



Every day, without exception, I hear on Radio 4, programmes that make me laugh and cry, that grip and intrigue and force me to find out more, that inform, educate and entertain and are sometimes impossible to turn off. These alone are worth the price of the controversial licence fee.

Paul Donovan, The Sunday Times, November 2003

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1. Executive Summary

Serving Audiences

Radio 4 offers a broad-based schedule, encompassing a distinctive range of content that reflects the BBC's public purposes. Over recent years, Radio 4 has worked to broaden its appeal and keep pace with the changing interests and lives of its listeners. The Network has steadily grown its audience and listening hours, with reach at 9.4 million per week in 2003/04. Radio 4 primarily attracts a 50+ audience, though there are more than 1.2 million listeners under-35 (*Chapters 3*).

Radio 4 is a network of journalistic record but also the home of cutting-edge comedy and programmes like *The Archers* that represent a vital part of the UK's popular culture. The range and breadth of Radio 4's output makes it distinctive from all other speech-based services in the UK. Much of its output is 'built' programming, which is expensive to produce and, in the main, unattractive to Commercial Radio (*Chapter 4*).

Building Public Value

As well as providing an unrivalled range of speech-based radio that is highly valued by its audiences, Radio 4 makes an important contribution to delivering the BBC's wider public purposes (*Chapter 5*):

- Radio 4's News and Current Affairs programmes form the spine of the Network. In 2003/4, the weekly reach of News programmes was 8.9 million over nearly 4000 hours of output. The *Today Programme* holds decision-makers to account on behalf of a demanding and knowledgeable audience, while *The World Tonight*, *From our Own Correspondent* and *Crossing Continents* help connect listeners to events overseas and develop a better understanding of global issues.
- The network is the major commissioner of new writing in the UK, both from new and established writers. Radio 4 commissioned 350 new plays and 300 hours of original comedy last year, and employed 1500 actors at a time when these genres have almost disappeared from the radio schedules of other European Public Broadcasters. Over the years, many successful comedy formats have transferred from Radio 4 to BBC television (*Dead Ringers*, *Little Britain* and *The League of Gentlemen*).
- Through its Factual programmes, features and documentaries, Radio 4 offers a listeners' library of Arts, Science, History, Medicine, the Environment, Literature and many other topics. With programmes like *In Our Time* and *Analysis*, Radio 4 makes complex subjects accessible, helping to improve general levels of knowledge understanding among its listeners.
- The Network provides spaces for people of all ages who share a common passion, as well as bringing listeners from across the UK together for key moments in the UK's political and cultural life, such as the recent D-Day anniversary. Through partnerships with the BBC's Local Radio stations and outside organisations, Radio 4 has provides a platform for a range of voices from the different cultures and regions that make up the UK.

Future Vision

Radio 4 will continue with its current remit to provide the most comprehensive and diverse blend of in-depth News, Current Affairs and other original speech programming available on UK radio. As increased competition and audience fragmentation puts pressure on the quality and range of content on both radio and TV, Radio 4 will maintain its commitment to invest in new writing and the best UK Comedy, Drama and Arts. As Radio 4 has consistently done, it will adapt its style and schedules to ensure it remains relevant to a diverse range of audiences. Over the next three years, the Network will carry out an in-depth study of listening habits to assess the impact of new technologies and changing lifestyles and popular tastes. Radio 4 will continue to harness new delivery platforms to make its content accessible in different ways to diverse audiences, including younger audiences who have not traditionally listened to the Network in large numbers (*Chapter 6*).

Framework for Measuring Performance: Radio 4

Measure	Data	Source
REACH		
15 minute reach	<ul style="list-style-type: none"> 9.37 million 19.4% 	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"> 6.98 million 14.4% 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
Online Reach	<ul style="list-style-type: none"> 841,540 monthly unique users 50.5 million page impressions 3.55m requests for live streaming 5.09m on demand requests 	R&M interactive Stats – Q1 2004
Range of programmes	<ul style="list-style-type: none"> News and current affairs Arts Drama Worship Childrens. Entertainment Features Sport 	
Digital take-up	<ul style="list-style-type: none"> 46% own a Digital TV (below UK average but more likely to own Freeview) 26% listen to the radio Digital television 6% own a DAB set (above UK average - caution small samples) 57% access internet (above UK average) 19% listen to radio via internet 	RAJAR/IPSOS RSL Q1 04 (15+ POP)
QUALITY		
Peer Review	<ul style="list-style-type: none"> 88% of opinion formers say Radio 4 enhances BBC reputation “A traumatic year for this station did not overshadow the outstanding contribution the service has made across the radio landscape. From drama, documentary, comedy and entertainment, to news, current affairs and sport, it constantly impressed and often moved in a way that only great radio can ” Sony 2004 UK Station of the Year Gold Award citation “Every day, without exception, I hear on Radio 4 programmes that make me laugh and cry, that grip and intrigue and force me to find out more, that inform, educate and entertain and are sometimes impossible to turn off.” Paul Donovan, The Sunday Times, November 2003 	OLR/BBC Opinion Formers Reputation Audit May/June 2003

Innovation Review	<ul style="list-style-type: none"> • With such a range of programming, Radio 4 innovates in many ways, whether reaching out to different communities of interest, age, religion and ethnic background or challenging, stimulating and surprising existing audiences with plays, new comedy performers and the likes of 2003's <i>Migration Season</i>, tracking Whooper swans from Siberia to Europe. • There were 50,000 downloads of the 2004 Reith lectures so people could listen to them on an iPod or MP3 player. This was the first time any UK radio content has been made available in this way. • In 2003, Radio 4 broadcast its first interactive drama, <i>The Dark House</i>. Thousands of listeners texted or phoned in to influence the plot in real time and the venture won an interactive BAFTA award for technical innovation. The citation read: "All too often there is a sense that the revolution of interactivity has passed radio by. The Dark House confirmed clearly what a central role radio deserves in the new millennium" • In February 2004, four workshops called <i>EarCandy</i> were held in Leeds, Liverpool, Manchester and Birmingham, bringing together new performance poets to create spoken word pieces for radio. One writer has been commissioned to create a full-length work. • Initiatives with East and West Midlands Arts called <i>Chasing the Rainbow</i> has resulted in the broadcast of plays by ethnic community writers including Naylah Ahmed and Vayu Naidu. • In June 2004, the network marked the 60th anniversary of <i>D Day</i> with a special week of programmes culminating in eight hours of religious and commemorative events live from Normandy, dramas, debates and listeners' personal memories. 	
Impartiality	No measure currently available	
Appreciation/Approval	<ul style="list-style-type: none"> • 96% of listeners would miss Radio 4 if it closed down tomorrow • 93% say Radio 4 is important in their everyday life • Approval = 8.3 out of 10 	Quest/Ipsos RSL 2004 Pan BBC Tracking Study 2003/2004
Trust	No measure currently available	
IMPACT		
Audience size	<ul style="list-style-type: none"> • Almost 4,000 attended Radio 4 Light Entertainment Comedy recordings • Gardeners' Question Time attracts around 9,000 people to more than 40 different recordings across the UK • 11,500 people see Any Questions? as it visits 45 different places each year 	
Memorability	No measure currently available	
Example based evidence	<ul style="list-style-type: none"> • 56% of Radio 4 listeners say the station sets high professional standards • 64% of listeners say it has the most in-depth coverage of news and current affairs 	Quest/IPSOS RSL June 2004

Impact beyond broadcast	<ul style="list-style-type: none"> • 69% of Radio 4 listeners think that the station plays an important role in UK culture (Quest/IPSOS RSL 2003) • The major commissioner of new writing in the UK, both from new and established writers • In 2003-4, it broadcast 800 hours of original drama and readings and gave work to at least 1,500 actors, along with 75 independent radio writing and production companies • The network has built relationships with many theatres and new writing groups, including those for ethnic minority writers. Initiatives with minority ethnic communities have resulted in commissions from new talent. • Programmes as varied as <i>Any Questions?</i>, <i>Gardeners' Question Time</i> and <i>Just a Minute</i> are recorded at venues large and small the length and breadth of the UK. Comedy, readings and other programmes are also broadcast from events as diverse as the Belfast Festival, the Ilkley Literary Festival and Edinburgh where in 2003 Radio 4 made its largest ever number of recordings, each with a capacity audience. • Radio 4 appeals raise over £1 million a year for charities 	
VALUE FOR MONEY		
Level of investment	<ul style="list-style-type: none"> • £69.9 million (per Annual Report) 	Annual Report 2004
Cost per hour	<ul style="list-style-type: none"> • £11,044.71 	Annual Report 2004/ Radio Finance
Cost per listener hour	<ul style="list-style-type: none"> • 1.4p 	Rajar/Annual Report/ Radio Finance
Willingness to pay	<ul style="list-style-type: none"> • Not measured at present 	
Overhead level	<ul style="list-style-type: none"> • 2.5% 	Radio Finance: Content/Non-content analysis

2. Introduction

Radio 4 seems to be one of the truly great achievements of British culture of the 20th Century

Stephen Fry, Room 101, 2001

Remit

Radio 4's role within the BBC is—as the BBC's latest Statements of Programme Policy defines it—to 'continue to provide the most comprehensive and diverse blend of quality news, current affairs and other original speech programming available on UK radio'.

It covers an eclectic range of genres—Science, Drama, History, Gardening, Comedy and Travel, to name but a few—seeking to entertain its listeners, to spark their imaginations and to help them make sense of complex events.

Radio 4 aims to be the UK's 'network of record' reflecting major news stories and key moments in the nation's political, cultural and religious life. It makes accessible the workings of the country's democratic institutions with programmes like *Today in Parliament*. Issues of national importance are examined and debated on programmes including *Today* and *The World At One*, playing an integral part in the political process. The Network reveals significant new ideas through broadcasts such as *The Reith Lectures* and it offers a comprehensive range of Christian worship through the *Daily Service* and *Sunday Worship*, with special services to mark the major festivals.

Over time, some of Radio 4's programmes have themselves become national institutions, like *Test Match Special*, *The Archers*, *Desert Island Discs* and, until recently, *Letter from America*.

The Network is a major patron of the Arts. In 2003/4 for example it broadcast 800 hours of original Drama and Readings and gave work to at least 1,500 actors. Radio 4 is also the country's most significant commissioner of Independent Radio writing and production, providing work for 68 companies in 2001/02, rising to 75 in 2003/04.

Radio 4 broadcasts from 5.35 am to 1.00 am, seven days a week and is available on FM, AM and LW frequencies. Broadcasting on all these frequencies enables the Network to provide listeners with a UK-wide service. It also uses its Long Wave (LW) frequency to broadcast a longer version of *Yesterday in Parliament* to include coverage of the Welsh, Scottish and Northern Irish Assemblies as well as Cricket and Parliamentary occasions. It is also available as DAB Digital Radio, Digital Television and the Internet. Most Radio 4 programmes are also available on-demand for seven days after broadcast through the online BBC Radio Player. During the night, Radio 4 takes programming from the World Service (and also broadcasts Schools Radio programmes on the digital Radio 4 Long Wave service).

History

Radio 4 came into being on 30 September 1967, taking over the programmes previously broadcast from the Home Service. Because of this, some long standing programmes on Radio 4 go back even further than the Network itself. For example, the first *Desert Island Discs* was broadcast in January 1942 and the first *How Does your Garden Grow?*—which evolved into *Gardeners' Question Time*—was in April 1943.

The renaming of the Home Service was extremely controversial at the time and for two years announcers on the Network would say “This is the Home Service on Radio 4.” The Observer even predicted that Radio 4 would become a neglected fourth network and fade into obscurity.¹ But the sceptics were wrong and the new network thrived. This was partially down to Radio 4's strategy in the 1970s to be the Network that set the agenda for News. The *Today* programme became much more of a Current Affairs programme than the soft magazine of the Sixties, and it was complemented by *The World at One* and, later, its spin-off programme *PM*, as well as *The World Tonight* at 10 o'clock.

This core of News and Current Affairs programming came under threat in 1977, when the then Controller of Radio 4 decided to slash all these programmes because he did not believe they could sustain quality. *Today* was segmented into two half hours, whilst *PM* and *The World Tonight* were cut to half an hour. The result was uproar, both within the Radio News and Current Affairs department and amongst audiences; the decision was reversed.

With News and Current Affairs restored as the backbone of the Network, Radio 4 continued to build its audience, achieving by 1993 a weekly reach of over eight and a half million listeners. However, within a couple of years, the audience had started to decline and Radio 4 realised it needed to review its schedule, which had been shaped for an era of less competition for audience attention and for listeners who used their leisure time differently.

A comprehensive research programme was undertaken to try and find out more about who Radio 4's listeners were, what they wanted from radio at different times of day and how their lives had changed. This made clear that in the last decade, the lifestyles of many listeners had changed significantly, with profound implications for how Radio 4 made its programmes and organised its output. For example: far more women were working and having children later.

A new schedule was launched in April 1998, still designed around the established News and Current Affairs programmes but aimed at encouraging core listeners to stay with the Network longer and also, to make Radio 4 more welcoming for new and light listeners. In all, 45 changes were made to the schedule.

For example, though audiences in the evening are smaller than in the daytime, an opportunity was identified to offer more demanding intellectual programmes at this time because listeners were able to concentrate more on the broadcasts. It also offered audiences an alternative to often less demanding television programming. With this in

¹ August 1967

mind, the *Science at Nine* slot was created, offering a different Science programme every weekday at that time. Also, four times a week, the 9.30 pm slot was used to feature repeats of 'intelligent conversation' programmes first broadcast at 9.00 am on the same day, so that listeners unable to hear them in the morning could catch up at the end of the day.

Initially, the new schedule caused disquiet. So many things were changed at once that some listeners felt let-down and turned off, causing a dip in audience figures. There were also issues with quality: some of the new Comedy, Quiz and Magazine programmes didn't prove successful. However, the problems were addressed. Some programmes were taken off, others have now become popular successes, not least the cult Saturday conversation programme, John Peel's *Home Truths*.

Radio 4's Political Programming

There was controversy over coverage of politics on Radio 4 as a result of the changes to the Network's schedule introduced in April 1998. As part of those changes, Radio 4 increased the scale of its political and Parliamentary coverage, introducing a new programme, *The Westminster Hour*, on Sunday evenings and *Talking Politics* which filled the *Week in Westminster* slot throughout Parliamentary recesses. However, the new schedule also moved *Yesterday in Parliament* from FM to Long Wave on Tuesday-Saturday mornings at 0845 in order to allow the *Today* programme to continue until 0900 on FM.

There were good arguments for making the change:

440,000 listeners (about 50% of the audience) were leaving Radio 4 when *Yesterday in Parliament* began – only half of them because they were going to work.

Moving *Yesterday in Parliament* to Long Wave offered listeners a choice of either listening to Parliamentary coverage or receiving a wider range of news coverage on FM.

Yesterday in Parliament, a programme looking back, appeared editorially anachronistic when sitting within *Today*, a programme dedicated to looking at the day ahead.

However, many MPs were angered by this and other changes to Parliamentary reporting on the Network. In response, the BBC Board of Governors conducted a review of Parliamentary broadcasting and as a result a number of changes were made in autumn 1999. These included keeping *Yesterday in Parliament* on Long Wave but at a longer duration, giving the opportunity for coverage of the Welsh and Scottish Assemblies as well as Select Committees at Westminster.

It was also agreed that a short, five minute version of *Yesterday in Parliament* would be broadcast on FM and Long Wave at 0645 and that *Today in Parliament* would be broadcast on FM and Long Wave – having previously been on Long Wave only. These changes set the framework for the schedule of Parliamentary reporting that remains in place today.

Speech radio is an habitual medium. In order to allow listeners to adjust and get used to a new pattern of programming in their daily lives, the schedule changes of 1998 have

remained largely intact. Over the past four years, the focus has been on the quality of the editorial content and the tone of the Network. Radio 4 has built on its traditional strengths by emphasising original and revelatory journalism across Factual genres. At the same time, it has tried to connect more strongly with the changing tastes of its audience, many of whom are babyboomers who enjoy both high and popular culture and who expect sophistication and wit from their entertainment.

Radio 4 has prioritised its Comedy as a way of connecting with younger audiences and those not immediately attracted to Radio 4 via News and Current Affairs. For example, long running Comedy programmes such as *Just a Minute* have been reinvigorated by bringing in a new generation of comedic talent—including Paul Merton, Ross Noble, Linda Smith, Jack Dee and Graham Norton—to work alongside the stalwarts of many years. The Network has also continued to create innovative new comedies like *Dead Ringers*, *The Now Show*, *Little Britain* and *The Mighty Boosh*.

Radio 4 also commissioned a range of events to surprise the audience and positively raise the profile of the Network. For example, on Boxing Day 2000, Radio 4 FM devoted eight hours to Stephen Fry's reading of 'Harry Potter and the Philosopher's Stone'. This brought in 3 million listeners of whom over a million and a half were children. 400,000 of the adults were new to Radio 4. 11% of the audience listened to the reading in its entirety. The normal Boxing Day programmes continued on Radio 4 LW.

I should like to inform you that I (74), my daughter (38), two of her friends (30s) and several of my friends (70s) listened to most of the Harry Potter on Boxing Day. What is more, we all thoroughly enjoyed it.
Card from Mrs JM Byford, Hampshire

In 2002, the Network devoted three Saturday afternoons to a dramatisation of Philip Pulman's Dark Materials Trilogy and in 2003, it repeated the hugely successful radio dramatisation of 'Lord of the Rings'. A million extra listeners tuned in to this production over twelve Saturday afternoons. Listeners were also offered an interactive puzzle on the Radio 4 website based on Tolkein's books.

Also in 2003, the Network produced a ground-breaking new version of Under Milk Wood to mark the 50th anniversary of the death of Dylan Thomas. The production used the 1963 recording of Richard Burton's performance as First Voice which was digitally enhanced using a computerised 'de-noising' system and then combined with new recordings of the other roles performed by the cream of contemporary Welsh acting talent, including Sian Phillips.

During the past four years, the Network has also tried to subtly shift its tone to something less formal without losing authority and trust. News readers and Continuity presenters (the people who introduce the programmes) have a slightly broader range of accents than have been used in the past. Programmes dealing with popular culture have been commissioned from presenters who are not 'traditional' Radio 4 voices like the black poet Lem Sissay as well as Ian McMillan, Mark Radcliffe, David Baddiel and Joan Armatrading. *Desert Island Discs* has expanded its repertoire of interviewees to include 'voices of the new establishment' like Vittorio Radice and Karan Bilimoria.

Although Radio 4 has always broadcast Family Drama during the school holidays, in 2001 it reversed the decision taken ten years before to stop broadcasting any Factual programmes specifically for children, with the launch of *Go4It!*, a half hour Magazine programme on Sunday evenings targeted towards seven to nine year-olds.

The research undertaken before the schedule changes showed that many listeners in the North of England said they were put-off by what they felt was a Southern tone and content. In 2001/2, £600,000 was injected into programme-making in Manchester to allow teams there to find Northern stories and develop local on-air talent. *File on 4*, Radio 4's flagship weekly current affairs programme, all Radio 4's religious output and some drama have come from Manchester for many years but the extra money now funds weekly editions of *You and Yours* and *Woman's Hour* from there as well as regular items for *Front Row*.

In 2003, Radio 4 won the Sony Radio Academy UK Station of the Year award for the first time in its history. It won the award again in 2004.

Radio 4..in one channel sums up all that a radio service should be.
Martin Hoyle, Financial Times

3. Service Content

Radio 4 aims to provide as broad, entertaining and impartial a schedule as possible, to appeal to a wide variety of listeners who come to it for information and inspiration.

Daily and Weekly Journalism

News and Current Affairs coverage forms the core of Radio 4's output, accounting for 3603 hours of programming a year (45.1%). It is also the most popular offering with the audience (Quest and Rajar). Each of the weekday daily news programmes has its own distinct personality. After the breakfast news agenda-setting of *Today*, *The World At One* focuses on domestic politics and longer political interviews, while *The World Tonight* covers more International and Business News than the others and is more analytical and discursive. *The Midnight News* rounds up the main events of the day in a straightforward yet in-depth manner. There are also hourly News bulletins. The schedule is different at weekends, for example with a shorter *Today* on Saturdays and *Broadcasting House* on Sunday mornings.

Today plays a particularly important role on Radio 4, attracting the Network's largest audience of 6.2 million a week (June 2004). The programme has recently been through its most difficult period with the row following Andrew Gilligan's broadcast in May 2003 and the subsequent Hutton Inquiry that reported in early 2004. But *Today* has continued to produce robust, illuminating and challenging journalism, such as Mike Thomson's moving report on his return to Ethiopia to find a little boy he had met twenty years ago who had seemed destined to die. The programme has also innovated with ideas to involve the audience like the Listener's Law in 2003, in which listeners proposed legislation they would like to see introduced, which attracted proposals including the banning of municipal Christmas street decorations until December 1.

Weekly documentaries and Magazine programmes on Radio 4 add investigative and specialist strengths. For example, *File on 4* in recent years has included an examination of how the UK exported components for nuclear weapons to Iran and an exposure of the failings of Jarvis plc in relation to a public finance initiative project in the North West of England. The programme also received considerable attention for its programme on so-called 'murdering mothers', which highlighted the case of Sally Clarke, jailed for murdering her two baby boys and who has subsequently had her conviction overturned.

Regular foreign affairs programmes provide extensive News and commentary from around the world. For example, *From Our Own Correspondent* brings listeners two editions a week of authored journalism from BBC reporters abroad, covering topics both serious and frivolous: recent programmes have included items on ethnic cleansing in Sudan and the opening of a fish and chip shop in Beijing.

Crossing Continents

One of last year's programmes, Lucy Ash's report on dowries in India was awarded the Sony Gold Award as News Programme of the Year for 2004:

Moving and anger-inducing, with excellent reportage and actuality. Lucy Ash's sensitive presentation both stood back to tell the story, whilst sharing the emotion of the subject with the listener. Powerful radio, which peeled back the layers of a horrifying story. Sony Judges' citation

It also won the One World Media Award 2004 and the Amnesty International UK Media Radio Award.

Crossing Continents is a location-based programme which seeks to report foreign stories from the point of view of the people living there. It usually concentrates on one issue, but this summer *Crossing Continents* is producing a mini-series called *Crossing Continents, Crossing Europe*, which is comparing the way similar problems are dealt with and understood in different European countries. One programme looked at two very different housing crises: housing costs and issues on the Polish/German border amid animosity between the two communities and the crime-ridden Moscow property boom. Yet another one looked at the future of fishing, seen from the contrasting points of view of fishermen in the Azores and Norway.

With over 26 programmes a year, *Four Corners* takes yet another approach to International coverage, putting issues of comparative culture and Current Affairs to a panel of foreign commentators and experts. One recent programme investigated how Sport is viewed as a way out of poverty by communities worldwide, contrasting China and the Dominican Republic; another focussed on the importance of free press to the democratic process, looking particularly at the former Soviet Union and Africa.

Radio 4's reporting of the Foot and Mouth crisis of 2001 shows how the Network can provide an extra depth and breadth for the audience across its range of programmes when covering major news stories. Whilst general news programmes, such as *Today* played an important role in reporting the crisis to a broad audience, *Farming Today* used its specialist knowledge and contacts to break new ground and develop expert knowledge which was picked up across the output.

You and Yours focussed on consumer stories related to the crisis, whilst *The Food Programme* broadcast a number of programmes, including one on how it was affecting the food chain in the UK and another on how the crisis was affecting on-farm cheese makers battling to be allowed to continue using unpasteurised milk.

The crisis was also reflected in *The Archers* with a story line in which David Archer decided that because Foot and Mouth was so close to his farm, he needed to quarantine himself, his family and farm worker on the farm until it died down in the surrounding area. The story followed the family as it coped with what was a typical situation for real farmers in the UK during the crisis.

Farming Today's coverage of the crisis has unquestionably been the best in the media. Considering its limited resources...the programme's tireless pursuit of the elusive virus – its origins, probable destinations and devastating consequences – is nothing short of magnificent. No FT, no story.

Sue Arnold

Documentaries and Features

The range of documentaries and features on Radio 4 provides coverage of issues and events extending well beyond the every day reporting of news and politics. They aim to bring the audience new knowledge, ideas and more understanding of a wide range of topics, stories and issues.

They cover topics you would not know there were topics for.
Focus group listener, 2000

Looking ahead, the Network is about to broadcast a new six part documentary series *Live in a Landscape*, that looks at people's lives within their community and a new history series, *The Things we Forgot to Remember* – which will rehabilitate and demythologise key historical events, for example, why it's not Apollo 11 that matters, it's Apollo 8 - because it went behind the moon.

Debates

Radio 4 broadcasts a range of debate programmes on current issues, often live and with audience participation. These programmes aim to encourage the exchange of viewpoints from a broad range of perspectives and challenge accepted thinking. Some of them are broadcast in front of an audience, which gives them the added advantage of directly interacting with listeners.

Inside The Foreign Office (January 2004) went behind the scenes at King Charles Street to hear from the diplomats shaping the UK's foreign policy in the wake of the war in Iraq.

The Caste Divide (April 2003), a two part series presented by Narash Puri, looked at how the caste system continues to exert a powerful influence on the one million Britons of Indian origin.

Climate Wars (January 2004) took a dispassionate and challenging look at the politics that often underlies the science of climate change.

The Long Search (2003) saw William Dalrymple chart the quest for faith in the UK in 12 programmes beginning in the post-Reformation world of the 17th century and ending in today's pluralist society.

Prisoners of Albion (March 2004), a series about French poets and writers who were prisoners in England.

Unfinished Business (April 2004) which explored the difficult legacies of two episodes in recent history, the Portuguese relationship with Angola and the French relationship with Algeria.

The Moral Maze, chaired by Michael Buerk, is a live debate which sets four protagonists with strongly contrasting views to argue with each other over a moral conundrum, with witnesses brought in to put a particular case. Topics covered recently include whether slapping children should be a criminal offence and the moral legacy of the Sixties.

Any Questions gets the views of politicians and other public figures on issues of the week, in response to questions from the live audience. It is followed by the *Any Answers* phone-in, continuing debate amongst Radio 4 listeners on topics raised in the programme.

The Commission considers what we might do about a public issue which could get examined by a Select Committee or Royal Commission, with expert witnesses speaking before non-expert high profile panellists. Last year topics covered included obesity and juries.

Feedback is currently the only BBC programme giving live audiences a chance to debate BBC-related issues and interrogate programme makers.

Magazine Programmes and Conversation

Many of Radio 4's best shows...are the bread-and-butter series that are quietly conducted at a higher level of seriousness and intelligence than anything on the television or in the papers

David Sexton, Sunday Telegraph

Live, daily and weekday magazine programmes like *Woman's Hour* on the consumer-oriented Current Affairs programme *You and Yours*, and *Front Row*, examining and reviewing the Arts, mix Current Affairs journalism with human interest stories and the unexpected or off beat. These programmes often pick up on trends before they are spotted by mainstream news. Although some of these programmes have been around for many years, they are regularly reviewed to ensure that their format and content remains relevant for listeners.

You and Yours

As part of the review of programming in 1998, *You and Yours* was extended from 22 minutes to 58 minutes. The programme was often the butt of criticism and jokes and thought had been given to dropping it altogether. But on consideration, the Network decided to keep it as the 'fit' to the available audience – older people, interested in consumer and public policy affairs who were switching on during the hour up to *World At One*.

The editorial team worked to make a better programme. *You and Yours* was given a remit to cover disability issues, the scope of consumer journalism covered by the programme was broadened to include areas such as consumption of public services and new presenters were also introduced.

More recently, in the Autumn of 2000, £150,000 was injected to fund more in-depth and robust journalism and the investigative arm of the programme *Face the Facts* was reintroduced into the summer schedule to further boost its edge and scope. The team continues to review and refresh its output.

The result has been an increase in the number of listeners – up 12% in the last three years, compared to 6% for the Network as a whole, taking the audience up to a regular three million people a week.² In 2004, it received the first award for the best consumer programme given by the British Trading Standards Institute.

Everyone, me included, makes fun of this programme. And that's not fair. We're thinking of how it was a couple of years ago, preachy, hearty, rattling around in its hour long slot. It's now, as regular listening reveals, a repository of useful knowledge, early spotter of stories that will develop into big news.³

Gillian Reynolds, Daily Telegraph, 10 June 2004

The daily magazines are complemented by a number of weekly programmes including *Start the Week* and *Midweek*, which take the simplest of conversation formats and use them to explore current opinion and events with a small, carefully chosen cast of relevant experts and luminaries. Other weekly Magazines concentrate on Specialist areas. For example: *Money Box* reports on the world of personal finance; *Law in Action* examines legal matters; *In Touch* covers topics of interest to the visually impaired.

The programme (In Our Time on Human Nature) was a reminder of things we in this country should never take for granted: of the fascination to be gained from exposure to a trained mind, of the enduring excellence of radio, of the irreplaceable value of public service broadcasting.....It was a reminder, quite simply, of the importance of quality.

Guardian Leader, 8 November 2002

Another regular conversation strand, *In Our Time*, tackles the history of ideas. Melvyn Bragg coaxes and provokes his small group of experts to explain their knowledge to the lay listener. Nothing is thought to be too challenging for the programme to consider, and subjects covered have ranged from the Nature of Infinity, Human Nature, Magic in the Renaissance to the real Robin Hood and Wittgenstein.

² Rajar Ipsos RSL Quarter 1 2000 / Quarter 1 2004.

³ The Daily Telegraph, 10 June 2004

The flexibility of the Magazine format means it works with much lighter and more entertainment-based content too. John Peel's *Home Truths* largely focuses on the domestic and quirky stories of human interest, *Excess Baggage* with Sandi Toksvig explores all aspects of travel and Ned Sherrin hosts *Loose Ends*, an entertainment programme mixing comedy and stimulating chat with music.

Radio 4 also broadcasts many themed interview programmes which examine the experiences of people who have unexpectedly found themselves making the news or faced with agonising decisions. Programmes such as *It's My Story*, *The Choice*, *Taking a Stand* and *Between Ourselves* let listeners share in the complex, heart-rending and challenging experiences and decisions ordinary people sometimes face, whilst *On the Ropes*, takes people in high profile positions who have fallen from grace.

A particularly strong programme in the *It's My Story* series in 2003 was based on an exclusive interview by John Waite with "Witness Bromley", the young girl who at the age of 12 was the main witness at the trial of the boys accused of killing Damilola Taylor. The content was often fascinating, and at times shocking but never exploitative and the programme got a very positive response from the audience and critics.

Science

Radio 4 is committed to broadcasting challenging science programmes which appeal to both experts and the general audience and the Network commissions over 150 hours of new science programmes a year. Science programmes are scheduled at 2100 from Monday-Thursday throughout the year, with over half of the evening programmes repeated in the daytime. The weekly afternoon discussion programme *The Material World* also runs throughout the year.

Regular Features and Magazine programmes include: *Nature* on the natural world; *Case Notes* on medicine; *All in the Mind* covering Psychiatry, Psychology and Mental Health, and *Leading Edge* on new cutting edge scientific advances. The Network also broadcasts various documentary series on pure or applied science. One recent example, *Small Worlds*, focused on nanotechnology—the potential manipulation of atoms that would allow the power of a thousand desktop computer chips to be squeezed onto a grain of sand—and where it might lead.

Maths is also covered on Radio 4 in series such as *5 Numbers* and its sequel *Another 5 Numbers* broadcast in 2002 and 2003, which aim to present complex ideas in an accessible and engaging way. In these programmes, Simon Singh uncovered the Mathematical, Social and Scientific histories and significance of different numbers, including the search for the largest prime number and examining why the number seven is so influential in properly shuffling a pack of cards.

New scientific developments are analysed in the Documentary strand *Frontiers*, presented by Peter Evans, which runs for 12 weeks a year, covering subjects such as Cosmology, the planets, the science behind Horticulture and Stem Cells. The Network is now preparing a series on how Epidemiology can help us understand the health of the country, and another presented by Jonathan Miller on Scientific Methodology.

In recent years, several of *The Reith Lectures* series have focussed on science subjects, with Professor Vilayanur S. Ramachandran, Director of the Centre for Brain and Cognition at the University of California speaking on neuroscience in 2003 and Professor Tom Kirkwood, Professor of Medicine and head of the Department of Gerontology at the University of Newcastle, examining new advances in the science of ageing in 2001.

Stuffed with references to the hypothalamus and to such ailments as Capgras' delusion, The Reith Lectures 2003 sound the ideal moment to settle down with a good book. Resist the temptation: they are riveting.

Harold Jackson, The Guardian Pick of the day

Religion and Worship

Radio 4 broadcast 239 hours of religious programming in 2003/4, recognising the significant role Religion plays in life in the UK. The Network is unique in providing listeners with a service of Christian worship six days a week. *The Daily Service* broadcast on Long Wave is one of the world's longest running daily programmes. It's estimated that over 600,000 people listen every week, whilst *Sunday Worship* reflects the wide range of styles of Christian worship across the UK. Special services are broadcast for Easter, Christmas, and on other major days in the Christian calendar or big national occasions.

Innovative services have recently included one built around life in a monastery and a jazz mass for Ascension Day, composed by Duke Ellington.

Radio 4 also aims to bring listeners Religious News and debate, covering the range of faiths around the world, particularly through the *Sunday* programme, which has 1.75 million listeners. *Thought for the Day* five times a week in the *Today* programme gives audiences insight into how people of different faiths reflect on topical issues and events. In recent years, the programme has focused in broadening the range of contributors to better reflect the range of beliefs in our multi-faith society. For the past two years, the series *Beyond Belief* has broken new ground by asking people of different faiths to debate together how their different creeds deal with the issues faced by believers. This has led to some frank discussion, including a debate amongst Muslims about the infallibility of the Koran and the possibility of reinterpreting it for contemporary times.

Taking a different approach, *Devout Sceptics* explores the spiritual beliefs of prominent people in public life with little or no connection to a particular religion, with interviewees in recent years including writers Joanna Trollope, Phillip Pullman, and in the most recent series, Monty Don and David Almond.

Recent Documentary series have looked in detail at core beliefs in Judaism, Islam and Christianity by travelling in the Footsteps of Paul, Moses and Muhammad. Other recent series have examined Fundamentalism, Sikhism, Buddhism and the future of the Church of England.

Arts and Culture

Four and three-quarter million people listen to Radio 4's Arts output every week *Rajar, Q1, 2004*

Front Row is a daily half hour early evening magazine programme which attracts a weekly audience of 2.2 million with a lively mix of reports, reviews and interviews with people in the Arts such as the writer Dame Muriel Spark, actor and director Kevin Costner, jazz saxophonist Courtney Pine, composer Philip Glass and artist David Hockney. Other arts programmes on Radio 4 include *Back Row*, focusing on cinema, and *Saturday Review*, offering 45 minutes of critical discussion of the week's cultural events. This spans a broad range, including in a recent edition the film *Shrek 2*, a new production of *King Lear* at the RSC in Stratford, a new exhibition about ancient Egyptian Mummies at the British Museum and art historian Robert Hughes' new television series on the contemporary art scene.

Other current affairs programmes such as *Woman's Hour* and *Start The Week*, for example, also broadcast interviews and discussions about the Arts and Culture.

Drama and Readings

Radio 4's repertory of nearly 2,000 hours of Drama and Readings a year is designed to be as varied and wide-ranging as possible – from the most classical and accessible to the truly innovative and risk-taking. *The Archers* is by a long way Radio 4's most popular drama, achieving a total audience across the week of 4.5m including the omnibus on Sunday.

Between 1999-2005, more than 420 books will have been adapted for readings or dramatized on Radio 4 – by famous but also less well-known writers from all over the world; from Gogol to Giovanni Guareschi; from Wordsworth to Wodehouse; from the classical canon to recently published books. During those six years, there have been many adaptations of classic UK novelists: nine adaptations of books by Dickens have been made – including a *Nicholas Nickleby* which followed the author's own serialisation in the original magazine version, as well as adaptations of works by authors as diverse as Radclyffe Hall, Peter Ackroyd, Kazuo Ishiguro, Michael Murpurgo and even the Latin author Suetonius.

Coming up is a season centred around *Peter Pan* and J.M. Barrie for Christmas and another around the re-broadcasting of 'The Hitchhiker's Guide to the Galaxy', which will include an interactive game based on a puzzle devised by Douglas Adams.

Entertainment and Comedy

Nothing in Radio 4's eccentric blend of the safe and the suicidal better illustrates the listenership's readiness to be surprised than its present comedy programming. For an alleged dinosaur, the channel has remarkably deft footwork...Johnny Vegas—one of the hippest names in comedy at the moment—has enjoyed great success on television, (yet) remains drawn to Radio because, in his words, “it lets the performers breathe” instead of brutalising them and their ideas into something they're not.

Alan Franks, *The Times Magazine*, August 2003

Radio 4 broadcasts over five hundred hours of Comedy, Satire, Quiz Shows and Sitcoms as well as light-hearted chat show favourites such as *Desert Island Discs* and *Loose Ends*.

Radio 4's stable of award-winning Quizzes and Comedy series includes such varied programmes as *Just A Minute*, *I'm Sorry I haven't a Clue*, *The News Quiz*, *The Now Show*, *The Sunday Format*, *Dead Ringers* and *Little Britain*. Some—Pam Ayres—are designed for the core middle-aged audience, but others—*The Might Boosh* for instance—look to a newer, younger audience. The Comedy, Quizzes and Sitcoms broadcast at lunchtime and in the early evening are generally designed to appeal to a mainstream audience, whilst late night comedy series are generally more risky in terms of style in order to attract a different listenership.

Over the past few years, *The Comedy Archive* has drawn from a unique recorded archive of popular culture created by the BBC and others to conjure up the earliest recorded days of music hall and vaudeville, through to portraits of the country's most loved performers such as Peter Ustinov and June Whitfield.

Sport

During its 542 hours of sports coverage a year (2003/04). Radio 4 offers listeners Sport reports three times a morning on Today, ball-by-ball commentary of Test matches, the Six Nations Rugby tournament and substantial coverage of the para-Olympics.

Special Events

Radio 4 aims to produce memorable coverage of UK-wide and patriotic events such as jubilee celebrations, royal weddings, state funerals and Remembrance Day commemorations in ways that help people engage with the event in different ways. For example, for the Queen's Golden Jubilee in 2002, Radio 4 offered a range of programmes from the National Thanksgiving Service at St Paul's Cathedral to the highly subversive *Royal Ringers – the Dead Ringers Jubilee Special*. At the same time, the Network also commissioned a new play from John Mortimer, *Ceremonial in Three Flats*, looking at the arrival of television in a shared house.

In the same year, Radio 4 marked the 20th anniversary of the Falklands War with a season of programmes including *Falklands Families*, a series of documentaries about

people involved in the war and *The Falklands Play*, the first broadcast of Ian Curteis' controversial play about the politics behind the war.

In June 2004, Radio 4 marked the 60th anniversary of D-Day with a special week of programming that included a *Woman's Hour* drama serial and an international *Any Questions* from Caen. The week culminated on 5 June with eight hours of programming dedicated to the anniversary, including two D-Day dramas, *The People's D-Day* recounting listeners' personal memories of the day and a debate on *What If D-Day Had Failed*, followed by the religious and commemorative events live from Normandy on the Sunday.

On Long Wave, Radio 4 also broadcasts important Parliamentary debates, such as the Iraq debate in the Commons, live and unedited.

Off Air Presence

Audience Recordings

On radio, it's never less than hilarious. Live, it's even funnier...I can't recall many occasions at the theatre when I've laughed so loud so often. And I certainly can't recall sitting among an audience so broad. Here are white-haired old ladies and grizzled hippies in ethnic waistcoats, large families and single mums with teenage sons.

James Delingpole on 'Just A Minute', 2003

Radio 4 regularly records programmes in front of a live audience, travelling around the country in order to do so.

Any Questions visits 45 different places in the UK each year, including schools, professional institutes and town halls and 11,500 people go to see the programme on the road each year. *Gardeners' Question Time* gets an audience of around 9,000 people a year, as it goes out to gardening and other clubs more than forty times a year. Both programmes monitor the places they visit to ensure that they cover all parts of the country.

Radio 4 also regularly broadcasts Comedy, Readings and other programmes from many festivals, including the Belfast Festival, the Cheltenham Literary Festival, the Ilkley Literature Festival and Edinburgh, where in 2003 Radio 4 made its largest ever number of recordings—24—with a capacity audience.

In 2003/04, thirty three thousand, eight hundred and ninety two people went to 184 Radio 4 Light Entertainment Comedy recordings.

Radio 4 Interactive

Radio 4's website was created in 1998 and has rapidly become an expanding and integral part of the Network. Simulstreaming, the broadcasting of live programmes, started in 1999 and since the end of 2002 most Radio 4 programmes have been available on-demand for seven days after broadcast through the BBC Radio Player

online. Monthly page impressions on the site have risen from 2.5 million in summer 2001 to over 18 million in mid-2004. In addition, there are now about 1 million requests per month for Radio 4 live stream via the Radio Player and 1.3 million requests per month for Audio On Demand (i.e., non-live listening).

Availability of Reith Lectures and hopefully other programmes on MP3 download is an excellent idea.... Thank Goodness for the BBC"

Email from St. Albans

Offering these lectures for download is a superb service to the world. Thank you.

Email from New Mexico, USA

Earlier this year, Radio 4 experimented with making the 2004 Reith Lectures available to download – the first time any UK radio content has been made available in this way. This meant people, having downloaded the lectures, could listen to them on an MP3 player or iPod wherever they wanted, without having to be online. The five Reith Lectures together attracted 50,000 downloads, suggesting there may be a demand for extending this type of service in future.

Individual Radio 4 programmes are increasingly tailoring their websites to suit their audience and their remit.

The Archers' website is the Network's most popular, with over 1.25 million page impressions a month, while its message board is one of the BBC's top ten. These services are the centre of a thriving virtual community, giving a voice to the soap's listeners. The message board is a forum for debate about the programme and the issues it raises. A member of the production team answers listener questions, represents the programme's point of view and summarises the main threads of opinion for the benefit of scriptwriters and production staff. Producers have used the expertise of message board users to inform the content and direction of the programme. The website also features stories and literary parodies written by listeners, and profiles of individual listeners. This August, the website is launching an interactive map of Ambridge, with information about characters and locations and featuring over 50 archive audio clips from the programme.

Since November 2003, *In Our Time* has been developing its site, with striking results: Every edition for the last two years has been archived and can be listened to again online. Listeners can browse by subjects: current series, History, Philosophy, Science, Religion and Culture. Of the regular programmes that are broadcast all the year round or most of the year, *In Our Time* now comes fourth to the big three of *The Archers*, *Today* and *Woman's Hour*. The last two editions of the series achieved just under 40,000 page impressions per week.

With a subscription list of nearly 7,000, Melvyn Bragg's is now the third most popular newsletter after those put out for *The Archers* and Radio 4. A comments system, edited by the programme team, has proved to be a lively forum for the audience to respond to issues raised by individual editions.

Other programme websites have an emphasis on audience participation. For example, the *Woman's Hour* website showcases the audience's own work, as when entries for *Woman's Hour's* Erotic Short Stories competition were submitted via the website and published there as well.

In 2003, Radio 4 broadcast *The Dark House*, its first interactive drama, using texting and phone voting to shift the drama's perspective between three characters caught up in a ghost story. The drama could be switched from character to character 'live', in-studio as the votes came in. On the night, there were over 2,200 text messages and 457 phone votes from people wanting to influence the plot. The project was risky and did not work on every level but it was a significant learning experience for the Network and won an Interactive BAFTA award for Technical Innovation.

All too often there is a sense that the revolution of interactivity has passed radio by. The Dark House confirmed clearly what a central role radio deserves in the new millennium.

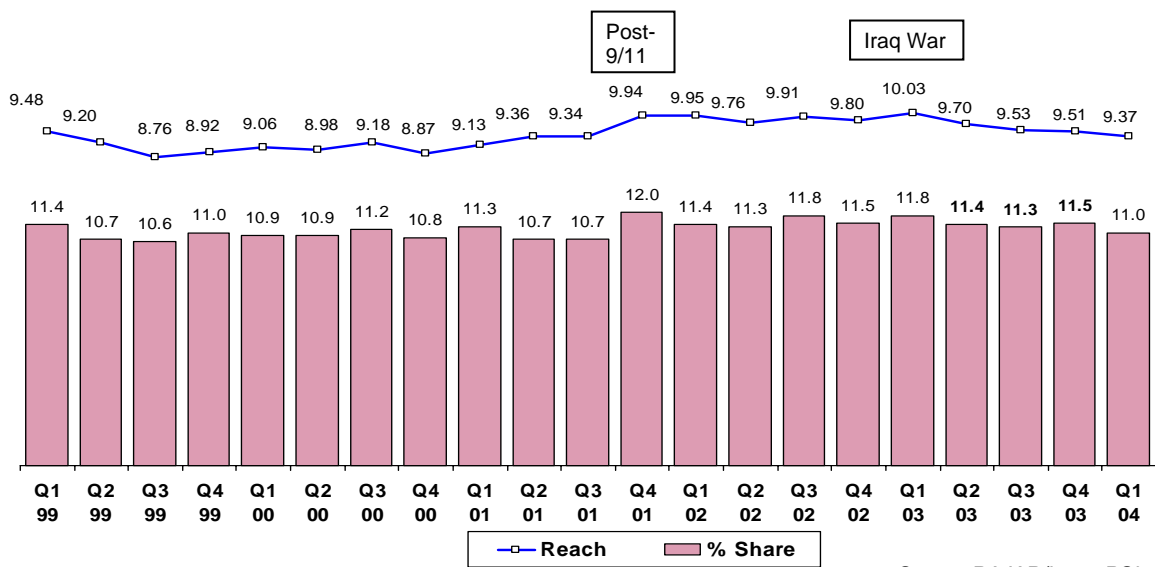
***Citation for Bafta Interactive Awards 2003
Technical Innovation – The Dark House***

4. Audiences

Performance

Following the comprehensive research study and subsequent schedule changes in 1997. Radio 4 has steadily grown its audience and listening hours. More recently, the events of 11 September 2001 undoubtedly boosted audiences to Radio 4, in particular the News programmes—as it did with Television News—but this also had a positive effect across the rest of the schedule. Reach has levelled out at 9.5 million weekly listeners in the financial year 2003/2004, above those levels experienced prior to 9/11. Share has consistently been at or above 11% for more than two years.

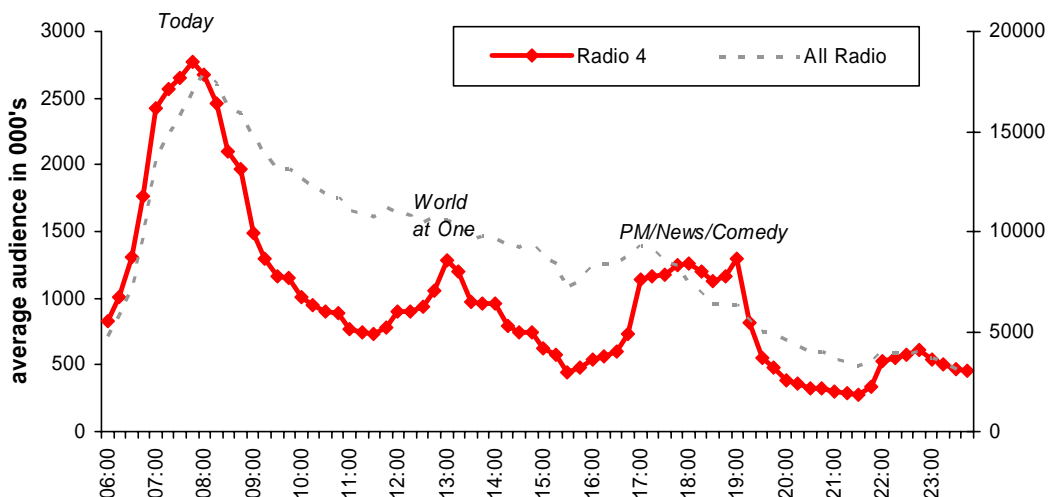
Fig.1: Reach and Share for Radio 4 1999-2004



Source:RAJAR/Ipsos RSL

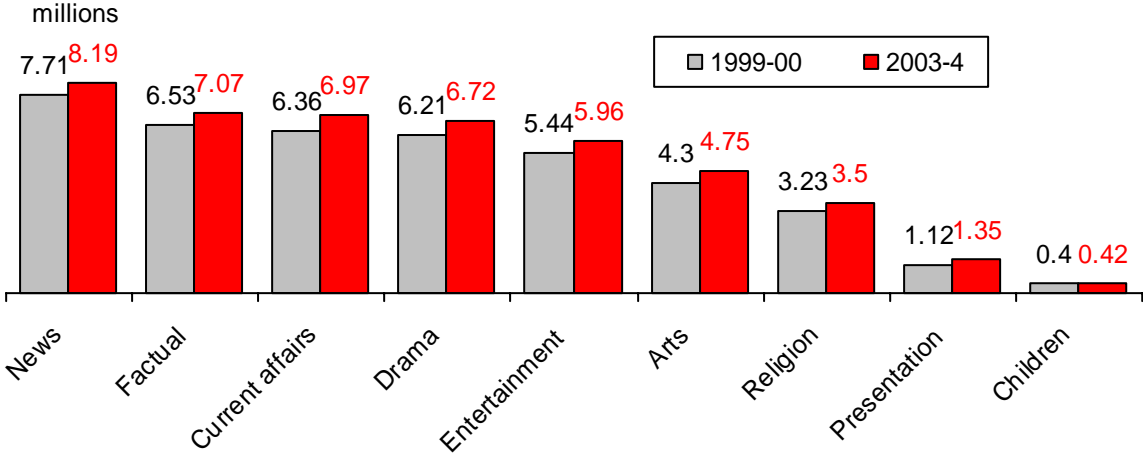
Radio 4’s listening pattern throughout the day is slightly different to that of most other radio networks in that after the traditional peak at breakfast there are also more pronounced peaks around the lunchtime and evening News slots.

Fig.2: Radio 4 Listening



Although the principal attraction of Radio 4 still lies in its News and Factual content, the Network has succeeded in attracting additional listeners to the full range of its output—not just News—with gains of around 10% for Current Affairs, Entertainment and Arts programmes. The average listener now spends almost 13 hours a week with the Network, spreading their listening time over five different programme categories.

Fig.3: Average Listening by Genre



Source: RAJAR/IPSOS/RSL

Audience Identity

Radio 4 listeners are a diverse group of people; from students to full-time working mums; from single people in their 40s and 50s to city traders and housewives. They are unified by a sense of curiosity about the world as well as by their interest in the Network’s style and content. There are broadly equal numbers of men and women tuning-in and the majority are aged 50+. Although almost 30% of the audience are under the age of 45 (almost 3 million) the increases in audience over the past few years are more apparent in the older age groups. Three-quarters of Radio 4 listeners come from the more prosperous ABC1 social grades and while predominantly appealing to those located in the South of England, Radio 4’s listenership has broadened in recent years, growing in particular in Scotland and Northern England. Since 1999, Radio 4 has been the most listened-to Network in London.

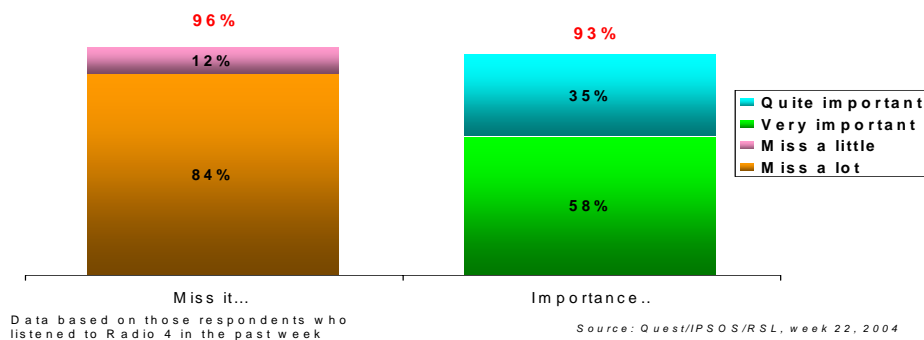
The Radio 4 audience does vary during a typical weekday. For example, whilst the News programmes attract a relatively high proportion of men, the weekday morning and mid-afternoon audiences are slightly older and comprised of more females than the profile as a whole. In the evenings, men who are full-time workers make up the lion's share of the audience, while older women are more prominent listeners later in the evening.

Weekends are different again, as for many people, the weekend involves divergent habits and a more relaxed attitude which affects their listening availability, mood and choice. For lighter listeners, certain shows at the weekend (*Home Truths* and *The Archers* omnibus) act as their main entry points to the Network.

Audience Approval

Approval for the Network has consistently exceeded eight out of ten in the past three years. At 8.3, it is the most highly-valued of all BBC and Commercial Networks measured.⁴ Radio 4 listeners have a strong bond with the Network in terms of its importance to their everyday lives. Six out of seven say they would miss it 'a lot' if it went off-air and nine in ten said there is no other radio network like it that could serve as an alternative.⁵ Neil Kinnock chose Radio 4 as his *Desert Island Discs* luxury.

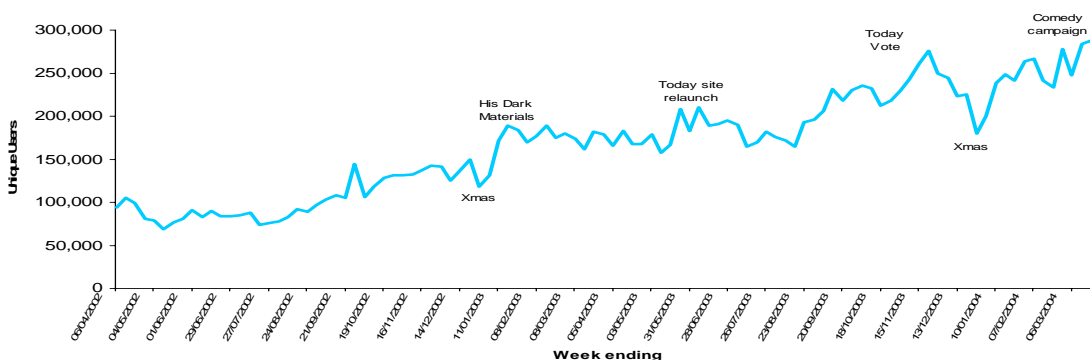
Fig.4: Value of Radio 4 to Listeners



Online audience

Numbers of unique users of the Radio 4 website in the year ending March 2004 were roughly double those of 2002. The *Today* vote in November 2003 attracted more than a quarter of a million unique users, a feat repeated several times since Christmas, driven by interest in Comedy, including *Little Britain* Audio On Demand.

Fig.5: Unique Users



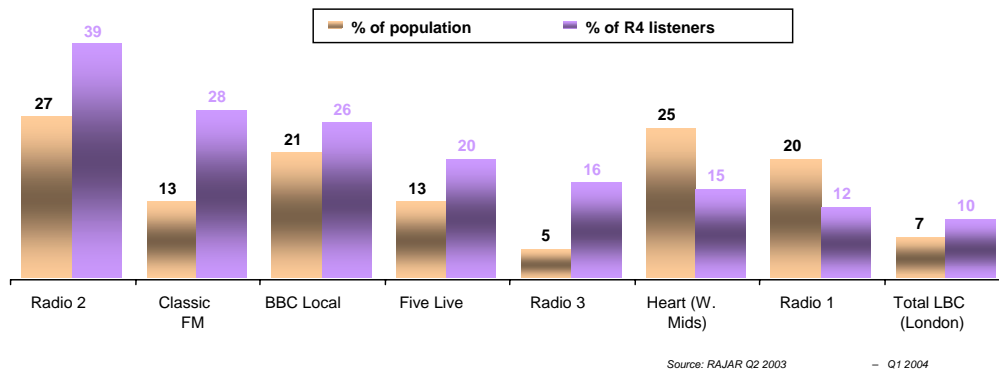
⁴ Pan-BBC Tracking Study

⁵ Quest Ipsos/RSL June 2004

Competition for Audiences

Although Radio 4 has a significant, loyal audience of 1.4 million who only listen to Radio 4 and no other radio network, for most of its audience, Radio 4 forms part of a broad radio repertoire to support changing moods and needs throughout the day, including Radios 2,3 and Five Live as well as Classic FM.⁶

Fig.6: Overlap of Radio 4 Listeners with Competing Stations



As well as spending almost 13 hours a week with Radio 4, they also spend over 3.5 hours a week tuning-in to Radio 2, just under an hour to Radio 3 and over 1.5 hours each to Radio Five Live and Classic FM.

Beyond the radio world, Radio 4 News, Current Affairs and Arts News is also competing with the country's broadsheet newspapers and weekly and monthly magazines. Nevertheless, for many, the *Today* programme is the main source of news at the start of each new day. Its 4.8 million daily listeners easily outstrip the 2.5 million circulation of the daily broadsheets.⁷

Investment for Audiences

Radio 4 tailors its editorial brief and investment to fit with the activities and attention span of its audience at various times of the day. The Network spends £15.5 million—23% of its direct programme costs of £68.5 million—on News programmes and the audiences for News are the Network's biggest (along with *The Archers*). The other expensive programmes in cost-per-hour terms are Features, Drama and Comedy ('built' programmes). Radio 4 schedules them to suit the interests of their available audiences and sometimes, also to try to attract new listeners.

Popular comedy, for example, is broadcast at 1830 both to help keep the audience strong after the end of the 1800 news and to change the mood before *The Archers*. More innovative and risky comedy is also broadcast at 2300 – designed for a smaller,

⁶ RAJAR/Ipsos RSL Q1 2004

⁷ ABC, Dec 2003 to May 2004

but interested late night audience, which knows this comedy slot pushes the boundaries.

Features are scheduled around 1100 but also around 2100. In the morning, the audience trends show that lighter, more accessible features—along with *Woman's Hour* at 1000—have improved audiences in the last three years. In the evening, the more serious and complex programmes, such as the *Science at Nine* slot, were deliberately designed as an alternative to TV and to appeal to audiences with the time to concentrate and appreciate a more demanding listen.

5. Distinctiveness

Introduction

The range, tone, formats and content of Radio 4's output make it distinctive from all commercial radio stations in the UK. The few Commercial speech-based stations focus mainly on phone-ins, rolling news, sports coverage and (on digital radio only), commercially available audio-books. In contrast, Radio 4 offers extensive News and Current Affairs analysis, Drama, Readings, Comedy and a vast range of 'built features' - carefully researched documentaries and reports which illuminate current events, politics and many other subjects. This type of crafted programming is expensive to produce, thus making it, for the most part, unattractive to Commercial Radio broadcasters though it remains highly -valued by audiences.

In News, the extra resources devoted to *Today* (and other News programmes) allow a substantial investment to be made into producers, researchers and reporters who can deliver the comprehensive, varied and impartial coverage of UK-wide and world events that licence payers expect. Similarly, dedicating resources to News—especially to *Today*—lets programmes set their own agenda. The result is programming that plays a real part in the democratic life of the UK. In one week in June 2004, for example, every single national newspaper and leading news magazine picked up stories or quotations from *Today*. In this same week, *Today* held twenty full interviews with politicians.

As a public service funded by licence fee payers, Radio 4 is focused on delivering public value to the UK in those areas identified by the BBC as ones where it has a role to play; that is, in terms of democratic value, cultural value, educational value, community value, and global value.⁸

This section considers how Radio 4 contributes to the BBC's fulfilment of these purposes and how, in doing so, the Network offers a distinctive service to licence fee payers.

Democratic Value

Radio 4 makes a significant contribution to keeping people in the UK informed about UK-wide and international issues through its extensive range of News and Current Affairs programming and through the reach of those programmes.⁹ The weekly News and Current Affairs reach for 2003/4 was 8.9 million people over 3,371 hours of programming. Of this, nearly 2,500 hours was made up of News bulletins and summaries, longer, live daily News programmes such as *Today* and the *Midnight News* as well as weather and shipping forecasts plus *Today in Parliament* and *Yesterday in Parliament*.

⁸ *Building Public Value* BBC June 2004

Alongside its coverage of domestic issues, the Network also gives prominence to foreign affairs and to the examination of the UK's role in Europe and the rest of the world.

Through programmes such as *Any Questions*, in which a live audience from a different part of the country each week is able to engage with prominent UK figures on current issues, Radio 4 **promotes dialogue between people and decision-makers around the News agenda**, that might not otherwise be possible. *You and Yours*, every weekday, encourages debate around consumer and citizen issues, calling a wide range of manufacturers and service providers to account—from car dealers to health service managers. The weekly phone-in *Call You and Yours* gives listeners a chance to express their views and debate different approaches to a range of consumer issues like dealing with the abuse of alcohol, coping with mental health problems and whether supermarkets are of overall benefit to society. About 600 to 700 callers a year go on-air to discuss issues that concern them with the programme presenters.

There are times when I hurl the pillow at Today but it is an important part of political life... It remains required listening for all us political nerds.

Glenda Jackson

Partly through its history and partly through its unparalleled and daily access to large numbers of opinion-formers, the Today programme carries greater weight in an age of fragmenting audiences.

Steven Barnett, Professor of Communications at Westminster University

Today, Radio 4's investigative series' such as *File on 4* along with other more Specialist programmes such as *Farming Today* make a direct contribution to **extending the UK News agenda** through the stories that they research and air, the interviews that they host and also through the substantial audiences that *Today*, in particular, can reach.

Radio 4 continues to be fully committed to **providing full coverage of the democratic process at the local, national, UK-wide and global level**, with a substantial commitment through both the campaigning and results phases of local and general elections as well as European and US elections, amongst others. Alongside this, Radio 4's coverage aims to **support people in their broader engagement as UK citizens by providing them with information relevant to their needs**. Programmes such as *Money Box*, *You and Yours*, *The Food Programme* and *Law in Action* play a key role in this area.

Money Box has a track record of leading the field in personal financial stories. In 2001, it produced a special programme entitled *Pensions in Peril* which was one of the first in-depth programmes on radio to raise the issue of threats to final salary pension schemes. The following year, the programme went undercover to investigate the standards of professional financial advisers, examining and raising the profile of issues with which the financial services industry is still wrestling.

If I were the government, I should be far more afraid of programmes like this, reflecting the grim state of working people's finances and prospects for improvement.

The Daily Telegraph, on Inside Money

Across all its schedule, **Radio 4 believes it has a unique role and responsibility to reflect contemporary life in the UK.** While this is made most explicit by Radio 4's News and Factual content, it is also true of much of its entertainment broadcasting. Satire and parody such as *Dead Ringers*, *The Now Show* or *Think The Unthinkable* (about management consultants) provide listeners with alternative commentary and a lateral take on the world around them, politics and the establishment in particular, while programmes like *The News Quiz* bring information and laughter together and *The Archers* or *King Street Junior* challenge stereotypes in an understated way, as they address the dilemmas of contemporary life.

Cultural Value

We must wake up to the fact that were the licence fee to be abolished, some of the best radio stations in the country and certainly the best speech-based radio station in the world – Radio 4 – could be lost for ever.

John Webb, Equity Audio Councillor

The Afternoon Play is broadcast every weekday at 14.15, and plays an important role in the country's creative economy, both for individuals and communities.

Of the approximately 200 original new plays put out last year, only 34% originated with the BBC in London; the rest came from Independent and Nations and Local stations.

In this same year, £1.2 million was paid to writers and actors working on these plays.

Over a longer period—April 1998 to June 2004—Radio 4 commissioned 1,562 new Afternoon Plays from 827 writers. These included 247 writers who had never received a radio drama commission before and of these, just under half got a second commission for this slot, while another 18 subsequently worked elsewhere in Radio 4 Drama.

Radio 4 plays a critical role in underpinning all cultural life in the UK and its dramatic life in particular. Every year, the Network broadcasts over a thousand hours of drama, 286 hours of readings and five hundred hours of Light Entertainment. 4 million people listen to Radio 4 Drama across the week, compared with a figure of between 200,000—300,000 people who go to subsidized and West End London theatre within any given week.

Radio 4 is also the major commissioner of new writing in the UK, both from established writers—some of whom who are new to radio—and writers who have never had their works performed on radio before. New plays have been commissioned by established writers such as Blake Morrison, Rose Tremain, Sir John Mortimer and the award-winning novelists Kate Atkinson and Ali Smith. Lynne Truss delivered—amongst many single plays and series' for the Network— *Cold Calling*, that lifted the lid with humour and sadness on those who work in and contact telephone centres. Poet David Constantine's most recent work looked at writer Thomas Hardy's troubled relationship with his second wife as well as his final days.

Network and Production departments, such as Radio Light Entertainment, also work closely with the BBC Writersroom initiative, **giving people the opportunity to learn more about the art of writing for radio and seeking out new talent**. The Writersroom website contains information and advice for getting started as a writer for Radio 4 Sitcoms, Sketch Shows, Panel Games and more. In addition, Radio Light Entertainment produces a quarterly newsletter containing information and advice for budding writers and also runs occasional writers' workshops. To support a new sketch show called *Bearded Ladies* they instigated an open door policy supported by public workshops that encouraged new writers to develop sketches. Sketches that came out of these workshops were broadcast in each of the programme's six episodes. In this and other ways, Radio 4 celebrates Poetry and Literature and aims to make them accessible to its audience.

Radio 4 brings Poetry and Literature to its audience with programmes like *Poetry Please*, *Open Book*, *A Good Read* and *Bespoken Word* as well as through many on-air readings and adaptations of novels and biographies. In February 2004, four workshops held in Leeds, Liverpool, Manchester and Birmingham called EarCandy, brought together new performance poets to create spoken word pieces for radio. One writer from these workshops has now been commissioned to create a full length work.

UK performers have consistently started and developed their careers through Radio 4. Particularly within Comedy and Light Entertainment, the Network has a record of helping young artists and allowing them enough exposure to find their feet and their voices in a wide variety of genres. Radio 4 is always looking to spot the individual in a group of writers working on a sketch show who displays particular talent and encouraging them to write solo. For example, Lawrence Howarth, who started on *Dead Ringers*, has gone on to solo-write a new sitcom that has been re-commissioned for a second series; he is now also working with a partner on a new sketch show, performing his own material. Another example would be Mitch Benn, who is a key member of *The Now Show* team. His potential as an individual performer fronting his own series was tested in a pilot, which worked well with a live audience. He was given his own series at 2300 with a repeat at 1830 and a new series for autumn 2004.

Radio 4 also encourages performers to develop their other interests within the Network. For instance, Marcus Brigstocke, star of *The Now Show* and eponymous hero of *Giles Wemmbly Hogg* presented a successful series on the History of Insurance; while the highly experienced performer Jenny Éclair presents *Light Features* and also contributes to *Home Truths*. Chris Green—better known as the transvestite Country singer Tina C—has a new series with Radio 4 and is also writing intelligent and insightful single plays for the Network's afternoon audience.

Radio 4 representatives and Independent Production Companies who work with the Network watch comedy performances all around the UK to **pick up new and emerging talent and to assess the development of existing talent**. The Consultants, a group of three comedians, were spotted at The Edinburgh Festival in 2002 and by the time they had won that year's Perrier Newcomer's Award, they had been offered a pilot with BBC Radio 4 and a development deal with BBC Television. Mark Maier is a writer whose work was seen in a 'script in hand' performance at a comedy showcase; since then he has written a six-part series on the theme of Entrapment (physical and emotional) and a single play.

As one of the largest and most influential showcases for cultural output, Radio 4 uses its authority to **reflect the full diversity of the contemporary cultural life of the UK**. The Network has built relationships with a large number of theatres and new writing groups, including those for ethnic minority writers. For example, two initiatives with East and West Midlands Arts to encourage writers from minority ethnic communities called *Chasing The Rainbow* has resulted in the broadcast of plays by writers including Naylah Ahmed, Vayu Naidu and Angela McNab. Almost all have had further work broadcast and Naylah Ahmed has since joined the BBC as a development producer where she is working on the new Asian soap, *Silver Street*. Work is offered to the Network from all over the UK, with dedicated Radio Drama departments in each of the nations.

The eclectic mix of programming on Radio 4 offers listeners a chance to **expand their cultural experiences and tastes**, through the variety of plays and readings that are offered alongside the Network's other cultural output.

Radio 4 also seeks to keep people informed about goings-on in the world of Arts and across the spectrum of 'high' and 'popular' culture as well as involve them in debates and discussions on Arts-related topics. This is done through programmes such as *Front Row*, *Back Row* and *Saturday Review*, but also in other News and Magazine programmes like *Today*, *PM*, *The World Tonight* and *Woman's Hour*-which is embarking on a competition to find the book that most changed its listeners' views of women. *Start the Week* also regularly features discussions on cultural events and occasionally holds special events, such as a recent interview with Toni Morrison recorded in front of an invited audience who were encouraged to pose questions to the author.

Radio 4 also contributes to the cultural life of the UK through the space it provides for ball-by-ball cricket commentary on the Long Wave frequency. With expert and entertaining commentators, including Henry Blofeld, Christopher Martin-Jenkins and former England fast bowler Jonathan Agnew, *Test Match Special* has done much to maintain cricket's profile in the UK, making the excitement of the game accessible to people in their cars and offices as well as around their homes. About 700,000 people tune-in to Radio 4 only when the cricket is on and 20% of Radio 4 listeners give cricket as their number one reason for listening to the Network.

Educational Value

Radio 4's focus across its schedule is on **providing informal learning to people in the UK by broadcasting in-depth and challenging programmes on a broad range of subjects** which can act as an audio encyclopaedia for listeners covering History, Science, the Environment, Literature and more. The Network aims to make programmes that engage listeners but do not 'talk down' to them and is never afraid to tackle difficult subjects or devote significant amounts of time to them. This is achieved by broadcasting individual documentaries and series' as well as through regular strands.

Regular strands opening up learning opportunities for their audiences are numerous. In the area of Science alone, they include:

- *All in the Mind*, which regularly explores the limits and potential of the mind, revealing the latest research and bringing together experts and commentators from the worlds of Psychiatry, Psychology and Mental Health. Recent subjects explored include possible links between anti-depressants and the risk of suicide, children's attitudes to mental health and the state of mental health services in Iraq.
- *Nature*, offers weekly insight into the natural world and the creatures which inhabit it. Recent topics covered include dung science, biodiversity hotspots and tree preservation.
- *The Material World*, in which Quentin Cooper reports each week on developments across the sciences, allowing scientists to describe their work and convey the excitement they feel for their research projects, whether their focus is on ocean acidification, glass technology or artificial skin.
- *Questions, Questions, Making History, Gardener's Question Time* and *Home Planet* are interactive programmes using letters, phone calls and emails from listeners to generate a rich array of queries and questions about a particular topic. As well as expert replies, listeners offer information and advice to each other via the Radio 4 airwaves.

Charles Wheeler both shocked and captivated the audience with his four part series *Child Migrants* (Autumn 2003) which told, through new documentary evidence and vivid personal testimony, the true story of the forced migration of unwanted children from the UK over a 60 year period. The series was based largely on the personal testimony of over 150 former child migrants sent to Australia, Rhodesia, Canada and New Zealand, making it the largest project ever undertaken on the subject.

Sometimes you will feel your stomach tighten as you listen to something on the radio. You know that what you are hearing is real, but you will wonder, so appalling it is, how it could have happened. The Child Migrants is such a series. What shines out here is the power of the voices, looking back, catching the light of first experience so clearly... This is real radio
Listener's letter

The Reith Lectures

John Reith, who inaugurated the series in 1948, maintained that broadcasting should be a public service which enriches the intellectual and cultural life of the country. It is in this spirit that Radio 4 each year invites a leading figure to deliver a series of on-air lectures. The aim is to advance public understanding and debate about significant issues of contemporary interest.

The very first Reith lecturer was the philosopher, Bertrand Russell, who spoke on Authority and the Individual. His successors have included Arnold Toynbee in 1952, speaking on The World and the West; and J.K. Galbraith in 1966 speaking on The New Industrial State.

Professor Onora O'Neill's 2002 series of talks, A Question of Trust, demonstrated how this programme has made an impact on contemporary public debate. She examined what she called 'a culture of suspicion' which struck a chord with audiences, prompting comment and analysis throughout the press. The Sun devoted an editorial to her views and Samuel Brittan of The Financial Times used her attack on the new culture of accountability in his examination of the Government's target regime in the NHS. Two years on, the lectures still resonate whenever related issues are raised in public debate.

Most recently, in spring 2004, the Nobel Prize-winning poet and playwright Wole Soyinka, discussed 'The Climate of Fear', examining what we are afraid of and considering whether fear itself could be the greatest danger. As well as being able to listen again to the lectures online and, for the first time, download them, the audience could also link to a joint BBC/Open University website to join in debate, explore key themes in greater depth and find out more about Wole Soyinka and his work.

Radio 4 also makes regular contributions to the debate about education. *The Learning Curve* covers the world of learning for everyone from pre-schoolers to pensioners, whether looking at the problems of trying to study as a single parent, examining issues around school transport or looking at how prisoner education is delivered.

In *Thinking Allowed*, Laurie Taylor leads a weekly discussion on topical issues pertaining to academic institutions and research bodies, on subjects ranging from management of risk in the female sex industry; the caste system in India; and the office in the 21st.

When casting around for something to recommend of a Wednesday, one encounters the usual desert-like scene, then it is that Laurie the Kid rides into view on his high-spirited stallion, Intelligent Chat.
The Times

Some 160 hours of Schools programming now goes out on Radio DAB overnight.

Community Value

Radio 4 brings all sorts of communities together, particularly communities of interest, whether gardeners, drama lovers, lovers of the outdoors, scientists, readers or believers. As well as giving these groups the opportunity to come together by listening to the same programmes, Radio 4 increasingly enables them to interact with those programmes and with each other online.

Many programmes also link to audience lines, **providing listeners with additional information and support related to Radio 4 broadcasts** and giving them the opportunity to comment on them as well. This service is provided for a range of broadcasts, but is particularly well used by listeners of *You and Yours* and *Woman's Hour*.

Gardeners' Question Time takes a panel of experts around the country to visit gardening clubs and other places to answer people's gardening questions. Over the years it has answered well over 30,000 questions at venues including Leyhill Open Prison, the Palace of Westminster and a nudist club in Wales. No other programme on radio gives this type of coverage to gardening, even though it is one of the most popular leisure pursuits in the UK.

Radio 4 actively seeks to understand different communities to provide better for them, and reflect them in its programming. For example, the BBC's Rural Affairs Committee has forged a special connection between programme makers and a significant part of its audience which often feels undervalued. The group meets twice a year with producers to review programmes and discuss topics relevant to growing rural and sub-rural communities – already 20% of the population. Radio 4, with its sizeable amount of rurally-focussed programmes, takes a particular interest in the committee's work.

In an ongoing effort to improve access to listeners and workers from ethnic minorities, programmes such as *Woman's Hour* and others monitor the number of guests from diverse backgrounds **to try to ensure impartiality and fair representation of the diversity of the UK's population.**

Radio 4 also makes deliberate efforts to cover issues relating to communities which may be neglected. For instance, *All in the Mind* provides regional coverage of mental health issues. In 2001, the Radio 4 programme *Taking a Stand* won two Mental Health Media Awards for an edition in which a clinical psychologist spoke out about his own experience of schizophrenia.

Taking A Stand made a huge impact on a great number of people. A record number of people contacted the BBC after this programme. It shows the great need for people to share in and understand the experience of mental distress – without programmes like this, people feel unable to talk about their own experiences, stay silent and become excluded. Programmes such as these challenge this silence, push the boundaries of programming and are at the core of what the Awards seek to encourage.

Citation from Mental Health Media Awards on All in the Mind, 2001

Radio 4 makes special provisions for communities of disabled people, through the programme for the visually impaired, *In Touch* and the disability remit of *You and Yours*, which in 2003 broadcast at least twenty significant items, interviews and investigations on aspects of disability. These included a major debate on why 50% of disabled people are unemployed despite the government's anti-discrimination legislation; a discussion on an anthology of writings by people who knew they were going to die prematurely; and another about why disabled people want to participate in extreme sports.

Over and above this, Radio 4's reach gives it the capability to **bring together a large audience from across the UK, of diverse backgrounds, around programming that people can share**. Radio 4 tries to use this role to help to give the people of the UK a voice, to strengthen the identity of the UK, to bring the local to the country-wide and to help create informed and cultured citizens. Programmes like *Ramblings*, *Open Country* and *On Your Farm* reflect the countryside to a mainly urban audience. Many series and documentaries illuminate little known or unusual aspects of our joint heritage, for example:

- *Route 66* - a series of 15 minute features which looked at the contemporary UK by taking a bus along the A66.
- *Born in Yemen, Forged in Sheffield* - about the black Yemenis who came to the UK in the late 1940s and worked in the steel mills.
- *Mapping The Town* - a series which looks at the built history of our smaller towns and cities from their earliest days to contemporary times.

The listeners to *Home Truths*, who share their experiences and anecdotes with John Peel and each other on-air are also reflecting their personal, local stories on the bigger stage of UK-wide radio.

Radio 4 also brings listeners together to participate in special events such as the *2003 Migration Season*. At the beginning of the week in October when Whooper Swans start their migration from Siberia to northern Europe, Radio 4 (working with the BBC Natural History Unit and the Wildlife and Wetlands Trust) ringed a number of swans with satellite equipment which allowed listeners to follow their progress across the week. There were daily reports on *Today*, and listeners could follow the swans' progress on a special website map, as well as through message board postings and eyewitness reports. Documentaries on migration were broadcast and the mini-season climaxed with an edition of *The Living World*, recorded as live, that followed the swans as they arrived in East Anglia. Listeners greatly enjoyed this series:

We are following every report and moving small cut-out swans around on a large wall map of Northern Europe. Children have not only learned about nature but geography as well. Fantastic project. Keep up the good work.

What a truly awe inspiring production. Nature really has weaved a miraculous tapestry. So long as some of mankind can appreciate this wonder and learn from it, then there's hope for our species too. Thank you for several hours of entirely enthralling radio.

Thank you BBC for an extremely educational documentary...Well worth the licence fee for programmes like this alone.

Wonderful programme on both radio and the web. I am one of the few who does not have TV and now many more will see the benefit of radio and how it brings people together in a common bond. Thank you for all your information and a wonderful project.

Brilliant...listened to the programme driving from Winchester to Chichester last week and now listening to the "landing" on a wet night in San Francisco..Thanks.

Listeners' emails

The Radio 4 Appeal

The Radio 4 Appeal encourages its listeners to come together to contribute to charities. This is transmitted three times a week at 0755 and 2126 on Sundays and on Thursdays at 1526. Charities apply to the BBC Appeals Advisory Committee which is comprised of independent experts from across the voluntary sector. Charities selected include many small, low profile organisations. The charities work with a Radio 4 producer to identify a well-known presenter and finalise the scripts. Normally about 30% of the donations come via the Radio 4 audience lines and the rest by post.

The Radio 4 Christmas Appeal for the work of St. Martin-in-the-Fields church with homeless people and others in need across the UK has been running on the BBC for 77 years. A short feature explaining how the money has been spent over the previous year has been added to the Vicar's on-air appeal in the last 4 years. This appeal now raises around £450,000 a year.

In the last three years, Radio 4 appeals have raised over £1million per annum. A feature about the beneficiaries will be broadcast in autumn 2004.

In 2003, the charity that received the greatest amount of donations was the Graham Layton Trust, an organisation that raises funds in the UK which supports the work of the Layton Rahmatulla Benevolent Trust which provides eye care in Pakistan. This appeal generated 481 calls and raised over £40,000.

The appeal in February 2004 for WellChild, a charity that supports sick children and broadcast by John Peel raised £18500, excluding gift aid.

The appeal has been fantastic - we raised almost twice what we expected and have attracted some long-term supporters. It has given a real boost to our profile inspired existing corporate partners and added kudos to our proposals.

Barbara Williams, Corporate Fundraising Manager, Wellchild, March 2004

Global Value

Radio 4's News and Current Affairs coverage helps to bring the wider world to the UK. All News programmes cover international affairs, but *The World Tonight* has a particular remit to cover world events at 2200 every weekday. In June of this year, the programme broadcast substantial reports from 25 countries, covering such events and issues as the Bush administration's energy policy in Alaska, protests against UN failure in Congo, a Palestinian Aid conference in Geneva, global oil prices, the launch of Kurdish language programmes in Turkey, two reports from Bahrain and Kuwait as the Middle East awaited the handover of power to an Iraqi government in Baghdad, the European summit in Brussels, the increase in trafficking of women in Moldova and the International Criminal Court.

The weekly Current Affairs programmes concentrating on international news help to give context to global stories and trends. *From Our Own Correspondent* draws on the BBC's worldwide web of correspondents to report from across the globe. In the first week of July 2004, one of the two editions of *From Our Own Correspondent* had dispatches on a multitude of diverse subjects including: how coalition troops in Iraq are losing the people's trust; whether Hezbollah in Lebanon has become truly democratic or still supports terrorism; the prospect of real political debate in Singapore; and how the lives of South African women in cities have changed dramatically from those of their mothers and grandmothers.

Crossing Continents has consistently covered Europe in an innovative way using lateral and unexpected stories to illuminate issues of significance in Europe, rather than an agenda driven by the latest political crises. Its summer series, *Crossing Continents*, *Crossing Europe*, directly compared the different ways various European countries deal with similar issues and problems.

6. The Portfolio Effect

*A traumatic year for this station did not overshadow the outstanding contribution the service has made across the radio landscape. From drama, documentary, comedy and entertainment, to news, current affairs and sport, it constantly impressed and often moved in a way only great radio can.
Sony 2004 Station of the Year with a UK Audience, Gold Award citation.*

The BBC Radio Portfolio

Although unique in tone and content, Radio 4 does not sit in isolation from the other BBC radio networks which together offer audiences a broad choice to suit their different moods and interests. Radio 4, for example, shares audiences with Radios 2 and 3, Five Live and BBC Nations and Local Radio. New research also shows that a number of Radio 4 listeners are now consuming 6Music and BBC 7 through digital platforms.

As part of the BBC portfolio, Radio 4 offers in-depth information and analysis across a very wide range of subjects as well as speech entertainment in the form of Readings, Drama and Comedy. The Network expands the choice of BBC content available to listeners in the UK, even in areas where it offers the same genres as other networks, e.g. Comedy, Drama.

Like BBC Local Radio, Radio 4's audience is predominantly over 45 years old though it distinguishes itself from Local Radio by offering a UK-wide perspective on News and Current Affairs and a very different mix of programming. The Network will increasingly collaborate on major speech projects with Local Radio. These will connect local content to a UK-wide audience and build on the strengths of all networks and stations. An example of this sort of collaboration was seen in *The People's D-Day*, a two hour documentary on Radio 4 that used material collected by local radio stations across the UK.

Radio 4's tone and approach to News and Current Affairs complements those sustained by Radio Five Live. Radio 4's audience is predominantly drawn from AB social class and their average age is 54. Five Live's target audience is aged 25 to 45 and with less emphasis on AB. Where Radio 4's daily Current Affairs programmes like *Today* aim to set the day's agenda in terms of political, country-wide and international reporting, Five Live has a broader domestic editorial focus and expertise in Sports journalism. Where Radio 4 tends to take an authoritative tone focused on information backed by analysis, reflection and expertise, Five Live has a conversational style, few built packages or features and engages people through its 'liveness'.

Radio 4's programming is more Specialist and structured than other networks. Regular listeners know where they can find programmes devoted to, for example, Travel, Social Issues, Food, Art and Culture outside the daily News and Current Affairs programmes. Five Live will cover these issues when they are in the News but their appearance is necessarily more serendipitous than on Radio 4.

Radio 4's Contribution to the Broader BBC Portfolio

Radio 4 acts as a creative engine room for the BBC, and many of its programmes have been successfully re-worked for BBC Television. Major Television Brands such as *Question Time* and *Have I Got News for You* were derived from similar Radio 4 formats; in the former case, *Any Questions* and the latter, *The News Quiz*. BBC 4 has created a new archive programme in the tradition of Radio 4's *The Archive Hour* and has also transmitted television versions of the Radio 4 drama *The Falklands Play* and *The Mark Steele Lectures*. BBC3 has developed television versions of *Sean Lock's 15 Storeys*, *Grease Monkeys* and *Little Britain* while *Dead Ringers* has made a successful transition from Radio 4 to BBC2.

The importance of speech radio as an experimental space to create strong, innovative comedy formats that will work for the wider Television audience is demonstrated by the number of programmes which have successfully moved platforms.

Radio Programmes that have transferred to BBC Television

The Goon Show	Knowing Me Knowing You (Alan Partridge)
Hancock's Half Hour	People Like Us
After Henry	Goodness Gracious Me
Up The Garden Path	The League of Gentlemen
Whose Line Is It Anyway?	The World Of Pub
Second Thoughts	This Is David Lander
Room 101 (old Radio 5)	Chambers
They Think It's All Over (Old Radio 5)	Mary Whitehouse Experience (Radio 1)
September Song	Absolute Power
Hitchhiker's Guide To The Galaxy	The Boosh
On The Hour (The Day Today)	

Contribution to the UK Broadcasting Portfolio

Radio 4's News and Current Affairs and its agenda-setting political coverage contribute unique depth and analysis to the democratic debate.

Its commitment to Drama keeps alive the art of Radio Drama and feeds new writing talent into the broader broadcasting worlds of Television and Film. For example, Paul Abbott and Lee Hall both began their broadcasting careers as writers for Radio 4.

Radio 4 makes a substantial commitment to keeping these and other types of built speech programmes on UK radio.

7. Radio 4's Vision for the Future

Radio 4 is alert to the changing world in which it operates. The growth of Individualism, greater fragmentation of audiences, the decline of the dominance of establishment politics, globalisation and so-called 'localisation', consolidation of the media industry, the growth of new technologies and increasing numbers of small Niche Radio stations— all these shifts and movements and more —will continue to inform the environment in which the Network operates and how it must adapt over the next ten years.

As Radio 4 has consistently done, it will adapt its sound, style and schedule to ensure that it remains relevant and accessible for all its audience as their lifestyles, tastes and interests change.

Over the past four years, the Network has already worked to broaden its appeal through Comedy, by lightening its tone and broadcasting some notable examples of contemporary popular culture, such as Stephen Fry's Boxing Day 2000 reading of 'Harry Potter and the Philosopher's Stone' and the serialisation over three Saturdays of Philip Pulman's *Dark Materials* trilogy.

However, against this constantly moving backdrop some things will stay constant:

- Radio 4 will continue with its current remit to provide the most comprehensive and diverse blend of in-depth News, Current Affairs and other original speech programming available on UK radio.
- It will stick to programmes which address and explain complex issues.
- As fewer media organisations feel able to take risks with innovation in the Arts, Radio 4 will continue to invest in new writing, Drama and Comedy.
- Radio 4 will maintain its commitment to be the station that reflects and analyses moments in the UK's political and cultural life.
- It will contribute to the democratic process through the information and analysis offered in its daily and weekly Current Affairs programmes and by illuminating the work of the UK's democratic institutions through programmes like *Today in Parliament* and *Yesterday in Parliament*.

Over the next three years, the Network will carry out an in-depth study of listening habits in order to ensure that new technologies, shifting work patterns and changes to retirement plans are taken into account when structuring schedules. This will help guarantee programmes remain accessible and relevant to audiences.

Radio 4 will maintain its traditional coverage of Politics and Current Affairs at its core, but it will also recognise and work to bring its political and current affairs agendas to a new generation that may be less tolerant of formal politics and the traditional establishment. It will find new ways in informing 21st century listeners.

Radio 4 will continue to cater for those who find their situation or their passions are not part of the mainstream on radio or television – and will use new platforms to help them to engage and interact with each other around the programmes which serve them. Programmes will be made in new and imaginative ways. This year's experiment in allowing the public to download *The Reith Lectures*, for example, demonstrated there is an appetite for serious speech content to be available via new delivery mechanisms – and not just in this country. Radio 4 will continue to work with the technological possibilities which are opening up to make its content accessible in different ways to different audiences, including that younger audience which has not traditionally listened to Radio 4, because they didn't think it was for them, but who might value the content if they came to it a different way.

For example, as more young people enter higher education than ever before, the Network will try to attract listeners who are better-educated and come from non-middle class backgrounds. Particularly with them in mind, Radio 4 is now actively working on how to make available for downloading some of its most overtly educational and stimulating programmes such as *In Our Time*, *Thinking Allowed* or *Material World*.

Radio 4 will also continue to connect closely to quality popular culture; reflecting it, analysing it and creating it. In September 2004, for example, the groundbreaking radio classic, 'The Hitchhiker's Guide to the Galaxy', will return to the Network based on the last three books by Douglas Adams with further dramatisations in 2005. Using digital technology, Douglas Adams himself will feature in the dramatisation as he recorded the part of Agrajag a few years before his death.

Radio 4 will keep working to identify new projects that help to create substantial sources of learning in their own right for the people of the UK, and to develop its role in helping to build up the country's audio archives. *This Sceptred Isle*, first broadcast in the 1990s, set the trend for major Narrative History series' on Radio and TV. Written by Christopher Lee and narrated by Anna Massey, its popularity spread by word of mouth and it was also a big seller on cassette. It is still the kind of venture only the BBC would undertake on radio. In 2005, R4 will air an 18-week sequel to tell the story of the British Empire in a contemporary way.

Radio 4 will continue to develop new partnerships to enrich its programming. Next year it is linking up with Local Radio and BBC Online in a series of programmes that will trace all the dialects and languages currently spoken in the UK, working with the University of Leeds. It is a major project aiming to recognize and archive how language is used in all our communities. The programmes will take Radio 4 listeners on a journey through the social fabric of The UK as represented by language, and the project will include an archive of recordings of contemporary speech that will accompany BBC Online's mapping of languages across the country. It is hoped this project will prove of lasting value to BBC audiences, UK academics and students and to the country as a whole.

This collaboration between the BBC's stations which serve the UK's nations and regions demonstrates Radio 4's ability to reflect localness on a UK-wide stage. Radio 4 will

seek to work even more closely with individual local communities and the BBC's Local Radio services to serve and celebrate the richness of the contemporary UK.

Appendix 1: Commissioning at Radio 4

Radio 4 puts out 7, 984 hours of broadcasts a year, including regular series, News and repeats. Of this total, 1,315 hours (16.5%) are commissioned in two annual Commissioning Rounds, held in the spring and autumn. The Network is committed to giving 64% of this commissioned output to the BBC's regional production units, under the system called 'Output Guarantees'. After that, the remaining 36% is open to independent programme-makers as well as BBC departments.

There are BBC network production units in Belfast, Cardiff, Birmingham, Glasgow and Bristol which all produce programmes for Radio 4. In addition to these BBC production centres, Radio 4 also works with some 75 independent production companies who provide about 10% of the non-News programming of all types on the Network, under a scheme set up in 1994.

Commissioning Strategy

The strategy is set by the Controller at an open Seminar. This is followed by a series of meetings where Commissioning Editors discuss possible ideas with producers, who then develop these ideas further. The best are short-listed then discussed by the Controller and the Commissioning Editors, and then decided upon.

At the end of the commissioning meetings a final 'clashes' meeting screens out duplication. Business review follows - the process whereby Radio 4's Head of Finance establishes that the budget is on course and that commissioning decisions have met or exceeded the 10% independent production target and the regional quota. Radio 4 also assesses the impact on suppliers of the commissions that are to be made. Who has done well? Who has done less well? Could an increase in volume over-burden a supplier or could a decrease in volume do serious damage to another?

Every offer made gets feedback on why it has not been accepted and the offer results are published on an agreed date so that proposals do not sit around the Network un-dealt with for months.

Apart from the commissioning rounds, Radio 4 also actively monitors its regular programme 'strands'. Radio 4's controller and three Commissioning Editors spend a great deal of time listening to the Network's programmes and drawing out evidence from audience research and other media. Regular reviews are held with makers of Factual and Entertainment programmes and series, both with Independent Producers and BBC departments. A Commissioning Editor would expect to speak with the editor of a daily factual programme each week and proportionately with editors of less frequent broadcasts. Any series will be carefully and thoroughly reviewed after it has gone out.

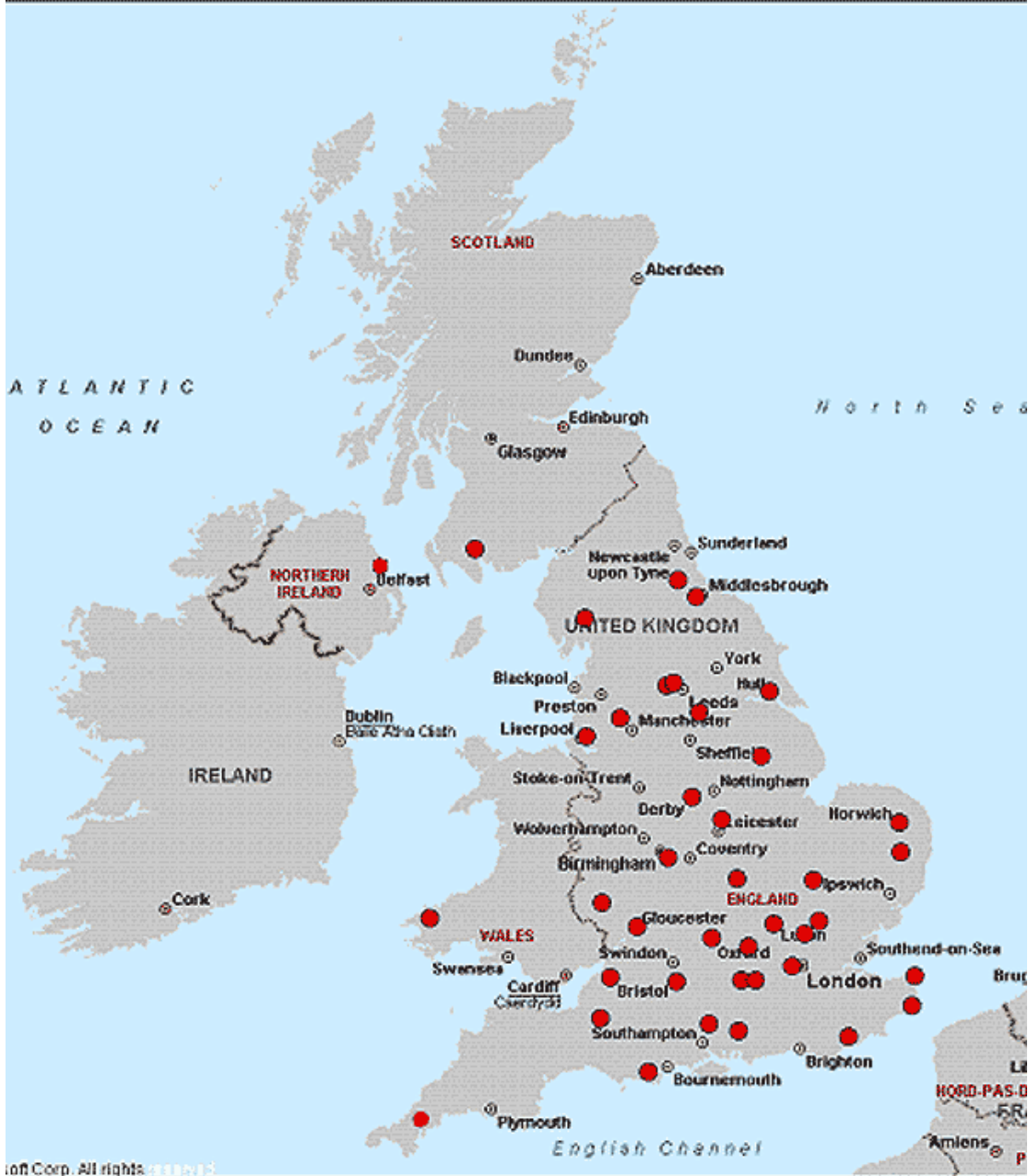
Appendix 2: Radio 4 Long Wave

Radio 4 has two wavelengths in order to allow for coverage of cricket, Parliament, worship and the Shipping Forecast and also to reach the whole of the UK in times of national emergency. Radio 4 Long Wave is used by roughly 25% of the audience who find the sound clearer for speech than FM, or who cannot receive FM transmission.

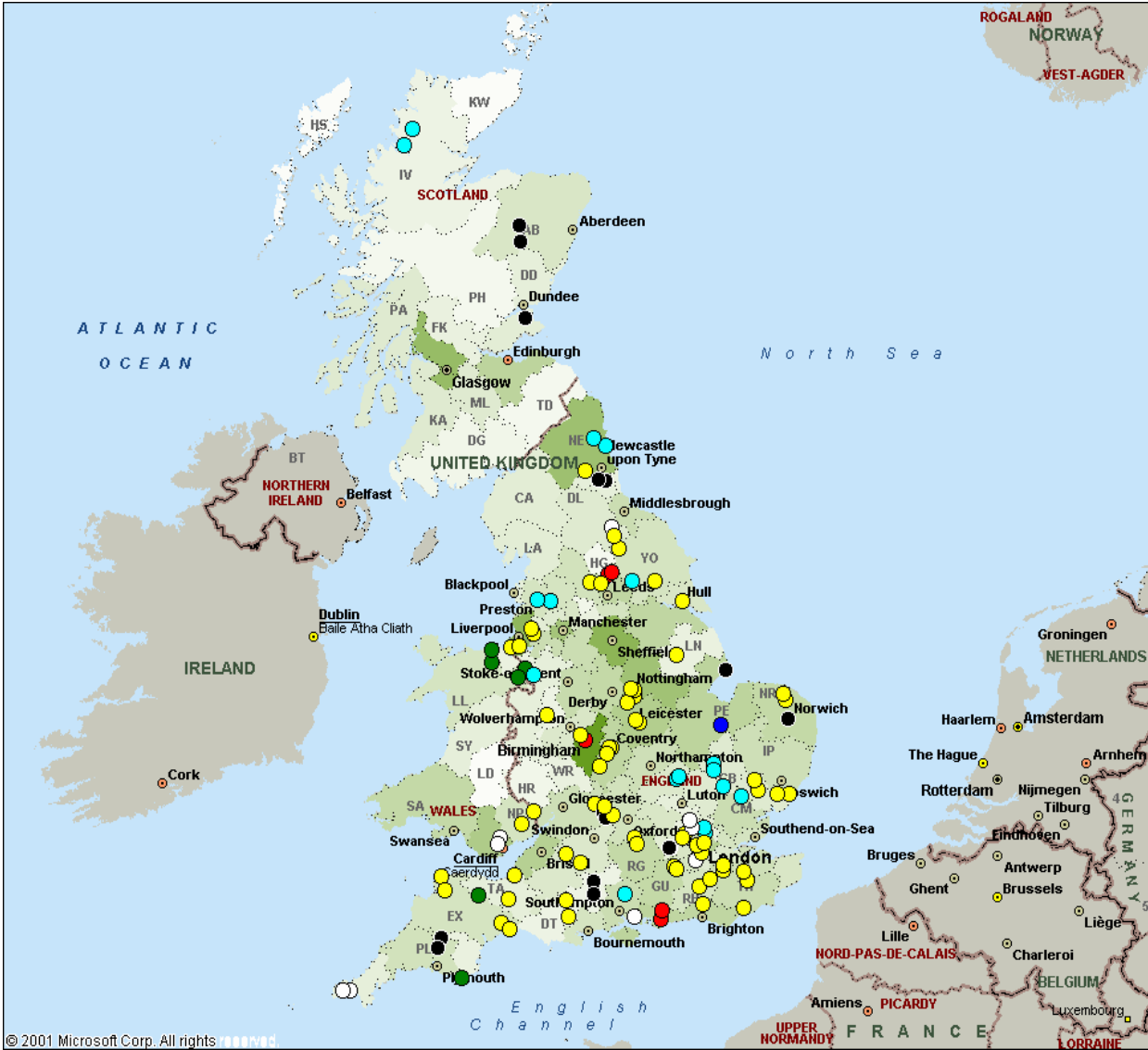
Radio 4 Long Wave enables the Network to offer a choice of listening around Specialist programming. The three main programmes in this category are *The Daily Service*, *Yesterday in Parliament* and *Test Match Special*. Long Wave is also available for some UK-wide and state occasions and religious services (coverage of the Iraq War, Thanksgiving and Remembrance Day, the Queen Mother's Birthday and the Enthronement of the Archbishop of Canterbury) as well as extended, uninterrupted Parliamentary coverage (the Budget, Iraq War Debates) and sporting fixtures (6 Nations Rugby) which cannot be carried on Five Live due to clashes with other events.

Appendix 3: Venues Visited by *Any Questions* and Gardeners' Question Time in 2003

Venues visited by *Any Questions* 2003



Venues Visited by Gardeners' Question Time 2003



Appendix 4: Radio 4 Awards for 2003 and to the End of June 2004

2004

SONY AWARDS 2004

News Programme of the Year – Gold	Crossing Continents: India
News Journalist of the Year - Gold	Hugh Sykes
Short Form Feature Award – Gold - Bronze	Stuck in the Middle The Park
Station of the Year – Gold	Radio 4
Comedy Award – Gold	I'm Sorry I Haven't a Christmas Carol
BAFTA : best technical innovation applied to interactive entertainment on any platform	The Dark House
British Hospitality Association Award	The Food Programme
Television and Radio Industries Club: Best Radio Programme	Woman's Hour
Radio Academy: Lifetime Achievement Award	Brian Perkins
British Jewish Cultural Media Award	The Blood Libel (Hugh Levinson)
The Wincott Awards – Best Radio Programme	The World Tonight (Jonty Bloom)
Prix Marulic Festival in Croatia (2nd Prize)	<i>The Language of Flowers</i> , one of the <i>Making Space</i> series produced by Rosie Boulton and Andrew Thorman
Glenfiddich Food and Drink Awards - Best Radio Programme	The Food Programme
Guild of Food Writers annual media awards - Michael Smith Award for Work on British Food and runners-up for the Derek Cooper Award for Investigative Journalism	The Food Programme
The Richard Imison Memorial Award	All You On the Good Earth by Stephen Sharkey (Janet Whitaker)
Trading Standards Institute Awards- Consumer Radio Programme of the Year	You and Yours
VOICE OF THE LISTENER AND VIEWER AWARDS	
Best Individual Contribution to Radio 2003	Melvyn Bragg
ONE WORLD MEDIA AWARDS	
Radio Documentary Award	Crossing Continents-India

2003

SONY AWARDS 2003

Station of the Year with a UK audience
GOLD Music Special Award
GOLD News Coverage Award
GOLD News Programme Award
GOLD Short Form Award
GOLD Comedy Award
SILVER News Coverage Award
SILVER Comedy Award
SILVER Drama Award
BRONZE News Coverage Award
BRONZE News Broadcaster Award
BRONZE Speech Award
BRONZE Comedy Award
BRONZE Drama Award
Outstanding Contribution Gold Award

BBC Radio 4
Axles, Engines, Music And Motown
Today Programme: Ethiopian Famine
File on 4: Cot Deaths
On Saying Goodbye (Jane Ray)
Just a Minute
The Road To Jenin
Little Britain
Autumn Journal
Today Programme: Paedophile Priests
Edward Stourton
Taking A Stand: Bud Welch
Night Class
Cross My Heart And Hope To Fly
John Humphrys

VOICE OF THE LISTENER AND VIEWER AWARDS

News Radio programme award
Best Entertainment programme

From Our Own Correspondent
I'm Sorry I Haven't A Clue

SPOKEN WORD AWARDS

Gold Award: Best Drama
Gold Award: Radio Times Readers' Choice
Gold Award: Comedy Humour
Silver Award: Children, 6 and over
Silver Award: Radio Times Readers' Choice

The Old Curiosity Shop
I'm Sorry I Haven't a Clue
I'm Sorry I Haven't a Clue
His Dark Materials
His Dark Materials

BROADCASTING PRESS GUILD AWARDS

Radio Programme of the Year
Broadcaster of the Year

Broadcasting House
Sue Lawley

ONE WORLD MEDIA AWARDS

Radio News Category
Best Radio documentary

Today programme feature on Algeria
On the Ebola Frontline

2003

Amnesty International UK Media Awards: Radio award	Sale of Illegal Land Mines
Bradford and Bingley Personal Finance Media Awards: runner up	Money Box Investigates (The Price of Advice)
British Environment and Media Awards: Best Radio Feature	Wild Europe – Turkey’s Wild Snowdrops
British Guild of Travel Writers: Ed Lacy Memorial Award for Radio Journalism	The Receiving End
Business Journalist of the Year: best broadcast submission	Evan Davis for Big Bad Business
Carlton Multicultural Media Awards: TV and radio	Zubeida Malik
Garden Writers’ Guild: Radio Broadcast Award	Miniature Mountains
George Foster Peabody Awards: Documentary Award	File On 4: Export Controls
Glaxo British Science Writers Awards: Best science communication in a non-science context	Life as a Teenager
Glenfiddich Awards: Best Radio Programme	The Food Programme
Jerusalem Radio Awards: Best use of Contemporary Music in a Christian Context	Sunday Worship for Black History Month from Ghana
Medical Journalism Awards: First Prize In The Broadcasting Category	File on 4: Neo-natal Healthcare
Mental Health Media Awards: Best Radio Drama	The Kon Tiki Expedition 2
Richard Imison Award: for a writer new to radio	Celia Bryce - The Skate Grinder
Richard Imison Award: for a writer new to radio	Nell Leyshon and Stephen McAnena - Milk
Television and Radio Industries Club: Best Radio Programme	I’m Sorry I Haven’t a Clue

Appendix 5: BBC Radio 4 Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
05.30	Shipping Forecast							05.30
	Prayer							
	Farming Today					Letter from America	Bells	
06.00	Today					8' News Bulletin	Talks (Rpt)	06.00
	Weather					Open Country Weather	Something Understood On Your Farm/TLW Weather	
07.00	Thought for the Day					Today	News/Papers Sunday	07.00
	Weather					Thought for the Day Weather	Radio 4 Appeal Weather	
08.00	(Yesterday in Parliament on LW)						News Sunday Worship	08.00
	The 9 o'clock Interviews Midweek						Letter from America	
09.00	Start the Week	(Interview)	Midweek	In Our Time	Desert Island Discs (Rpt)	Home Truths	Broadcasting House	09.00
	Feature Book of the Week on FM / Daily Service on LW							
10.00	Woman's Hour					Excess Baggage		10.00
	Drama Series					Feature	The Archers Omnibus	
11.00	Features			FOOC/ Crossing Continents	Features	The Week in Westminster/ Talking Politics	Desert Island Discs	11.00
	Comedy Narrative	Comedy Archive	Comedy Narrative	Arts & Music Feature	Comedy Narrative	From Our Own Correspondent		
12.00	4' News Summary (Shipping forecast on LW)					News Summary (Shipping forecast LW)	News Summary (Shipping forecast on LW)	12.00
	You and Yours Weather/Trails					Money Box	Comedy	
13.00	The World at One					The One O'clock News	The Food Programme	13.00
	Quizzes	Music Features	Quizzes	Open Country (Rpt)	Feedback	Any Questions?	Sunday Best	
14.00	The Archers					Any Answers?	Gardener's Question Time	14.00
	The Afternoon Play						Leisure Feature	
15.00	Money Box Live	Interaction	Gardener's Question Time (Rpt)	Interaction Radio 4 Appeal	Various	The Saturday Play		15.00
	Reading						The Classic Serial	
	Feature Radio 4 Appeal					Music Feature (Rpt)		
16.00	Food Programme	Shop Talk/ Nice Work	Thinking Allowed	Open Book/ Bookclub	Word of Mouth/ Law in Action	Weekend Woman's Hour	Open Book/Book Club	16.00
	Beyond Belief/ Four Corners	Learning Curve/ A Good Read	Science	Material World	The Message		Poetry Please	
17.00	PM					Saturday PM	File on 4 (Rpt)	17.00
	Weather (Shipping forecast on LW)					Back Row Weather (Shipping forecast on LW)	Talk/Letter Weather (Shipping forecast on LW)	
18.00	The 6 o'clock News					The 6 o'clock News		18.00
	Comedy					Loose Ends	Pick of the Week	
19.00	The Archers					Saturday Review	The Archers	19.00
	Front Row						Go4it	
	Woman's Hour Drama Series					Talk/Letter (Rpt)	Reading (Rpt)	
20.00	Documentary/Debate						Feedback (Rpt)	20.00
	(Documentary)	File on 4	Moral Maze/Debates	(Social Doc)	Any Questions?	The Archive Hour	Comedy Archive/ Word of Mouth (Rpt)	
	Crossing Continents (Rpt)/Feature	In Touch	Political Talk (Rpt)	Analysis/ In Business	Letter from America			
21.00	Science (Natural World)	Science (Health)	Science	Science	The Friday Play	The Classic Serial	Money Box (Rpt)	21.00
	The 9 o'clock Interviews (Rpt)						Analysis/In Business (Rpt)	
22.00	The World Tonight					The 10 o'clock News		22.00
	Book at Bedtime					Moral Maze/Debates	Westminster Hour	
23.00	Home Truths	Comedy	Comedy	Comedy	Conversation	Quiz (Rpt)	Political Talk	23.00
							Learning Curve/Good Read (Rpt)	

	Today in Parliament	Poetry (Rpt)	Something Understood (Rpt)
24.00	The Midnight News	The Midnight News and Papers	The Midnight News 24.00
	Weather	Weather	Weather
	Book of the Week (Rpt)	The Late Reading	WGP/Arts & Music Feature (Rpt)
01.00	Sailing By/Shipping Forecast/National Anthem		
			01.00