Classical music in the world. In the last five years, the Network has commissioned 250 composers, more than 60 of them in the last financial year alone. There is no equally comprehensive programme for commissioning new music in the world, embracing as Radio 3 does both established names and opportunities for new talent.

Radio 3 is also active in commissioning writers for *Drama On 3* and *The Wire*. In 2003/04, 33 plays were transmitted which had either been specially written (25) for Radio 3 or adapted (8) from films or books. The Network has also appointed a poet-in-residence, Mario Petrucci, who will appear on-air, online and at public events to offer insight into performances from a fresh perspective.

The network trains and develops production staff to a standard which benefits both what the network is able to produce itself and the UK music and arts sector as a whole. Radio 3 producers help to nurture, develop and encourage musicians and singers. The creative process of working towards a broadcast can benefit both younger and established artists.

Radio 3 is committed to helping people in the UK to explore culture in the widest sense. *In Tune* allows listeners every weekday to connect with the music scene through interviews with performers and frequent studio performances from leading musicians. This reflects a topical concert agenda and often features international artists visiting the UK for a public performance. *Night Waves* reflects the arts agenda, not only in its choice of topical subject matter, but also in its first-night reviews from new plays. Radio 3 complements both Radios 2 and 4's arts coverage.

Radio 3 sees itself as having a role in building appreciation of music and other forms of cultural output across the UK. For many people, the acknowledged masterpieces will provide a way into deeper enjoyment of music; Radio 3 therefore also includes these in high quality live performances by leading musicians. Programmes such as *Discovering Music* and *Composer of the Week* help listeners to move on from standard works into a wider enjoyment of Classical music. Musical taste is always changing and the Network has an important role in shaping that agenda and providing a focus for debate on the direction the arts are taking.

Radio 3 offers the only opportunity within the analogue world to hear full-length drama on a regular basis.

There is a long tradition of drama on Radio 3 and the Third Programme; the Network has consistently fostered new writing, indirectly enriching television, film and theatre. For example, Harold Pinter's *A Slight Ache* and Samuel Beckett's *All That Fall*, both started life as radio plays. Recent examples include a radio version of *Peeling* by Kate O'Reilly in collaboration with the Graeae Theatre Company; a new play for radio by John Arden, *Poor Tom Thy Horn is dry*, and Timberlake Wertenbaker's *The H File*. Radio 3 commissions contemporary writers to work for radio, while not neglecting the continuing cultural significance of Shakespeare and early drama, such as Restoration comedy. In the last five years, nineteen of Shakespeare's plays have been broadcast.

One could argue that Radio 3 is the last refuge of culture in the Western world, the final bastion against the massed philistines of commercialism. And all this for two quid a week!

The Times, Letter to the Editor

Educational Value

Radio 3 contributes to continuing learning across the community through its programming, the performing groups, The Proms and the Internet. The BBC performing Groups and The Proms ran 350 educational events attended by 27,000 children, teenagers and adults in the 2003/4 financial year.

Broadcasting accessible information about music is central to Radio 3's mission, and audiences can access information both on-air and using the Internet. *Composer of the Week*, *Discovering Music*, and *CD Review*, for example, are regular programmes which offer learning opportunities particularly for those who find the world of Classical music intimidating or inaccessible.

Hi I went to the show on sat an i thought it was cool!... it wud b cool if u did more of stuff like that. I go 2 the blue peter proms an CBBC Prom in the Park every yr an i think they r gr8 an i h8 it when ppl say classical music is boring coz it aint when u listen to it properly luv Alice

Message from girl who attended Making Tracks with the BBC Philharmonic

Radio 3 has deliberately tried to open up Classical music for younger listeners. *Making Tracks* has developed into a multifaceted brand for young people enabling musical discovery in an entertaining and accessible way. The *Making Tracks* website is similarly appealing with games and interactive compositional tools, but centred on a clear learning objective. Links to a site about encouraging children to learn music and other parts of the BBC website enable the whole family to benefit from the content.

Over the last ten years, the BBC Philharmonic and the BBC National Orchestra of Wales have both taken on a remit to **make Classical music more accessible for the communities of the UK** through individual outreach programmes. Since 2000, both Radio 3 and The Proms have been complementing their efforts. Learning Managers are now present in all the BBC's performing groups to take this aspect of the orchestra's work forward.

Ammanford

As an example of outreach work, the BBC National Orchestra of Wales has built a long-term partnership with the town of Ammanford. During an intense year of activities, the orchestra participated in educational work and gave residents the chance to perform with the orchestra. The initiative extended to music in public places, including a swimming pool and 'dialling a musician' so that the elderly and house-bound were able to experience live music in their houses.

Increasingly, Radio 3 is playing a part in music education in the UK, working with colleagues in the BBC's learning division, Nations and Regions and children's television. The Network aims to provide formative experiences to children from schools that are finding it difficult to recruit specialist teachers. All the BBC's performing groups are engaged in this work, though the example below focuses on the BBC Philharmonic.

Proms Out and About, launched last year, takes The Proms out of the Royal Albert Hall and into local communities in Brixton, Hammersmith and Hackney. It introduces the thrill of live music-making of the highest quality to children and families. The impetus is then maintained by offering reduced-price tickets for selected Proms concerts.

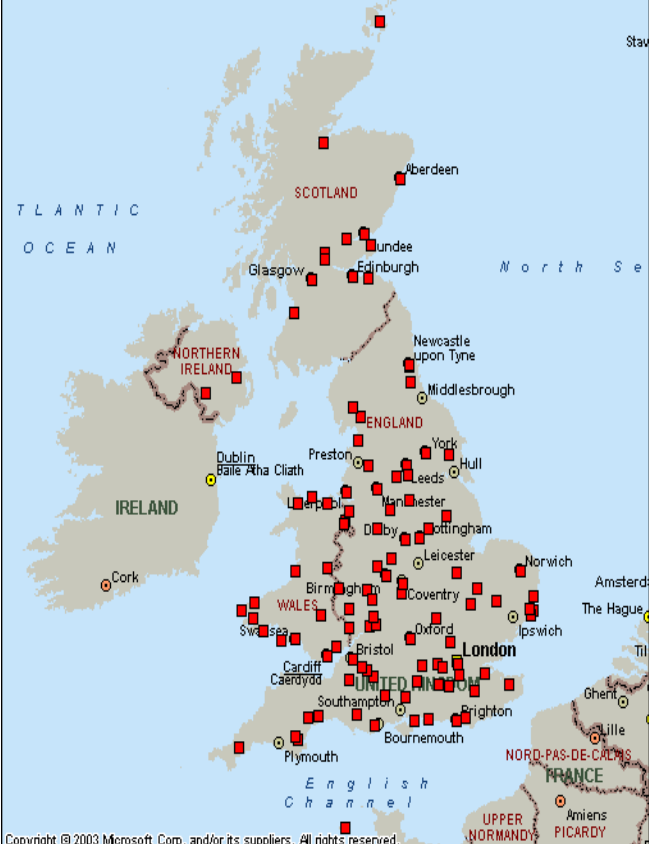
The BBC Philharmonic's Music Education Projects

- Aiming High involved 24,500 Year nine students from 1995-2000 in musical and cultural activities to raise their educational aspirations.
- A Murder Mystery designed to develop listening skills has now been performed to 31,500 children in 200 separate performances.
- The orchestra devised and has developed the Blue Peter Family Concerts and Blue Peter Prom, which attract large audiences of young people and their families.
- 500 young people have been involved in work experience at the BBC Philharmonic.
- A Professional Access Scheme with the Royal Northern College of Music has led to orchestral experience and three recruitments to full-time positions.
- The BBC Philharmonic was the first UK orchestra to perform in a prison; relationships with HMP Strangeways and HMP Risley have continued to include workshops and coaching for inmates.
- The orchestra has been supporting social regeneration in Manchester through performances in schools and unusual venues such as supermarkets, pubs, factories and hospitals.
- A major celebration of Chinese Art and Culture was organised for Chinese New Year 2004, involving the local Chinese community and musicians.
- The BBC Philharmonic performs a community role with its involvement in urban regeneration projects in north Manchester.

Social and Community Value

Radio 3 reflects all nations and regions of the UK through its programming. Over 40% of the programme budget is spent outside the M25, and the Network communicates a strong engagement with the entire UK. Apart from the presence of orchestras and regional production teams, **Radio 3 draws the UK together** by regularly presenting live concerts and events from the widest geographical area.

The network also tries specifically to serve Christians across the UK. *Choral Evensong* has a loyal audience, both on-air and on-demand through the Internet. A weekly radio audience of around 200,000 listeners joins congregations from throughout the UK and occasionally abroad. Listeners have the opportunity to join the liturgical worship with its uniquely British musical tradition. It is the longest running outside broadcast series in the history of broadcasting.



Venues from which concerts have been broadcast 1 April 2002 to 31 March 2004

Radio 3's events also bring communities together through cultural activity. For example, *Music Live* in Yorkshire (2001) spanned different communities, from early music in Beverley, gamelan in York, and world music in Bradford. These events attracted audiences that crossed community boundaries. *Music Live* attracts a cross-section of the community to its events and extends its appeal beyond those who are already committed listeners.

Global Value

Radio 3 has an important role in reflecting UK culture to the world. The BBC is an active member of the European Broadcasting Union which facilitates an exchange of cultural programming across the world, focussing on Europe. Radio 3 offers some 190 concerts per year through Proms each of which is heard in 12 territories.

Since 1998, Radio 3 has produced a service of overnight classical music to other European countries. This distinctive service is taken from concerts across Europe and beyond. The output is supplied under an agreement with the European Broadcast Union and apart from providing the UK with an attractive and distinctive night time service, it acts as a further showcase for UK music-making.

Detailed research from *Music Live 2002*¹⁷ shows that:

- 17% of respondents had never previously visited a live music concert.
- 68% were under 45 years old
- 80% of respondents belonged to social grade C1, C2 and DE.
- 72% of respondents rated the idea of BBC Music Live as very good. Half of these attend live music events less than once a year, and 14% have never attended a live music event before.

It's very difficult to think of contemporary music in Britain without the constant input and energy of the BBC. Both as a listener and as a composer I feel indebted to them, ever since I started listening to Radio 3 and going to The Proms in my teenage years. The British musical scene is very lively and various; we can't rely on the 'music industry' to illuminate all the interesting places the BBC reaches...the BBC's musical involvement is our most significant cultural distinction.

Judith Weir, Composer

Case Study: BBC National Orchestra of Wales in November 2003

Tim Thorne - Orchestral Producer writes:

The month began with *Ragas and Rhapsody*, a concert at St. David's Hall in Cardiff, targeting the Asian community. We commissioned Welsh composer Pete Stacey for a community piece to bring together choirs of schoolchildren, dancers, young tabla players and dhol drummers with the orchestra. We also played a new Bansuri Concerto for Indian maestro Hariprasad Chaurasia and introduced new audiences to music by Messiaen, before a late night classical Indian set from Shivkumar Sharma on the Santoor. Young local musicians entertained us during the intervals.

The following day we recorded *Discovering Music* with conductor Charles Hazlewood. In this programme, we explored music by Mahler for an audience keen

¹⁷ BBC MUSIC LIVE 2002: Audience Research (McCann Matthews Millman, July 2002)

to find out more about music, while bearing in mind needs of GCSE and A level students.

Next came a tour of North Wales, visiting Aberystwyth, Bangor, Wrexham and Llandudno, recording for Radio 3 with BBC Young Musician of the Year Jennifer Pike as soloist. We also broadcast live for Radio Wales and Radio Cymru (in Welsh), including music by William Mathias. On returning to Cardiff, we performed at St. David's Hall with the principal conductor Richard Hickox, bringing Holst's Planet's Suite to the largest concert hall in Wales.

Immediately afterwards, we travelled to the Concertgebouw in Amsterdam, acting as ambassadors for Wales and the BBC. In conjunction with the British Council, we ran a workshop to show Dutch orchestras how they might begin to develop outreach projects. We participated in a reception with the Welsh Development Agency to encourage European business to invest in Wales. The month ended with a short tour to the North of England with cellist Steven Isserlis, visiting Nottingham and including the orchestra's first trip to Newcastle.

6. The Portfolio Effect

Contribution to the BBC Radio Portfolio

Within the BBC radio portfolio, Radio 3 holds a distinctive place. It is dedicated to exploring the widest range of music and ideas, and to giving the space needed for full performances of musical works, complete dramas and in-depth discussion of musical and cultural issues. Special initiatives and seasons that enrich the treatment of a subject or event can enhance or even replace the normal schedule.

Radio 3 has many listeners in common with other BBC services, particularly Radio 4; 72% of Radio 3 listeners also listen to Radio 4 during the week. Being part of a complementary portfolio represents a source of strength for both networks, meeting people's cultural and musical needs in differing ways.

Light Classical Music

Most types of music broadcast on Radio 3 can be heard only on that network. There is some lighter classical music on Radio 2 in *Friday Night is Music Night*, *Melodies for You* and *100 Best Tunes*; these include some individual movements from core classical repertoire. *Brian Kay's Light Programme* on Radio 3 has a different emphasis with its exclusive focus on light music and an emphasis on the UK's light classical tradition which is rarely heard in the concert hall.

Jazz

Jazz is a genre covered by both Radio 2 and 3. In line with BBC Radio Strategy¹⁸, Radio 3 jazz output is more cutting-edge and challenging than that on Radio 2.

World Music

¹⁸ BBC Radio Jazz Strategy, 1999 internal policy document, considered how jazz should be covered across BBC radio.

Radio 3 is the only BBC network to showcase World music, a genre which has been present on Radio 3 since the 1960s but which is becoming ever more popular with the UK public. It has real potential for increasing an awareness of diversity and cross-community understanding. World music is natural territory for Radio 3, as it facilitates the exploration of the widest possible range of cultures, crossing national and community boundaries. Radio 3 has raised the profile of World music in the UK through the Radio 3 Awards for World music and extensive coverage from WOMAD. This emphasis is different to folk music activity on Radio 2, which concentrates largely on the UK music scene.

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

Thomas Brooman

Arts

An area of apparent overlap is Radios 3 and 4's coverage of arts events, however, the two networks are quite distinct in their approach. Radio 3's *Night Waves* has a complementary remit to Radio 4, that is, placing contemporary cultural activity into a broader international or historical perspective, making the latest academic thinking on cultural issues accessible to a wider audience and exploring mainstream arts developments alongside major public events.

At 45 minutes duration, the *Sunday Feature* offers a uniquely extended focus on cultural topics. Radio 3 works with specialist presenters and the longer form introduces audiences to a more detailed narrative and analysis of the subject.

Radio 3 and Radio 4 are the only networks committed to original radio drama and their differing agendas present listeners with a wide range of dramatic forms. A number of writers have been nurtured by both networks in developing skills for radio. In the current year, *Drama On 3* will see new plays from Shelagh Stevenson, Snoo Wilson, Colin Teevan and Adam Thorpe. The BBC Radio Drama writer in residence is Georgia Fitch, who works across Radio Drama output including Radio 3. *Drama on 3* also reflects the more challenging work of contemporary theatre and may include strong language or make considerable demands on the audience in terms of form and structure.

Contribution to the Broader BBC Portfolio

Radio 3 works alongside a number of areas within the BBC that deliver public value in music and the arts. By working together different parts of the BBC help to underpin and sustain the musical life of the UK.

Radio 3 works closely together with the performing groups, The Proms, BBC Television, Radio Live Events and BBC Nations & Regions to deliver a co-ordinated series of broadcasts and event-based coverage. The orchestras in Scotland and Wales have a clear role in their national areas in addition to work with Radio 3. The BBC National Orchestra of Wales is part-funded by the Arts Council of Wales,

enabling the orchestra to tour. In addition, Radio 3 funds in part the work of the Ulster Orchestra, helping to guarantee the future of orchestral activity in Northern Ireland. There are no other full-time orchestras in either Wales or Northern Ireland.

There are close synergies between the work of Radio 3 and Television Classical Music. Both broadcast extensively from The Proms: Radio 3 broadcasts all concerts live, while BBC television in 2004 will broadcast almost half the concerts for terrestrial and digital channels. The Last Night of The Proms is a unique collaboration (see appendix 2). The BBC's relationship with the Royal Opera House was recently formalised in a new four-year agreement which doubles the commitment to televised productions from eight to 16 performances, alongside this, Radio 3 is committed to a minimum of 12 broadcasts each year. This close relationship between two public institutions provides excellent value to the licence fee payer as well as the taxpayer, whose support through the Arts Council is extended by the reach of BBC radio, television and interactive services.

BBC 4 has provided new opportunities for arts programming on television, complementing the work of Radio 3. There have been some successful collaborations between BBC 4 and Radio 3, including the London Jazz Festival, WOMAD, the Radio 3 Awards for World Music and The Proms. These demonstrate how radio and television can work together, providing listeners and viewers with a richer service than could be delivered without close collaboration.

BBC *Music Live* brings the radio networks together, often with television involvement and is further evidence that the BBC as a whole can produce unparalleled results. This was demonstrated at The Queen's Jubilee, for which the BBC Symphony Orchestra and Radio 3 played a leading role.

In the past few years, Radio 3 has gained new rights agreements from the Musicians Union regarding orchestral use. This means the BBC orchestras' material can be used widely across different platforms and services. This flexibility underpins the format of *Discovering Music*, which uses live orchestral performance to demonstrate key points within the music. Programmes can therefore be brought to life in a unique way for listeners, whatever level of knowledge or experience they possess.

On television, the orchestras have taken part in such programmes as *Elgar's Enigma Variations* (film on BBC1 related performance on BBC 4), *Songs of Praise* and the *Northwest Tonight Christmas Concert*. Their TV soundtracks includes Peter Ackroyd's *London* and the *Blue Planet*.

Case Study: The Queen's Jubilee - BBC Music Live, May 2002

In the spring of 2002, BBC Music Live was a key partner for The Queen's Golden Jubilee celebrations. The two major concerts at Buckingham Palace secured national headlines and record broadcast audiences, but the BBC placed equal emphasis on using *Music Live* as a catalyst for a UK-wide community music festival. Over 200 free street festivals took place on the theme of Music From Around the Commonwealth.

Located as far apart as Londonderry, the Scottish Islands and Channel Islands, the largest of these - in London's Hyde Park - attracted 400,000 people. The Queen, herself, launched BBC Music Live at a multicultural event in Slough. BBC television and radio followed community musicians around the UK creating variations on 'All You Need is Love'.

Contribution to the UK Broadcasting Portfolio

Radio 3 sees Classic FM services as complementary. At the heart of Radio 3 lies a commitment to new work, which embraces not only new music, but also an emphasis on a wide range of live music and arts debate, while Classic FM provides the opportunity to hear highpoints of Classical music. They do share an audience: research shows some 1.1m people consume both services. However, the Radio 3 commitment to cover a thousand years of music, including the less familiar repertoire, means that the range of the channels is quite different. Radio 3 is also committed to using either live or specially recorded material for more than half of its musical output; in 2003-04 this amounted to some 3942 hours¹⁹.

Jazz broadcasting by the commercial sector is relatively limited and does not substantially support live performance. Radios 2 and 3 make a wide range of Jazz—from traditional to cutting edge—available to listeners. This also contributes to the continued vitality of the sector. While 9% of the Jazz FM 'national' listeners in the UK also hear Radio 3, in the North West, 21% of the Jazz and Smooth audiences listens to the Network.

¹⁹ BBC Music Reporting Unit

I have always had a very special relationship to the BBC in general and to Radio 3 in particular. The BBC has been a major factor not only in the propagation of my own music in Great Britain but as the world's most important commissioner also in the creation and dissemination of other works of new music. We composers, musicians and supporters of serious music all profit from this vital commitment.

György Ligeti, composer

7. Radio 3's Vision for the Future

Radio 3 will remain the UK's leading champion and broadcaster of live music and arts, offering listeners a unique range of Classical, Jazz and World music, arts and ideas programming and ambitious drama. However, the ways in which Radio 3 brings music and culture to the UK audience will change in coming years. While remaining responsive to the needs of listeners, the Network will develop as the world itself changes. By being closer to our audiences and working in partnerships with other cultural institutions, Radio 3 will lead as well as respond to changes in media consumption and the cultural scene.

Audiences

Radio 3 is much more open and inclusive in its relationships with the audience, creative artists and arts organisations than in the past. However, the Network is keen to develop closer partnerships with listeners through the innovative use of radio and online programming and through outreach projects. Listeners will have opportunities to become involved in new writing, music and performance as well as the programmes themselves.

Editorial decisions will not be taken with the sole aim of increasing listening figures. However, Radio 3 will take opportunities to share the richness of the Network with as wide an audience as possible.

Network Sound

Radio 3's communication with its audience through presentation style and content will continue to develop. The sound of the Network will represent the make-up of the UK in gender as well as background. The listening experience will also become more seamless, conveying a greater sense of journeying with a trusted guide through both familiar and unfamiliar ground. Sustained high-quality production will underpin all Radio 3's programming.

The network will use developments in both digital and analogue technologies to give listeners the opportunity to hear high quality sound without heavy compression of the signal.

Interactivity

As technologies continue to develop, people will increasingly listen in more varied ways. Radio 3 will use all available possibilities to offer audiences a wider choice of material at any particular moment. It will explore possibilities for delivering an enhanced experience to listeners who wish to access particular types of music, independently of the main network schedule.

Cultural Activity

Radio 3 will continue to enrich the musical and artistic life of the country and explore new ways of making cultural experiences more widely accessible. Radio 3 will play a crucial role in ensuring that the audience for music and the arts will not be restricted just to those who can attend an event. It will also offer the opportunity to deepen the experience for those who are able to attend. Radio 3 will provide a window on the UK music and arts scene, expanding its vision to embrace an international perspective.

Creativity

Encouraging UK creativity is at the heart of the Radio 3 agenda. Providing a platform for the most promising artistic talent, composers, authors and performers is vital to the UK's continuing artistic vitality. The Network will represent and collaborate with established players in the arts world and support creativity at earlier stages in people's careers. The same ambition is encapsulated by the New Generation Artists Scheme, *The Verb*, Radio 3 Choir of the Year, the British Composer Awards and the Listen Up! Orchestra festival.

Partnerships

Radio 3 will continue to nurture partnerships across the whole range of its output. Partnerships allow Radio 3 to develop great programming with its limited financial resources. Partnerships with major institutions, such as performing groups, festivals and venues are vital to Radio 3's ability to reflect and represent the cultural life of the UK. Radio 3 makes the considerable public investment in many of these institutions relevant to audiences across the UK, rather than just providing recreation for the few that can attend in person.

Recently formed partnerships with a number of theatres (including The Globe, the RSC and the West Yorkshire Playhouse) make it possible to develop even more original work for the Network.

Communities

Radio 3 will help to make the UK a more inclusive society through programmes and outreach work that connects communities. By encouraging participation in both events and broadcasts, Radio 3 will contribute to the way in which music and culture develop and flourish across the UK. Working through its programmes and the performing groups, it will provide an environment in which new ideas are given an opportunity to reach realisation. It will create a lively forum for debate, a place where the listeners' cultural horizons are expanded and where different perspectives and communities from the UK and beyond are justly represented and given a voice.

Performing Groups

The BBC performing groups have a vital role to play in delivering Radio 3's vision for the future. Because of licence fee income, Radio 3 and its ensembles are uniquely positioned to take risks. They can encourage new composers through commissioned works and give opportunities to new soloists. They are in a position to present experimental programmes and music, leaving behind the familiar in the hope of making new discoveries. This risk-taking is possible because there is not an overriding commercial aim.

Outreach and Learning

The performing groups— together with Radio 3 and The Proms— will play a valuable role across the UK in outreach and education work, providing for many people of all ages that life-enhancing experience which fires the imagination and leaves them seeking further involvement with the arts and contact with live music.

Globally

Though its strong involvement in the European Broadcasting Union, Radio 3 will continue to represent UK culture across the world and bring the world's cultures to UK audiences. Through the EBU, Radio 3 will maintain close relationships with other broadcasters and help to ensure that the UK continues to be a major cultural force on the international scene. The orchestras and BBC singers—the backbone of The Proms and other major BBC events—also carry out an ambassadorial role across the UK and abroad.

Summary

Radio 3 sees its role as helping to define the arts agenda, facilitating creativity across the UK and providing an opportunity to appreciate music and arts to as wide an audience as possible. It will achieve this by speaking with a voice which is inclusive rather than exclusive and continuing to place live performance, the arts, audience interaction and topical debate at the centre of the network's activities.

It was only when I got married and came to live in America that I really appreciated to the full the role of the BBC. I would hope that the BBC has full support from many different quarters. It is a remarkable organisation.

As regards musical life in Britain we have an organization that supports orchestras, commissions new works, organizes concerts, to mention a few things, and at home it is perhaps too often taken for granted.

Thea Musgrave, composer

Appendix 1: Music Live and Other Live Events

History

From its earliest years, the BBC has been an event producer as well as a broadcaster; as early as 1927, the BBC took over the running of the Henry Wood Proms. A Live Events Unit is now an important resource underpinning a number of the BBC's public service pillars. The unit was born shortly after the first BBC Music Live festival in 1995 in order to:

- Create major not-for-profit events in areas, such as live music, where the BBC makes a unique contribution to UK life
- Enhance the BBC's public service programming with unique events, such as Proms in the Park
- Spread the impact of BBC events around the UK and use them to enhance and celebrate local cultural activity
- Help develop new audiences for genres such as live music and to bring the BBC closer to its main stakeholders
- Encourage collaboration between different areas of the BBC working on major events and festivals to maximise the value of public funding and public service broadcasts

While directly producing a small number of major projects, the unit liaises with other areas of the BBC to maximise the impact of events such as Radio 1's *One Big Weekend*, Radio 2's By Invitation concerts, the BBC Radio Jazz Awards and the many Radio 3 events. Though a unit within the Radio Division, Live Events now operates across the whole of the BBC bringing together Television, Nations and Regions, News, Sport, BBC Online and Marketing & Communications to create unique projects that exploit the BBC's scale, diversity and breadth of platforms for the benefit of audiences. The unit has been involved in creating a wide range of projects including: community entertainment for The Manchester Commonwealth Games; the Olympic Torch Concert; the Queen's Golden Jubilee Concerts at Buckingham Palace; and News and Sport on Tour across the UK. However, the most emblematic and enduring are BBC Music Live and BBC Proms in the Park.

BBC Proms in the Park

Created initially to meet the huge demand for tickets to the Last Night of the Proms, Proms in the Park has grown into a UK-wide celebration of popular classical music and the finale to The Proms. In 1996, around 15,000 people attended the first BBC Proms in the Park concert in Hyde Park. By 2003, 100,000 people attended five concerts. This included one in each of the Home Nations and a Children's Prom in London's Hyde Park. These resulted in more than 20 hours of broadcasts on more than ten BBC services (local, national and international) with performances by more than one thousand musicians. Proms in the Park has continued to nurture The Proms principles of excellence and a repertoire which allies the challenging to the popular.

Each Proms in the Park is programmed locally, drawing on a mix of local and international talent and is created in partnership with local authorities, local cultural organisers and a commercial event sponsor (to minimise the demands on licence fee funding). Concerts are either free, or priced in order to make them accessible to all. In recent years, Proms in the Park have begun to develop internationally, with locally created (non-BBC) events reported in Germany, France, South Africa and New Zealand.

BBC Music Live

There have been eight BBC Music Live Festivals, with the format evolving over the years into the UK's major celebration of live music. Its core principles have remained constant:

- A festival that celebrates all forms and genres of live music
- A festival that encourages musical exploration for musicians and audiences alike
- The highest calibre of performances from world class musicians in spectacular venues
- Equal emphasis on community music making of all kinds (including performances in locations, and to audiences, unlikely to experience live music)
- Education and outreach work allied to the festival which encourages new audiences and new performers
- The BBC as catalyst – but a festival that relies on a complex matrix of partnerships with local, regional and national government, cultural bodies and music promoters
- A One BBC festival exploiting radio, television, new media, local, national and international services, and drawing on all the Corporation's music makers and musical expertise

There have been single city festivals in Birmingham, Manchester and Glasgow, regional festivals in Yorkshire and Northern Ireland and UK-wide BBC Music Live Festivals for the Millennium and again in 2002 for The Queen's Golden Jubilee. From what started as the BBC's own showcase of its enduring commitment to support live music, the festival has become a vehicle for a city, region or the whole of the UK to celebrate the importance of Live Music as one of the most potent cultural manifestations.

In May of 2000, the Arts Council of England studied the impact of the Millennium BBC Music Live finding that some three million people attended over eight thousand different events across seven days. Of these, they found that approximately 600,000 people—or around 20%—were attending their first live music event. The trend was confirmed in similar research for the 2002 Golden Jubilee Music Live. While much of the national focus was on The Queen's Concerts at Buckingham Palace, BBC Music Live placed equal emphasis on the creation of a chain of 200 or more Music Live street festivals all around the UK. With strong emphasis on live music from all over the Commonwealth, more than a million people attended these events and they featured on more than 30 of the BBC's radio and television services.

The most recent BBC Music Live was in Northern Ireland in April-May 2004. There were some 500 different concerts and other events in virtually all musical genres across 11 days. The BBC broadcast from over 80 events, generating over 200 hours of special broadcasts. Radios Ulster and Foyle reflected the festival to local audiences, whilst Radios 1, 2, 3, 4, 5Live, 6 Music and 1Xtra created and broadcast events for UK-wide listeners. BBC ONE and BBC FOUR created major events for UK transmission and a number of concerts were relayed to worldwide audiences on the BBC World Service and international television stations. There were new commissions, community projects, education initiatives and masterclasses in Rock and Pop, Jazz and traditional and Classical music. A new talent initiative, in partnership with the Arts Council of Northern Ireland gave a platform to more than 50 new bands and ensembles.

BBC research, conducted after the festival, suggests that two thirds of the Northern Ireland population engaged with the festival via broadcasts or live. Around one tenth of the population (nearly 300,000) attended a BBC Music Live event in person, and well over 90% of those surveyed thought the festival a good idea.

The formula is relatively simple: the BBC uses its expertise, public funding and profile as the catalyst for a high-quality music festival in one defined area, and then applies its unique range of broadcasts to share the experience with large audiences throughout the whole of the UK and beyond. The host city or region enjoys a culturally rich, live experience with a particular, local flavour, while wider audiences have the chance to share in those celebrations via BBC broadcasts. Only the BBC is able to do this.

Appendix 2: The BBC Proms

1. Brief History of The Proms

The Proms were founded in 1895 to bring the best of orchestral music to a wide audience in an informal setting. From the outset in the Queen's Hall, part of the audience has always stood in the 'promenade'. Prom places originally cost a shilling, and today they still cost only £4. Henry Wood was the first conductor of The Proms, and directed almost all the concerts, mixing the great classics with what he called his 'novelties'. That mixture of the central repertoire with new works and rarities continues today when The Proms have become an international festival bringing together the world's great orchestras alongside the best of the UK's orchestras including the BBC's own performing groups. The BBC took over the running of The Proms in 1927 and the season moved to the Royal Albert Hall in 1941 when the Queen's Hall was bombed. The season is now a central part of the BBC's cultural investment in the musical life of the nation, bringing great music to all through the concerts and their broadcasts.

2. How The Proms Contribute to Public Value

Cultural Value: The Proms have an unquestioned place at the heart of the UK's musical life, enriching the cultural life of the nation by enabling the UK's best creative talents to produce great performances which are broadcast for the enjoyment of all. New works are commissioned, rare works revived, and new performers developed alongside the most famous soloists and ensembles. Quality and popularity exist alongside each other, allowing access to excellence for all.

Educational Value: The breadth of The Proms programmes are not dictated by commercial considerations alone. Alongside popular works which draw large audiences, there is continuing commitment to expanding the audience's knowledge and appreciation of the classical repertoire. The Proms are both the National Gallery and Tate Modern of music, enabling people to learn and enjoy new experiences throughout their lives.

Social and Community Value: Increasingly, The Proms have special events that draw in new audiences and bring communities together. The huge success of Proms in the Park, the innovations of the Blue Peter Prom for families, Proms Out and About in areas such as Brixton, Hackney and Hammersmith, and a wide range of educational and outreach projects linked to such Proms pieces as John Adams's response to 9/11 or Yo-Yo Ma's Silk Road Ensemble have reached out to new audiences. This promotes a more inclusive society and a belief that Classical music is available to all, underlined by the low prices charged for even the greatest Proms concerts.

Global Value: The Proms, with its internationally famous brand, is one way in which the BBC can showcase the best of UK culture for a global audience: many Proms are broadcast across the EBU in Europe and increasingly also in America, while BBC Television takes selected Proms and the Last Night in particular to a huge global audience. With the addition of BBC World Service broadcasts, the international

reach of The Proms amounts to many millions, taking the best of UK culture around the world.

3. The Place of The Proms Within the Wider BBC portfolio

The Proms and BBC Radio 3 are inseparably linked and work to the same principles and values. In previous generations, different Proms were broadcast on different BBC Radio networks depending on the repertoire, but there is now a complete commitment by Radio 3 to The Proms season, as well as a close involvement with the planning of extra events such as Proms chamber music, documentaries, features and interviews which complement the concerts. Concerts are repeated in the afternoons on Radio 3, giving a further opportunity to listen. BBC Radio 4 reflects the season with series such as Leonard Slatkin's programmes about the Last Night and topical items on the Today programme. BBC Radio 2 broadcasts the Prom in the Park from Hyde Park with the BBC Concert Orchestra and is a key partner in enabling the celebrations of the Last Night.

The Proms are a pan-BBC project. Television is now involved in broadcasting almost half the concerts in the season, and Television Classical Music department, which is a part of Radio & Music Division, co-ordinates and produces coverage across BBC ONE (which hosts for example the Nation's Favourite Prom) and BBC TWO (which relays live major weekend concerts with leading conductors such as Rattle, Haitink and Salonen), as well as the ever-growing coverage on BBC FOUR (previously the first two weeks of the season, but now extended to include the final week of concerts). The BBC's extensive interactive services play a major role in providing digital programme notes for television as well as text for digital radio. Email exchanges with the presenter are used as material for broadcasts in the BBC FOUR intervals and a strong community of message-board correspondents has developed.

4. Audiences

Each year, The Proms now draw over a quarter of a million people to the Royal Albert Hall. Exact figures have fluctuated as below but show a remarkable resilience at a time of challenge to all performance activities and venues:

1999: 255,750
2000: 259,000
2001: 263,600
2002: 259,900
2003: 252,200

Audiences on Radio 3 reach 700,000 listeners a week during the Proms season. Television broadcasts range from an average 1.2m up to the Last Night on BBC ONE reaching 5.4m, the highest for five years, with extremely positive reactions. The total reach of all TV broadcasts—the number of people who will have seen part of a Proms TV broadcast over a season—now stands at 12 million people in the UK.

General awareness of The Proms among viewers and listeners is extremely high at 90%, and research shows that those attending now appreciate the role of the BBC in promoting and presenting The Proms.

5. Vision for the Future

- The Proms will maintain and develop their place as the leading festival of orchestral music in the world
- We will engage with new audiences and new generations of potential concert-goers, offering them experiences which will draw them into Classical music and ensure The Proms are relevant to their tastes
- We will broaden the programmes to reflect the widening tastes of the Classical music audience, not diluting the essence of the season but extending it into areas which find a resonance with the audience
- We will develop new talent, and through such means as featuring Radio 3 New Generation Artists, provide a platform for the best of younger performers alongside the great names of the present
- We will commission new music that excites and moves its listeners, conscious of the wide variety of styles now embraced by the classical music audience
- We will build an international audience for the season, through further broadcasts on radio and television and use of interactive internet services
- We will work with colleagues in BBC Worldwide to distribute Proms in the form of DVDs and CDs, with spin-off books and other products bringing the brand message of The Proms to all
- The Proms will exploit technological advances in its aim to be the most imaginative festival in bringing the best of great music to the widest possible audience

Appendix 3: Orchestras and Other Ensembles with Performances Broadcast Between 1 April 2002 and 31 March 2004

Academy of Ancient Music	French Radio Philharmonic Orchestra	National Youth Orchestra of Scotland
Academy of St Martin in the Fields	Gabrieli Players	National Youth Orchestra of Wales
Almeida Ensemble	Glyndebourne Opera Orchestra	National Youth Wind Orchestra of Great Britain
Amsterdam Baroque Consort	Grand Union Orchestra	Netherlands Chamber Orchestra
Amsterdam Royal Concertgebouw Orchestra	Gustav Mahler Youth Orchestra	New Sinfonietta of Amsterdam
Arte dei Suonatori	Halle Orchestra	New Westbrook Orchestra
Australian Chamber Orchestra	Hanover Radio Philharmonic Orchestra	New York Metropolitan Opera Orchestra
Bach Festival Orchestra	Harmonieband	Nieuw Ensemble
Barcelona Symphony Orchestra	His Majesty's Sagbutts and Cornetts	North German Radio Symphony Orchestra
Bavarian Radio Symphony Orchestra	Icebreaker	Northern Sinfonia
BBC Concert Orchestra	Israel Philharmonic Orchestra	Orchestra of St John's Smith Square
BBC National Orchestra of Wales	Ixion	Orchestra of the 18th Century
BBC Philharmonic	Jazz Orchestra of Great Britain	Orchestra of the Age of Enlightenment
BBC Scottish Symphony Orchestra	King's Consort	Orchestre Revolutionnaire et Romantique
BBC Symphony Orchestra	Kirov Opera Orchestra	Orkest de Volharding
Belarus National Philharmonic Orchestra	Lahti Symphony Orchestra	Orpheus Chamber Orchestra
Berlin Academy of Early Music	L'Arpeggiata	Palladian Ensemble
Berlin Philharmonic	Lausanne Chamber Orchestra	Philharmonia
Birmingham Contemporary Music Group	Le Concert d'Astree	Pittsburgh Symphony Orchestra
Boston Early Music Festival Orchestra	Les Folies Francoises	RAM Baroque Orchestra
Bournemouth Symphony Orchestra	Les Musiciens du Louvre	Rotterdam Philharmonic
Britten Sinfonia	Les Violons du Roy	Royal Liverpool Philharmonic Orchestra
BT (Scottish) Ensemble	Lincoln Center Jazz Orchestra	Royal Opera House Orchestra
Budapest Festival Orchestra	London Baroque	Royal Philharmonic Orchestra
Camerata Salzburg	London Philharmonic Orchestra	Royal Scottish National Orchestra
Chamber Orchestra of Europe	London Sinfonietta	Scottish Chamber Orchestra
Chetham's School Orchestra	London Symphony Orchestra	Scottish Opera Orchestra
City of Birmingham Symphony Orchestra	Lontano	Sinfonia 21
City of London Sinfonia	Los Angeles Philharmonic Orchestra	Sonnerie
Composers' Ensemble	Lucerne Festival Orchestra	St James's Baroque
Continuum Ensemble	Lyon National Orchestra	Stuttgart Radio Symphony Orchestra
Danish National Symphony Orchestra	Mahler Chamber Orchestra	Swedish Radio Symphony Orchestra
Deutsche Kammerphilharmonie, Bremen	Matrix Ensemble	Symphony of Harmony and Invention
English Baroque Soloists	Moscow Radio Symphony Orchestra	Ulster Orchestra
English Chamber Orchestra	Munich Philharmonic Orchestra	Venice Baroque Orchestra
English Concert	Music Projects, London	Vienna Philharmonic Orchestra
English National Opera Orchestra	Nash Ensemble	Welsh National Opera Orchestra
Ensemble Zefiro	National Symphony Orchestra of Washington	West of England Orchestra
European Union Baroque Orchestra	National Youth Brass Band of Great Britain	West-Eastern Divan Orchestra
Freiburg Baroque	National Youth Orchestra of Great Britain	Yorkshire Baroque Soloists
		Zurich Tonhalle Orchestra

Appendix 4: Composer of the Week

2001	2002	2003
Vivaldi	Byrd	Schubert
Offenbach	Durufle	Berthold Goldschmidt
Dutilleux	Mendelssohn	Lutoslawski
Verdi	Dohnanyi	Brahms
Monteverdi	Hovhanness	Cherubini
Bax	Berlioz	Tallis
Rakhmaninov	Cavalli	Wolf
Gluck	Ginastera	Vaughan Williams
Nielsen	Haydn	Prokofiev
Mendelssohn	Busoni	Machaut
Beethoven	Nielsen	Handel
Bizet	Schumann	Ibert & Francaix
Strauss	Walton	Bellini
D'indy	Tallis	Chavez & Revueltas
Villa-Lobos	Beethoven	Dvorak
Boyce	Lili Boulanger	Irving Berlin
Rubbra	Tchaikovsky	Weber
Saint-Saens	Lawes	Puccini
Part	Debussy	Beethoven
Corelli	Hasse	Shostakovich
Gade	The Mighty Handful	Purcell
Mozart	Donizetti	Khachaturian
Havergal Brian	Couperin	Boccherini
Telemann	Knussen	Tchaikovsky
Spohr	Weber	Second Viennese school
Charpentier	Richard Rodgers	Vivaldi
Finzi	Dowland	Debussy
Gounod	Langaard	Barber
Buxtehude	Kodaly	Lassus
McCabe	Bohemians in Vienna	Bax
Poulenc	Wagner	Rossini
Brahms	Mozart	Medtner
Bach	Musgrave	CPE Bach
Sibelius	Ravel	Bernstein
Court of Joseph II	Meyerbeer	Scarlattis
Glazunov	Bliss	Messiaen
Chopin	Gluck	Mozart
The Scarlattis	Delius	Gabrielis
Lalo	Bach family	Verdi
Ethel Smyth	Stanford	Falla
Schubert	Morley	Rorem
Josquin	Colin Matthews	Elgar
Arnold	Mahler	Parisian Organists
Handel	Parisian organists	Haydn
Bellini	Victoria and Iberian	Britten & Berkeley
Medtner	polyphony	Telemann
Rodrigo	Scriabin	Stravinsky
C.P.E.Bach	Schutz	Berlioz
Britten	Mannheim School	Cole Porter
Lully	Billy Mayerl	Bach
Frederick Loewe	Bruch	Janacek
Strauss	Biber	
	Sullivan	
	Gershwin	

