

Orchestral stars leap into cyberspace

Print

By Andrew Clark

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From the earliest radio broadcasts to audio streaming of concerts, classical music has been one of technology's unlikeliest friends. Now it is preparing for what observers say could be its biggest leap forward.

Next month, audience members from round the globe will be able to sit in a three-dimensional virtual version of Philharmonic Hall in Liverpool, and watch and listen live as the Royal Liverpool Philharmonic Orchestra gives the opening concert of its new season.

During the cyber event on September 14 anyone registered with the internet virtual world Second Life will have the freedom to interact with each other during the concert, buy sweets from the refreshments shop, nip to the loo and afterwards repair to the bar for a chat with conductor Vasily Petrenko. The concert, which includes two new compositions alongside works by Ravel and Rakhmaninov, will be available to Second Life's 8m users, although participation will initially be limited to 100 applicants to ensure transmission quality.

"We knew that if we didn't do it now, someone else would get there before us, so we decided "let's go for it", said Millicent Jones, the Royal Liverpool Philharmonic's executive director of marketing and communications. "The possibilities are endless."

The event is the latest in a series of technology-driven initiatives that have enabled classical music to reach out to potential new audiences.

In PLAY.orchestra, an interactive sound installation at London's Southbank Centre, you can sit inside the Philharmonia Orchestra, listening to the instrument of your choice while a masterpiece is played. The facility was used by 250,000 visitors in its first six weeks. Audio streaming of concerts, free downloads and podcasts are now commonplace. Some orchestras even encourage online voting to determine which pieces should be played in upcoming programmes.

But recreating the visual impact of live performance has proved more challenging. One of the most popular developments has been the high-definition simulcast of performances at New York's Metropolitan Opera to cinemas round the globe.

The initiative, which began last December, has been so successful that the number of participating cinemas has doubled to 500 for the coming season – including 30 in the UK, from Notting Hill and Clapham in London to Brighton and Edinburgh. The simulcasts use digital surround-sound and screens as wide as the stage.

The Royal Liverpool Philharmonic's adoption of virtual technology represents a much bolder experiment. It profits from the growing popularity of Second Life, a California-based website that has created a virtual world where you can build houses, buy clothes and tour sites as diverse as the city of Manchester and Cologne cathedral. In May, Chinese pianist Lang Lang paved the way for classical music by giving a recital on Second Life. The Royal Liverpool Philharmonic will be the first professional classical ensemble to use the site.

The move was made possible by the buying-out of its musicians' media rights, making it the envy of many better-known orchestras, most of whom are restricted by union-regulated contracts. Liverpool's orchestra has the added advantage of owning its own hall, the virtual version of which it could conceivably rent out to other promoters.

News of the initiative sent a buzz round the classical music industry this week, with executives on both sides of the Atlantic applauding any use of experimental technology that enables them to expand audiences.

"People will engage with serious music if it's presented to them in the right terms," said Richard Slaney, digital projects manager at the Philharmonia. "It makes the concert experience less far-away, not stuck in some stuffy concert hall."

Some see the Liverpool experiment as primarily a branding and marketing exercise. "It's attention-grabbing, but whether it will have long-term value is too soon to tell," said Mark Volpe, executive director of the world-renowned Boston Symphony Orchestra, which visits the London Proms next month.

"It's nice to be able to stream our concerts to people in Paraguay and Kuala Lumpur but the danger is that technology becomes an end in itself. We're not a media company. Our core

'Doing' digital

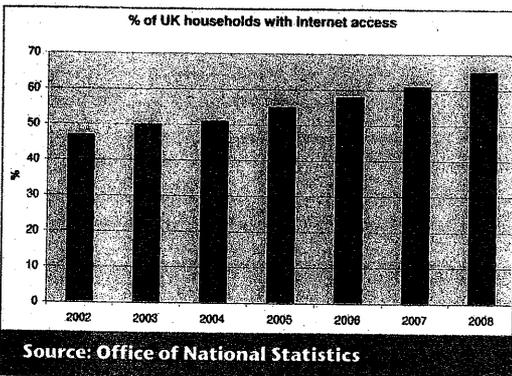
By Karen Cardy
Marketing Director, Making Music

One of the big issues facing organisations big or small is how to 'do digital'. With the Barbican reporting online ticket sales of 80% of all ticket sales, and professional groups using social media to reach out, it seems that current and potential audiences are keen to use new media to access their music. Here's a brief introduction to social media.

Social media:

Do you blog, Twitter, use Facebook, MySpace or YouTube? A few facts and figures about social media:

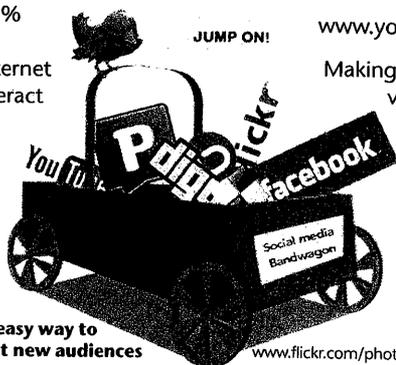
- Facebook – 1.2 billion hits per month
- MySpace – 820 million hits per month
- YouTube – 340 million hits per month
- Twitter – 55 million hits per month
- 5 of the top 10 websites are 'social media' destinations
- There are 200 million blogs and 12,000 new blogs every day



Growth rates:

- Blogs are now used by 24% of internet users
- Social networks are now used by 26%
- Videocasts are now used by 11%

What does this all mean? That internet users seem to prefer places to interact and engage over passive web content.



Social media: an easy way to attract new audiences

www.flickr.com/photos/matthamm

Here are two examples of classic audience development using digital technology. It's all about a) deepening the experience of people who already like music, and b) reaching out to new people.

Deepening the experience – websites, blogs and tweets

Many musicians are now writing daily blogs, to keep audiences in touch with them. One example is LSO Principal Flautist Gareth Davis who writes a tour 'blog' keeping readers in touch with life behind-the-scenes. Gareth is also one of three LSO musician 'twitterers' keeping audiences bang up-to-date with musical life at the LSO as it takes place. Recently the Chinese pianist Lang Lang even had a whole new website devoted to him for his LSO residency.

<http://twitter.com/londonsymphony>

Reaching out – the world's first online orchestra, YouTube Symphony

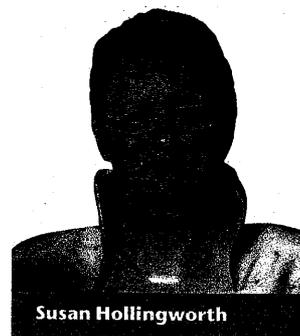
On 15 April at Carnegie Hall, New York 200 instrumentalists from all over the globe performed live as the world's first Internet Symphony Orchestra conducted by Michael Tilson Thomas; the performance was repeated on the internet the next day. Last October a call went out on the internet to all professionals and amateurs to take part. The players received online masterclasses from LSO musicians, and were auditioned to take part in the final performance via home-made videos submitted to the YouTube Symphony website and judged by an international panel of musicians. 200 players were selected from over 3,000 audition entrants. There were two successful UK players: 23-year-old percussion student Owain Williams, and Jim Moffat, an amateur horn player with the Kensington Symphony Orchestra.

www.youtube.com/balthica

Making Music is leading the way for the voluntary music sector and will be launching a new online development survey in June.

Look out for this at www.makingmusic.org.uk and turn to page 7 for details of a free new online ticketing service.

Highlights



Susan Hollingworth

Page 5

Winner of the last BBC Radio 3 'Choir of the Year' on how to attract and keep young singers



Public relations made easy

Pages 8 and 9

Music PR Quintilla Hughes explains how to raise your profile through the media



Darren Henley

Page 11

Managing Director of Classic FM thinks we should be quicker to recognise success

Site reacquaintance

Music organisations have been turning to social networking sites like Facebook to keep themselves in front of a fast changing audience. Fiona Clampin reports

An email drops into my inbox. 'Hi Fiona,' it says. 'I've requested to add you as a friend on Facebook. You can use Facebook to see the profiles of the people around you, share photos, and connect with friends.'

These days it seems everybody wants to be your friend. The world and his wife appear to be using social networking sites to reach out to the internet generation. Even Gordon Brown has a presence on Twitter. Music publishers, composers, opera companies, choirs, orchestras – you name it, increasing numbers of them are realising the value of sites such as MySpace, YouTube and Bebo.

For anyone not familiar with this phenomenon, welcome to the (now somewhat aging) world of Web 2.0. This is where visitors to the internet use certain sites to chat with their friends online and post what's known as 'content' in the form of blogs, videos, music and photographs that are personal to them. Over the last few years some media commentators have hailed it as a democratisation of our culture. No longer are we fed things by organisations that control what we want or need, but Web 2.0 gives us greater control over the decisions we make and the tastes we choose to develop. That idea has certainly influenced organisations within the classical music industry that, instead of waiting for people to find them on the internet, are clamouring to be part of 'the conversation'.

'You can have a lovely company website that sells tickets, but it's no good if nobody knows it's there,' says Jo Johnson, online marketing manager for the London Symphony Orchestra. 'So Facebook and MySpace and all of these sites that seemingly everyone in the world uses, for the LSO to be a part of that and to be noticed is of huge benefit. It shows the LSO is in their consciousness; they can see details about us and feel as if they're involved.'

The LSO is an interesting case, not least because the impetus for a presence on a social networking site came originally from someone outside the organisation. In 2004 an unknown person set up a LSO page on MySpace, taking information from the orchestra's own website. It gathered a number of friends, ie people who sign up to say they are interested in the type of information posted



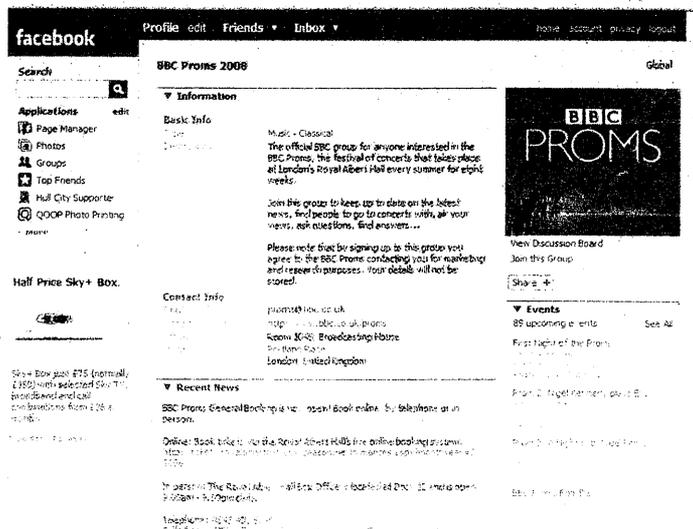
on that particular site and may end up interacting with it. Johnson monitored the site to make sure the information was correct, and this led to the LSO creating its own, official page on MySpace, as well as Facebook and YouTube.

Each site offers its own particular features: MySpace is the destination of choice for people wishing to post music. YouTube has become famous for its videos and Facebook describes itself as 'a social utility that helps people communicate more efficiently with their friends, family and co-workers.'

Classical music companies and ensembles are using these sites in different ways. Some use them regularly to post information about concerts and promotions. On Facebook for example, there are pages specifically for businesses and an option for those who subscribe to receive updates. For an organisation like the LSO, this can be an important marketing tool and particularly one that tries to reach a new audience. According to its research, 47% of LSO fans on Facebook are aged 18-24, whereas those visiting the orchestra's corporate website appear to be 40 and over. Given this demographic, it is no surprise that LSO Facebook fans will have received notification of a concert featuring LSO Strings and DJ Bishi.

Other organisations look on the sites they have set up as a type of chatroom or discussion forum, checking them every now and again to see what people have been saying about them. 'Rosenkavalier was sublime in every way' is just one example of a message posted on the Facebook page of English National Opera. ENO's interactive producer, Rachael Castell, is enthused by the opportunities a site like this presents. 'It's transparent and honest and you know that that person has done it off their own bat, so it has a kind of authenticity that is different from a marketing campaign. It's a peer-to-peer process, and people are much more trusting of their peers, rather than a review from a critic that is informed by a very different motivation. It would be interesting if I logged on one day to see everyone saying "Oh, I really hated that production," because then you can see why and it's a very honest way of communicating.'

Of course there are always going to be people who use social networking



Orchestra joins college in post-grad

ANDREW STEWART

Extensive new opportunities for orchestral training are set to unfold at the Royal College of Music following the announcement of a practical programme with the BBC Symphony Orchestra. The Pathways partnership, which begins this July, stems from a long collaboration between the two institutions. It has been designed to 'broaden the experience offered to postgraduate student instrumentalists aspiring to enter the orchestral profession.'

The initiative complements English National Opera's Evolve scheme, which introduced RCM students to the company's orchestra this season during rehearsals for *Boris Godunov* and *Peter Grimes*. Pathways will operate for a full year, placing up to 15 final year postgraduate students within the ranks of the BBCSO for rehearsals and providing each with individual mentoring from a member of the orchestra.

While the Pathways emphasis will be on rehearsal-room learning, repertoire building and one-on-one coaching, student participants may also be involved in what the BBC's press office describes as a 'special concert'. The programme's year-long course promises to provide postgraduate instrumentalists with significant experience of working in the orchestral profession. It also extends the scope of the RCM's existing 'orchestral pathway', one of several specialist study options available to postgraduate students.

Simon Channing, the RCM's head of performance and leader of its orchestral pathway programme, welcomed the new Pathways scheme. 'We are delighted to be developing our relationship with the BBC SO in such an exciting way', he said in a BBC press statement. 'We take pride in our orchestral training at the RCM, and Pathways is, I believe, a wonderful opportunity for our postgraduate students to learn first-hand the skills needed to play in a great symphony orchestra through an integrated pattern of activities

Paul Hughes, general manager of the BBCSO, said the deal with the conservatoire enhanced the orchestra's education and outreach remit. 'Pathways is part of an innovative and adventurous education programme which aims to open up the full breadth of our work to the widest range of participants', he said. 'Within that programme, investing in the orchestral talents of the future is central and to be making that investment in partnership with the Royal College of Music, one of the world's leading music conservatoires, is tremendously exciting.'

News of Pathways broke two months after the announcement of the Centre for Orchestra, a three-way collaboration between the London Symphony Orchestra, the Guildhall School of Music and Drama and the Barbican Centre. Both projects, together with orchestral mentoring schemes at the Royal Academy of Music, hold the potential to reinforce London's status as a world leader in orchestral studies and the preparation of outstanding young players for the profession.

PRS finds compromise with online music streamers

PHILLIP SOMMERICH

Bakes on the growth of online music have been eased as a result of announcements by UK rights collection agency PRS for Music and EU competition commissioner Neelie Kroes.

PRS responded to protests from music streaming services by slashing by two-thirds its licensing levy from 1 July. The society cut its fee per track from 0.22p to 0.085p, but will raise its share of online services' advertising and other revenues from such sources from 8% to 10.5%.

Web radio stations and other services complained that they could not afford the previous fees given the meagre amounts they raise from advertising. YouTube blocked its premium music videos from UK access in March in protest at the fees, and web radio station Pandora stopped servicing the UK last year on the same grounds.

Andrew Shaw, managing director of broadcast and online at PRS, said the fee cut would help counter internet piracy and in the long run boost the society's revenue.

'This is a good deal for music creators and for music lovers', he said. 'As new entrants join the market and existing providers expand, music creators will reap the rewards by sharing in the success that their talent is generating.'

The announcement will not result in an immediate reinstatement of YouTube, though. A spokesman for the video-sharing service said it would continue negotiations with PRS. YouTube and other online services have long argued for

a flat-rate fee and/or revenue sharing rather than the per-track levy.

Mr Shaw stood firm against that. 'The copyright tribunal established the principle of a per-stream minimum to protect creators; maintaining this principle will ensure that writers, composers and music publishers continue to be rewarded every time their music is enjoyed.'

PRS online revenues rose 81% last year to £17.6m, but a spokesman pointed out that streaming is only a tiny proportion of online earnings, which in turn represent only 2.89% of total income.

Meanwhile, Ms Kroes underlined the advances made in developing pan-European licensing of music. She said: 'There is a clear willingness expressed by major players in the online distribution of music in Europe to tackle the many barriers which prevent consumers from fully benefiting from the opportunities that the internet provides.'

She singled out French collecting society Sacem's agreement in principle to allow other European societies to collect on its behalf and similar statements from EMI and iTunes. Pan-European licensing would enable online providers to enter currently untapped markets. The advances came after the EU launched a 'round table' on pan-European licensing last September.

The image contains two screenshots. The top one is from Pandora, showing the 'PANDORA VIDEO SERIES' interface with a search bar and a video player. The bottom one is from YouTube, showing a video player for 'Karajan - Beethoven Symphony No. 7' with a 'Free Day pass Premium' offer.

The image is a screenshot of the Last.fm website. It shows a search bar and a message: 'Last.fm recommends music, videos and concerts based on what you listen to.' There is also a 'Type an artist' input field and a 'Go' button.

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 27 March 2010 18:01
To: 'Marius Carboni'
Subject: FW: Classic FM Research
Attachments: _Certification_.txt

From: ruth.duncan@opus-media.co.uk
Sent: 21 November 2003 13:34
To: Carbonimedia@aol.com
Subject: Classic FM Research

Dear Marius

In answer to your questions:

1) The average profile of the Classic FM audience over the past year is 66%. The average reach of Classic FM from Wave 4 2001 to Wave 3 2002 is 6.69m, which means that the ABC1 reach is 4.401m. (I've taken a yearly average to give you a slightly more stable picture of the Classic FM audience. All figures are based on Rajar)

2) The main two stations that Classic FM listeners also use are Radio 4 and Radio 2. Again, taking a yearly average, 41% of Classic Fm listeners also listen to Radio 2 at some point in the week, and 45% also listen to Radio 4.

Looking at it from the Radio 4 listener perspective, 31% of Radio 4 listeners also tune into Classic FM during the week, and the only station that has higher crossover appeal for Radio 4 listeners is Radio 2- 38% of Radio 4 listeners also listen to Radio 2.

So from this, we can say that Radio 4 is the main alternative to Classic FM for Classic FM listeners, and that after Radio 2, Classic FM is the preferred choice for Radio 4 listeners.

3) We don't have figures asking specifically about listeners reaction to Radio 3 or the BBC, but in terms of their reaction, the audience data speaks for itself. Classic FM has 6.69m listeners vs Radio 3's 2.082m listeners. 49% of Radio 3 listeners also tune to Classic FM, but only 15% of Classic FM listeners tune to Radio 3, suggesting that they find Radio 3 not as relevant to their lives, and that Classic FM has tapped into a classical music audience that Radio 3 does not serve.

4) I've attached our programme schedule with audience figures for each programme. Our biggest show is Henry Kelly at breakfast. Breakfast is traditionally a key time for high radio audiences, but Classic fM has also managed to achieve high audiences in the evening with Smooth Classics, suggesting that it is a means of relaxation for many post work.

I hope that answers your questions.

kind regards

Ruth

From: Victoria Bevan [victoria.bevan@bbc.co.uk]
Sent: 23 May 2008 13:23
To: Victoria Bevan
Subject: Classical Music on BBC TV - including details of MAESTRO

Dear all,

I just wanted to give you full details of BBC Two's new series MAESTRO, announced today (details below), and to let you know about two other classical music programmes coming up on BBC TV.

Friday 23 May (tonight)
THE PASSIONS OF VAUGHAN WILLIAMS
BBC 4, 8pm

Fifty years after the death of Ralph Vaughan Williams, the award-winning film maker John Bridcut tells the story of the long, secret love affair which crystallised his moral dilemmas and fertilised his music. The feature-length musical portrait for BBC FOUR explores the enormous range of a passionate, red-blooded man.

Saturday 7 June
Harrison Birtwistle - THE MINOTAUR
BBC 2, 8pm

The world premiere of Harrison Birtwistle's highly acclaimed new opera from the Royal Opera House, Covent Garden. Part man, part beast, the Minotaur is the famous character of Greek myth who is imprisoned in a labyrinth to slay sacrificial victims but dreams of discovering his own identity. John Tomlinson sings the title role which was specially conceived for him; Johan Reuter is the Athenian prince Theseus and Christine Rice his Cretan lover. The Orchestra of the Royal Opera House is conducted by Antonio Pappano.

August/September
MAESTRO
BBC 2 (Tuesday nights)

BBC TWO today unveiled the eight famous amateurs with a passion for classical music who will do battle this summer for the chance to conduct the BBC Concert Orchestra in front of a live audience of 30,000 for its much-anticipated series *MAESTRO*.

PRESS RELEASE:

The show sees a diverse range of personalities – including hip hop star **Goldie**, Blur bassist **Alex James** and actress **Jane Asher** – competing to perform at BBC Proms in the Park, held in London's Hyde Park, as part of the BBC Proms' world-famous Last Night celebrations on 13 September 2008.

Others striving to command the respect of one of the country's leading orchestras include newsreader **Katie Derham**, broadcaster **Peter Snow**, actor **David Soul**, comedian **Sue Perkins** and actor and comedian **Bradley Walsh**.

The eight students face a gruelling summer as they attempt to prove that they are worthy of taking to the stage in front of tens of thousands of people.

In the first stage of preparation the celebrity students will enter into a week-long 'Baton Camp' in the final week of May, where they will each be assigned their own mentor.

Each mentor – all of whom are established professional conductors – will work intensively with their student in helping them to master the disciplines of orchestral, choral and operatic music. Rehearsals will continue throughout the summer as the celebrity students learn how to inspire and engage with the orchestra and the music.

Grasping the baton, the students will then take to the conductor's podium in August, where, in front of a studio audience and an international judging panel made up of leading musicians, they will conduct the BBC Concert Orchestra in a weekly show broadcast on BBC TWO and presented by **Clive Anderson**.

The panel is led by **Sir Roger Norrington** – who will be conducting the Last Night of the BBC Proms 2008 at the Royal Albert Hall – and also includes composer and cellist **Zoë Martlew**, conductor **Simone Young** and double bassist **Dominic Seldis**.

At the end of each show the judging panel and members of the BBC Concert Orchestra will decide which student will be voted off.

Under constant scrutiny from both the judges and the orchestra they are conducting, the students will have to show beyond any doubt that they have the talent, passion and nerves of steel necessary to conduct a full orchestra as part of one of the most famous events in the classical music calendar: BBC Proms in the Park, part of the Last Night of the Proms.

Peter Maniura, Head of BBC Classical Music Television, comments: **'Maestro will take the audience on a fascinating, surprising, thrilling and informative journey into the heart of music-making. It will delve into the practicalities, magic and mystery of what a conductor actually does to make great music happen.'**

'Maestro' is a BBC Classical Music Department production made by the team behind other BBC groundbreaking shows, including **The Liverpool Nativity**, **Sacred Music** and **Classic Britannia**. Series Editor is **Oliver Macfarlane**, Executive Producer is **Celina Parker** and Series Producer is **Chris Brogden**.

'Maestro' starts on BBC TWO in August 2008.

THE STUDENTS

JANE ASHER

Jane is an actress, writer and businesswoman. As well as her work in theatre, film, radio and television, she has written over a dozen books and runs her own business in Chelsea. Jane has been working professionally in film, theatre and radio since she was 5 years old – her first appearance

was in the film *Mandy*. Her many television appearances include *Brideshead Revisited*, *Wish Me Luck*, *The Mistress*, *The Choir*, *Closing Numbers*, *Crossroads*, *New Tricks* and *Miss Marple*. Jane was recently seen as Queen Charlotte in *The Palace*, an eight-part drama series for ITV, and she is Lady Byrne, a semi-regular character, in BBC's *Holby City*.

KATIE DERHAM

Katie co-presents the ITV Lunchtime News with Alastair Stewart and is also co-presenter of ITV's London Tonight. Katie is heavily involved in all of ITV News' coverage of the big news stories, including recent reports ranging from the budget, UK floods, the Queen's birthday and the last general election. Katie also played a key role in ITV's coverage of the Gulf war, anchoring the ITV Evening News. Katie has hosted the ITV Classical Brits a number of times at the Royal Albert Hall. Katie has a BA (Hons) in Economics from Magdalene College, Cambridge, and lives with her husband and two children in west London.

GOLDIE

Goldie became famous for his best-selling album *Timeless*. He is also a graffiti and album cover artist. Goldie has had several big-budget film roles, most famously as Bullion in the James Bond film *The World is Not Enough* in 1999. He also starred in *Snatch* (2000) and *The Ninth Gate* (1999) with Johnny Depp. In 2001 Goldie played Angel in *EastEnders*.

ALEX JAMES

Writer, farmer and rockstar, Alex was born in Bournemouth on 21 November 1968. After meeting Graham Coxon at Goldsmiths College, Alex became the bass player in Blur with Dave Rowntree and Damon Albarn when the band formed in 1989. Blur became one of the most successful and influential bands of the 90's. The band's seven studio albums to date have spawned hits throughout the world and garnered numerous international awards. A prolific writer, Alex has regular columns in *The Independent*, *The Observer* and *The Spectator* and has also contributed to a number of daily papers and magazines. Alex's first book, *Bit of a Blur*, was published in 2007. Alex is married with three children and lives on an organic farm in Oxfordshire, where he produces cheese.

SUE PERKINS

Sue began her career as one quarter of double-act Mel and Sue. They first found fame on Channel Four's daytime show, *Light Lunch*, which ran for five series before transferring to an evening slot as the imaginatively titled *Late Lunch*. Mel and Sue have appeared in five national tours and six Edinburgh Festivals. Currently, Sue and Giles Coren reunite in the BBC TWO series *The Supersizers Go*. Sue is also writing a novel, which she began a decade ago and expects to finish sometime in 2035.

PETER SNOW

Peter studied at Balliol College, Oxford, where he read a degree in Classics, Ancient History and Philosophy. In 1962 he joined ITN as a scriptwriter and reporter and began news-casting the same year. He was appointed Diplomatic and Defence Correspondent in 1966, and for the next decade reported from all round the world. He also covered elections and other live political programmes for ITN until he left in 1979 to join the BBC. There he was one of the first presenters of *Newsnight* when it began in January 1980, and went on to cover elections and other live political events for the BBC until 2005. He left *Newsnight* to present *Tomorrow's World* in 1997. In 2002 he made a programme for BBC TWO with his historian son, Dan, to mark the 60th anniversary of the Battle of Alamein.

DAVID SOUL

Born David Richard Solberg on 28 August 1943 in Chicago, David's first appearance on television was a guest-starring role in a two-part episode of *Flipper* in 1966. Producer Aaron Spelling spotted David and cast him as Hutch in the television series *Starsky & Hutch* (1974-9), where he was reunited with his old friend from his New York days, Paul Michael Glaser. David also appeared in *Jerry Springer: The Opera* (West End, 2004-5). He has appeared on a number of popular British television shows, ranging from *Holby City* and *Dalziel and Pascoe* to *Little Britain* and *Top Gear* and has performed in many BBC Radio 4 dramas and book readings. He is currently writing his autobiography.

BRADLEY WALSH

Bradley became a household name playing the lovable rogue Danny Baldwin in the UK's highest rating TV show, *Coronation Street*. He joined the street in 2004 as Mike Baldwin's long lost nephew and has since had affairs with Sunita and Leanne Battersby. Since leaving the street Bradley has filmed an emotional three-part ITV drama entitled *Torn*. Bradley has recently fulfilled one of his own ambitions: acting in a Dickens costume drama alongside Sir Derek Jacobi; *Old Curiosity Shop* was screened on ITV last Christmas.

MENTORS:

Brad Cohen • Jason Lai • Natalia Luis-Bassa • Matthew Rowe • Ivor Setterfield • Peter Stark • Sarah Tenn-Flowers • Christopher Warren-Green.

For further information on Maestro, please go to bbc.co.uk/pressoffice or contact carly.coughlan@bbc.co.uk

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Appendix 67

Interviews with industry executives

Interview with Andrew Clark

Chief Music Critic of the Financial Times

Interview 4th October, 2002

What is the role of a Public Service Broadcaster?

To do what is not commercially viable. In the last 10 years it has been obliged to jettison all its principles, and get on the competition track. It has to justify itself to the Government – ie in a ratings climate versus value. In such a climate PSB cannot win the argument. It has to be accountable as if it were a business. This is not how it should be. It should expand taste and value rather than narrowing them. It is no longer fulfilling a strong educational role. To expand people's taste is one of the primary functions, one of planks of cultural life that should have a degree of permanency.

And competing with commercial radio?

This is entirely dependent on the market. It doesn't fund orchestras, instead panders to people's taste. Spending money on non-priority interests which is to rule out spending a part of our cultural heritage that could apply to libraries and other institutions is wrong. BBC Orchestras is a tough one and I am biased. We need the BBC orchestras, which do what other orchestras don't, like BBC SO (BBC Symphony Orchestra). If we are teaching music in schools learning instruments for a purpose to play classical music, this has been going on for 200/300 years, this is a great cultural value. We can't judge the value of an organisation which is purely an amalgamation of what it buys in, and its costs.

What other PSB are there in Europe?

PSB in France, Germany and Switzerland, all have unadulterated music and orchestras doing lots of avant-garde stuff. The Radio orchestras in these countries do repertoire that others don't. In Paris there are two orchestras: Orchestre Philharmonique de Radio France and Orchestre Nationale de France. They don't do quite as many esoteric projects as here, but still adventurous. There is no argument or public debate about value for money abroad - none of this political sensitivity as here and none in Switzerland and Germany.

Peter Davies

Director of Strategy, BBC, reporting to Greg Dyke (and now Director of radio and media at Ofcom)

Interview 18th October, 2002

I am one of 17. My peers are Jenny Abramsky (Head of all BBC Radio) and Director of TV).

I am responsible for what is going on in the outside world, and keeping the BBC informed about it. It's about how we respond to the outside world. There are 30 people in strategy split between a small team of 8 in the centre and spread out reporting to me and working with individual directors.

Jenny Abramsky has a Head of Strategy– who works with me. It's matrix management. Like the Press Office, we are here to help each department, help with their strategy but making sure it ties in with overall BBC overall strategy – we get involved in things like: why the BBC is here, what services we should launch, how better to reflect ethnic minorities in our programming, are we doing enough arts progs?

I was involved in the BBC 3 launch [launched early February 2003] and BBC 4.

What is your involvement with Radio?

As Head of Strategy I work with individual controllers, help with what they are doing but not involved with music content. But I do monitor audiences. Listening figures for Radio 3 is approx 2 million with 1% share.

How do you justify Radio 3 then?

It has to have the enormous spend that it has for live orchestras and concerts. This is part of the BBC's role and of what people pay the licence for. It has a small audience, but the cost per listener hour is not that bad! Works out like 13p per listener per hour; a lot higher than BBC 1 which is 3-4p per viewer hour.

In the scheme of things, it is not that expensive, but compared to the BBC 1 budget of over £900 million per year, it is relatively small money but it has to offer value for money, and it is something that we worry about. I dare say if the BBC were being set up today, it would not be running orchestras.

When a new person comes into Radio high up or a new DG, and especially at the end of the Drummond era when Mathew Bannister was in charge of BBC Radio, there was huge comment about orchestras and whether they would have survived.

Problem is for anyone who wants to get rid of them is that they are spread all round the country –so if you close the BBC Scottish, you are damaging Scotland – so it becomes unfair because you are damaging Scotland, so to shut them without a very big fuss. If you have 5 orchestras and they are all in London, it would probably be easier.

What is Radio 3's role within BBC?

[It] changes over time, and has changed alot with Roger [Wright]. It is a cultural patron, everything from classical music to the high end of Arts and increasingly to different types of music, like the Late Junction [programme]. It is trying to broaden out and maintain the high ground that no one else will touch. It is a very different animal to Classic FM and is not after the same audience; we see Classic FM as more of a competitor for Radio 2 than Radio 3.

Classical music is a minority interest and as such shouldn't those interested in it pay for it because it is a minority interest, elite and exclusive?

Two answers to that:

I don't think it would survive if it was commercial and it would end up like Classic FM, a lot of the live music would go and the orchestras would certainly go. It would 'dumb down.' That is the argument against advertising.

The other argument against trying to make it only available to people that want it is that the BBC is here to provide services which are universal – very much like public libraries were set up – everyone pays for it and everyone should benefit from it. And that has to cover a range of interests and it is about helping to raise people's sights. It is why the BBC is here, to inform, educate and entertain and to reflect a whole range of culture.

Is the role of Radio 3 to educate the listener, to increase their knowledge and their interest in a particular genre?

I think it is but Roger [Wright] would be able to answer that better than me. And that applies to the whole of the BBC's output, not just Radio 3, everything, whether it is East Enders or the News. A lot of stuff has education within it and Radio 3 is no exception; it should be bringing

new listeners and introducing them to classical music in all different sorts of music which they wouldn't hear elsewhere.

You said classical music should be available to all a moment ago but that argument doesn't stand with BBC 4 does it because it is an Arts channel which you have to pay for it?

No you don't have to pay for it.

Well, if you have digital you can get it, so you pay for it indirectly. It is the equivalent of having to buy a radio to listen to Radio 3! All you have to do is buy the equipment and we will be launching this new thing called Free View. It's digital TV without a subscription, so you go into any big retailer and buy your TV adaptor for £99, take it home and you get a load of free channels and that's it. It is no different from the start of Television, or introduction of colour TV – all of these sorts of technologies have to start somewhere, and you don't overnight get access to 100% of the population.

Digital TV has built up faster than any of those, certainly faster than when Television launched, faster than FM Radio and it is now up to over 40% (about 44%) that can get digital TV on the population. We think it will go up; by 2010 it will be 85 %. And the Government wants to switch off analogue by 2010, and that is probably unlikely. [The] aim is to make sure everyone gets all the BBC services and that you don't have to pay a subscription to get them.

The Royal Charter is up for renewal in 2006 – explain what that means for the BBC

John Birt guaranteed funding for a period of time. The BBC exists thanks to a charter in 1923 when the BBC stopped being a commercial company. It generally lasts 10 years although [it is] up to the government; they can extend or give us a 5-year one if they wanted. That gives us permission to exist. The level of licence fee is up to governments to decide whenever they like. They can change their minds anytime. The level can vary; we have been lucky in the last 10 years in that they set the fee for a period of 5 years 2001-2006 which coincides with end of charter and before that a 5-year settlement – historically it has been every 1-2 years.

Unlikely in 2006 that the BBC will be closed down but question is what is the role of the BBC and how much funding should we get? [The] last time the licence fee was agreed we got the rate of inflation plus 1 ½ % on the basis of our proposals to Government – based on a lot more education and launch of all these digital services like BBC 4.

It is quite possible that the Government could say we don't want BBC 3 and BBC 4 any more and we are chopping £10 off the licence fee. Talks with Tessa Jowell and Tessa Blackstone [then Secretary of State and Minister of State for Department of Culture, Media and Sport respectively], and Jowell will announce it in Parliament to discuss it.

Give me a rough idea of budgets for each Radio station

(From booklets supplied)

Radio 3 budget is £52.6 million including the orchestras and BBC 4 £32 million (latter for years ending in April and only launched in March, so budget bigger than that).

What is the equivalent of the BBC in other countries?

In the USA it is all commercial virtually. There is NPR [National Public Radio] and Public Broadcasting System for TV stations but they have tiny budgets and rely upon public donations; they take a number of programmes from us – have tiny audiences and little money. Don't know about the National Endowment Fund which Clinton was reducing when President.

In Canada and Australia, you have the equivalent of BBC – CBC and ABC both more poorly funded than BBC is, but trying to offer a range of services including radio classical music services.

On the Continent, I guess the strongest ones are Germany and France.

In France Radio France which has 5 different networks including France Musique and France Culture (both radio) and commercial one Radio Classique. In Germany on a federal basis, each region has its own radio network and most have their own Classical Music Stations.

Interview with Graham Dixon

Development and International Executive, BBC Radio 3 (now Managing Editor, Radio 3)

21st November 2002

I look after our relationship with the European Broadcasting Union (EBU). Because of the importance of classical music, the international area within BBC Radio has found a home within Radio 3. It's mainly operational.

Give me some background to EBU

The EBU is the professional association for public service broadcasters across the whole of Europe and it also has associate members, non-European such as Australia, New Zealand and Hong Kong. America less so, as their PSB is along the same lines as the European model. National Public Radio in the US is an associate member.

How does it work?

Classical music exchanges are a tiny section of the core activities of the EBU.

It is a professional organisation in terms of a forum for exchanging ideas, development of digital audio broadcasting and development of technical standards. In terms of operations it is involved with the whole infrastructure of broadcasting, sharing news, sports events, purchase rights, Olympics, so every broadcaster in Europe is out there.

Classical Music functions in a number of ways:

i/ purchasing rights – Metropolitan Opera is one example (broadcast on Saturday nights on Radio 3)

ii/ there are joint events whereby a concert/opera season is constructed out of things that other people are putting on

iii/ there are ad hoc operas and concert material

Model here is slightly different – as this is seen as fulfilling major governmental objectives for exchange and mutual understanding of culture across Europe and the individual members acquire the rights for international broadcasting. It is based in Geneva

So, for example, the EBU makes a joint deal with Metropolitan Opera and it sponsors the radio broadcast.

Moving to the BBC and public funding, how do you define what the BBC offers as a broadcasting institution?

Our programmes are about quality; we take risks, and don't have to worry about numbers but on other hand you want to widen your breadth. We have to be accessible to the broadest group of people – we still have a Cage weekend, we can still have a Xenakis evening, we can still have a Becket evening like last night. It's remarkably demanding but at the same time a lot is to do with the tone of voice.

When you go to a difficult exhibition you would try and see it through their eyes or a really good friend - building that relationship of trust and curiosity with the audience in such a way that they will come with us.

Trust is at heart of BBC. It is one of its fundamental values. Trust means that where we are speaking in a voice that is trustworthy, but also approachable, engaging, qualities that we would like to see in our friends; that does mean to say that people are more inclined to come with us on a journey.

How much do Public Service broadcasters vary outside the UK?

The values of Public Service broadcasters and therefore the motivation that lies behind Radio 3 lies behind all equivalent channels across the rest of Europe. Its aims and objectives are about deepening public, artistic cultural experience, engaging them and involving them.

Is the way PSB is funded outside the UK different?

There are different models

The BBC is funded purely by the licence fee.

There is licence fee plus advertising – never thought desirable in the UK in which a Public Service broadcaster supplements the licence fee with advertising. An example of this is Germany - post war settlement had each area with its own BBC set-up, put together by someone who went on to be DG (Director General) of the BBC, Hugh Greene, with the idea that the whole of Germany should be able to communicate with itself; Advertising revenue come into another part of the organisation which does fund some of the activities of the Cultural channels

You have some examples of where there isn't a licence fee. It can be a tax which the Government simply passes on to the broadcaster for a certain amount of public broadcasting. An example of this is New Zealand.

There are also some models where the Public Service broadcaster can bid for monies that would be seen as arts council type monies for specific projects, money set aside for cultural investment. The Netherlands has this; it's called a Stimulation Fund, a sort of top-up. Ronald Reagan (former President) was very much against PSB as he saw it as a hotbed of socialism. There is a minute amount - you have the structure of independent, urban based programmes in all the major centres, about 500, and there is another organisation based in Washington

called NPR (National Public Radio), which produces programmes and syndicates them around. It is a partially-backed government production house. All the stations that are independent are defined by public subscription and advertising. They don't necessarily have to take any NPR programmes; there is no obligation as they run their own radio programmes.

And justifying a Classical music Station?

Audiences and listeners and cultural tastes are changing. We need to meet those democratic changes outside the organisation and if we are looking to build a type of Society in which people's lives are enriched by the arts and by music and culture which is a major policy aspect of government for most democracies-to ensure participation in the arts enriching people's lives, what we are actually doing is responding to that which is a recognised leader in Society; and in a highly cost effective way in comparison what would be otherwise.

If you look at the amount of money to fund an orchestra, an opera house which might reach a few thousand people, you add on the Radio 3 aspect, you can see that for a relatively extra incremental amount, you are engaging a lot more people in the artistic and cultural life of the country and beyond. Yes, we are aware this is an expensive world, but at the same time I see it as a relatively small incremental cost on disseminating high quality artistic events.

Radio 3 appears now to be more a cultural station rather than a classical music Station.

Would you agree with that definition?

Totally agree, Time Out today says today refers to us as 'intelligent listeners are glorying in 'the eclectic splendour of Radio 3' and 'The most interesting station in the country.' This goes back to changing demographics - musical taste has never been static. Musical taste has always been shifting sand. At the same time there are new factors to do with a far more international view of the world and mutual appreciation of each others' cultures.

Today, you are always looking for more listeners?

We could get more listeners, but there is a tension in leading the way in terms of public taste and reflecting Society, and simply going for what produces the most listeners and then that is always going to be a compromise. The skill is deciding where along that continuum that compromise is made.

What do you say to people who say is combine Radios 3 & 4 because they are quite similar in many way?

Are they? Only 15% of speech on Radio 3. You can have one debate about speech on Radio 3 which I believe to be an essential part of an overall cultural mix; there is not a debate on about both being the same. Radio 4 doesn't broadcast any music at all.

Isn't by having so many aspects to the content on Radio 3 that you are actually splitting your audience into minority groups?

It was every thus. We have always broadcast jazz, for nearly 40 years; we have always broadcast some world music, ethnomusicology or whatever; we have increased in those 2 areas but at the same time we are communicating about them, talking about them better so they are just more visible. The classical music output on Radio 3 is 85% of musical output.

I always think the Radio 3 audience and indeed for any radio channel is far more than a monolithic audience. For every radio channel, the audience is made up of very, very complex tapestry of interlocking minorities.

In your Berlin speech you mentioned the top 2 programmes. What were they?

Choral Evensong and Andy Kershaw's World music programme.

And our figures up again: 1.3% share of all listening, a weekly reach of 2.2 million.

Last quarter 1.1% share and 2 million weekly reach.

Interview with Darren Henley,

Managing Director, Classic FM

24th April 2003

What changes to public investment in radio would you like to see?

From my own point of view, and Classic's, one of the interesting areas is the potential for top slicing – taking a sum of money like Channel 4 and using it to do other things. I think Radio 3 does a very good job of what they do and I am fond of Roger [Wright, Controller of Radio 3]. It's great at what it [Radio 3] does and we do a very, very different job. And in fact we cohabit quite nicely next to each other and in fact a healthy Classic FM and a healthy Radio 3 is healthy for classical music. That is quite important overall.

What is your view on broadcasting 'live' concerts? Would you like Classic FM to do that?

The problem for us is we don't have the money to be able to afford to do it.

But if someone said to me here is £1 million a year of public service broadcast money, rather than say what would you do with that money? Therefore we would do 2 or 3 concerts a week instead of on CD and we would do it with all the regional radio symphony orchestras and suddenly the very popular repertoire would be getting a broadcast outing if you like. It is very easy for us to say yes we must do spend that time looking at new or relatively unheard of composers but at the same time - the core repertoire - there is only one Radio 3 and only a certain amount of broadcasting and they also have obligations with their own orchestras.

One of the things that is interesting is Radio 3's editorial policy.

In terms of live music, live music is essential to what they do but they are doing live music of a certain sort. It tends to be premieres, it tends to be more interesting stuff, more challenging repertoire or stuff that has not been broadcast for a long time. That is what they are there for. For me there is a gap when looking at the major publicly funded provisional orchestras and in looking at how they can connect with a wider radio audience.

With the amount of money pumped into the radio symphony orchestras, there is a greater justification for them to find the means of distribution, to go out and get a wider number of people. To broadcast a symphony orchestra would cost me £15k plus recording costs or technical costs. That is a lot of money.

What about the opportunity for more involvement in the regions for Classic FM?

If you were looking at the orchestra's point of view, there is a pot of money and they would like to have a share of it. If there was an alternative source of funding mechanism, they would probably follow that. The BBC is not only a commissioner of music it puts a lot of public money into other publicly funded organisations. In some ways it is a more intellectual rigorous route to take if they are backing other publicly funded organisations rather than just putting it into private orchestras or private arts organisations.

I sat on the Arts Council on the South East for a while and they did a big orchestral review across the south east and I was very struck by the Arts Council's real sense of purpose; the fact they got the big symphony orchestras; they sorted them out - they are a product of very high artistic standard and a lot of integrity. Let's back them.

What is Classic FM's involvement of orchestral life in the UK?

I was very struck by the idea that some people won't be able to attend major orchestral concerts. Orchestral concerts like the Deal Concerts, like Leeds Castle, but why should they not get great symphony orchestras for them, why should they have to listen to a scratch band, why shouldn't they get a great symphony orchestra doing that music there in that band - that is something that in years gone by the Arts Council would have said actually I'm sorry, we wouldn't demean ourselves with that sort of thing.

For example, take Classic FM Live, at the Royal Albert Hall; it's done with as many high production values as we can. We always get the Royal Liverpool Phil coming down in April and it is important we have got Stephen Hough playing. Pucker artists but at the same time...

We are taking a choir from Leeds council estate in Oxford - never sung before.

Brian Sedgefield does a lot of amateur choirs. He is teaching them from scratch to sing and they will perform at the Royal Albert Hall at the end of the story. Fascinating, exciting story. The concert is on 20th April. The actual story on TV (Channel 5) will run through to June.

What about Channel 5's role as public service broadcaster?

Their commitment to the arts and arts broadcasting and the way they are happy to put it on at 7 or 8 o'clock in the evening - fascinating. Big Mozart film at the end of the year and I get a sense they are moving more and more towards a more classical music sphere. As an organisation I find them a joy to work with. Very much like Classic. They are not hugely over-staffed and you get to the people who make the decisions very, very quickly.

For example, Channel 5 has done a project with the arts council in five cities where they are doing some stuff concentrating on cities. And some of the funding for this programme has come from the Arts Council.

Is there a role for Patronage in 21st century – in classical music in particular?

There is. Interesting person to talk to there is John McLaren about his Masterprize competition. He has done a lot of thinking in that area. Masterprize itself is patronage. He has put an awful lot of his own money into it which he doesn't really talk about.

I still love the Birmingham Contemporary Music Group, patronage where basically people subscribe to a work which had 200 people who put their £200 in and they would all get their name on the score. Simon Goodman did a lot of the organising.

I think what is interesting is that when you go through the history of classical music, understanding and this what always worries me, I worry about some of the commentators and the critics with the elements of patronage, composers have always composed music fundamentally for money and for a reason – the reason that Bach wrote so many cantatas was it was his job! He was paid.

Patronage is hugely, hugely important. My personal view is that film soundtracks and film composing is the 21st century bid, large-scale symphonic works that will be remembered and played again and again. That is a very, very important part of the classical repertoire. In his day Mozart was very, commercial and Beethoven. It was pop music of its day. What worries me is putting classical music on this pedestal that classical music must be difficult or challenging or whatever, it must be enjoyed, that is the most important thing there.

Who are your major BBC competitors?

Radio 2 and Radio 4 – our biggest cross-over area, our next would be Radio 5, then Radio 1 and Radio 3 about the same. Hence again why we sit comfortably next to Radio 3. We have about a million listeners to share. That's a 6th of our audience. Therefore about 50% of our audience listeners to Radio 2 and also to Radio 4

What are the challenges for classical music over the next 5-10 years?

More people get their classical music through Classic FM than any other single source in UK. We have a big responsibility to the classical music industry. And there is a big debate that goes on over marketing and Branding versus Content and Product. The Scottish papers commented recently on Nicola Benedetti and people saying she got her deal because of her looks. She's a great violinist. People will be found out. There are undoubtedly some people playing on marketing. That is not necessarily wrong either. If they are connecting music the artist.

Someone like Russell Watson – he is very, very interesting because I first experienced him shortly first after Manchester, and those people who were there were very light classical

music listeners. He was regarded as classical music because he comes from Salford. And in their eyes he is a local star and in repertoire they had never heard before. He isn't ever going to sing on stage at an opera house.

He is an entertainer essentially. But there is a danger of our industry ignoring those sorts of people and we must make sure we have the pathway that takes someone who has at least heard those popular, pop opera repertoire and how they can connect with the rest of the Classical music genre.

From Classic FM's point of view we will always welcome anybody who connects with people. G4 for example. We have done a lot of work with G4. They are not classical singers; bizarrely they are all trained as classical singers. Look on their website.

On their first album they did the Flower Duet. One girl who was 17 or 18 and she said I heard the Flower Duet and I thought my god that is a G4 song – how perverse that is in one sense but also how exciting that is. Then what is a journey?

I wrote their own autobiography for them. You hear them talk and all their repertoire sits in the Classical world and they are not embarrassed by that. They are very intelligent guys and they understand their place in the world. Those people could be a real force for good.

How do you assess the provision of classical music in the UK?

Lots of it – you could make an argument that somewhere in London there is too much of it. It could be elitist. Lots of it and a very high standard. I think the classical music industry spends too much time beating itself up - being inward looking and not enough time celebrating its successes and being outward looking. It is a terribly inward looking industry and too often attaches itself to negativity and to doing itself down. The orchestras have got better at it. The Arts Council has forced them into developing proper strategies to go out and meeting people and also they are now having to justify the money they get to a greater extent.

I still think some of the critics want to almost preserve it as a club, and an elite club, where the doors are locked and barred to people. It can't live in isolation.

Everything in our world today we are used to instant need fulfilment; if you want tickets you go there; I expect as a consumer to go, walk up and get it. And I think the classical music

world has been slower than other industries to adapt to thinking of consumers and to understanding what their needs are and to fitting into their lives and this is what we do and this is how we have always done it and that's that. And I think a more marketing focus in delivering it is important.

And the outlook?

When you talk to musicians, professional musicians' perceptions versus critics and commentators, is that they want to play to full halls, they want to play interesting repertoire, varied repertoire but at the same time they don't want to play repertoire that nobody wants to hear. I think they have a greater understanding than people give them credit for, of the need to have popular repertoire in an engaging way. They are very entrepreneurial people.

Going for the future is very healthy and very bright. It is about seizing new technology that come along, it's about seizing opportunities that come along, it is about as an industry being prepared to think differently about how music is consumed. Maybe some people would say that is wrong - something like a consumer goods - people with ears and people making noise and it is how you get 2 people with ears and noise together! There is a strong desire to connect people to classical music. There is a huge heritage and but also a huge future so I think it is an exciting place to be.

Interview with Russell Jones, former ABO Chief Executive and now Vice President for Marketing & Membership Development, League of American Orchestras

August 10th 2002

How do you assess the current provision of classical music in the UK?

I think it is a pretty good at the moment, very good time for classical music. There are more orchestras than ever, more concerts than ever, getting the product to more venues and individuals than ever; as a field we don't market that enough – nor do we get the credit. There have been real increases in funding; the creation of Youth Music is a good thing. Our youth orchestras are second to none, with very high quality. In short the big picture is very rosy one and at the moment members are reporting good audiences.

What do you attribute this good picture to?

Some of it is programming; probably some of our programmes have been a little bit more commercially orientated, and I think we've seen orchestras like the Bournemouth Symphony for instance, being really quite canny in providing a pretty popular series but with some really interesting works slipped in, plus commissions and with Marin Alsop's ability to reach out to the audience. The Royal Liverpool Philharmonic's partnership with Classic FM has been successful in encouraging the student community to come to the Philharmonic Hall, plus the introduction of weekday matinée concerts, and Sunday afternoon presentations.

Is there more than one audience orchestras perform to?

Absolutely. I think it is crazy to think we have one audience. Maybe we did 25 years ago before we had education and outreach departments. Most of what we presented was on the platform at 7.30pm and our concert halls were dark during the day. We can't imagine that anymore. In just about one generation concert going experience, concert hall experience, the promotion of classical music experience has changed totally. The South Bank under the GLC was one of the first to do this, to open the doors of the Festival Hall all the time, not just for concerts but as a community resource.

Similarly, it has been transformative in the way some musicians have chosen to be free from what they might consider the regular tyranny of playing concerts at 7.30pm. For some of that is what they do and that's fine. However, for some orchestras, 60% plus, are doing some sort of additional activity. A few now do most of their work in a non-traditional concert setting, such as the Orchestra of St John's with some 200 promotions a year off the platform. For those players that can do this it is a new lease of life and of course it reaches many new audiences.

Does that lead people into concert halls?

It can do but it doesn't matter if it does not. We have rightly moved away from the idea that if we can get people into Pops concerts we wean them onto Classical concerts. It was never true even though we fooled ourselves for many years into believing it was the case. Nobody believes it now, instead we play to many audiences.

The American orchestras are happy to compartmentalise the audience more than we have. The Pops concert audience rarely overlaps with the Classical and there doesn't seem to be any

issue with that. There is perhaps a trend towards Pops becoming more popular or becoming a bigger minority in the overall number of promotions.

What about presentation of concerts? Has that, should that, change?

It is a very difficult art form to change in terms of presentation but orchestras are trying hard to do so without “dumbing down” or devaluing the music. Unlike modern art with which classical music is too often unfavourably compared, classical music takes time and concentration to appreciate. If we hate that pile of bricks in the Tate we can move on the moment they cease to hold our attention. A Sibelius symphony takes 40 minutes of investment.

Classical music is not very visual and yet, increasingly, audiences are listening with their eyes. We have to be aware of that however difficult it is. The good thing is that all these things are being addressed individually by all the orchestras.

Should there be the BBC orchestras?

Absolutely. I don't think any of our non-BBC members would say life would be much better for them if none of the BBC orchestras existed. It's not as if our orchestras have weeks of empty schedules. There are some competition issues from time to time, BBC orchestras now do tour, they play at festivals, they give more public concerts than perhaps they did 25 years ago. So there is real competition with the BBC but on the whole those 5 orchestras do have their own niches and do provide areas of repertoire which others cannot and the whole spectrum is richer for having the BBC there and that helps everybody.

The BBC Proms provides a huge opportunity not only for the BBC orchestras but also for many other UK orchestras and a chance to play less commercial repertoire.

How does the UK compare with other countries?

It's like comparing an apple, a pear and a banana! They are all fruits but they are all different. I'd say there are three models:

There is the European model where there are very considerable levels of funding unknown to ourselves and American orchestras – ranging from nearly 100% for Spanish orchestras to about an average of 80% in Scandinavia and Germany; and for French orchestras 64%. Very large levels of subsidy. Hence there is significantly less emphasis and skill in marketing, ticket sales and sponsorship.

For British orchestras there is a challenging balance of public subsidy, (15/20% for London orchestras, 30-35% for regional orchestras and 15% for chamber orchestras for those that receive funding), Box Office and earned income. In America there can be little or no public funding, maybe up to 5% in some cases. Ticket prices higher and individuals give. Philanthropy is absolutely central.

I think the UK model in principle is the most effective but we do need to see a growth in individual giving and we have to learn from our American colleagues to do that. Anthony Whitworth-Jones (former General Director of Glyndebourne Opera) in a joint *Gramophone* magazine interview with me commented that in Britain it is not so much that we don't have a culture of giving, we still don't have a culture of asking and that's got to be fixed. And along side that is donor care. When I was at Pittsburg we had to raise \$6 million a year for that year from individuals and then start all over again next year and the year after. At the ABO annual conference in 2004 we brought over a great subscriptions sales expert from the US, Doug Kinsey, who told us, 'The trouble is on the whole you guys have no idea how to say thank you!'

How important is education to the work of an orchestra?

Essential. Orchestras cannot cope with the demand for what schools would like us to do. That said orchestras are not there to replace music education in schools, it is not our core work but so often it is linked to it. I suspect any orchestra that abolished its education department would probably see its Arts Council grant under threat. Education work is now at the heart of what the modern orchestra does and it is delivered to an incredibly high standard.

But we receive no support from the Education department, we are expected to raise new funds or use Arts Council core grant to provide this essential work. To be fair things are better since 1997. Government initiatives in the classroom, education partnerships, Youth Music, provision of music education to key stage 4 are all good things. However, 95% of Primary schools do not have a music specialist and it is this age group in which need to plant musical seeds that may not germinate for years, but their minds have been open to music for their futures.

Sir Nicholas Kenyon

Former Controller of BBC Radio 3 and the BBC Proms (and now Managing Director, The Barbican Centre, London)

Interview December 2nd, 2002

How do you justify Radio 3?

The whole thing about BBC and PSB as opposed to other sorts of broadcasting is that they are more than just broadcasting - they are an investment in cultural life; so what Radio 3 does is provide a livelihood for hundreds of orchestral musicians, freelance engagements for singers, players, conductors, commissions and new works. Therefore what it is doing is pushing on cultural life, developing it, nurturing it. It is a catalyst.

What a commercial radio station does is to just sit there and play records that already exist and that is the opposite. It just uses the cultural life that exists and creates something from it; that is absolutely fine in broadcast terms, nothing against that, but there isn't the same investment in cultural life that Radio 3 or a PS Broadcaster across Europe would make, and that's why editorially it needs to be in the driving seat, in terms of what it is doing, why it needs its own orchestras, its own concert series, its own promoters. All those are there to serve the public but they are to serve the public in a quite long term perspective, developing the culture, bringing on new talent, giving opportunities they don't get elsewhere and so on.

The argument from commercial radio is they develop culture in UK too by bringing this genre to people who haven't been to it before and so on

I think they are making it accessible - and available to all and that's great - but if you think in terms of generating it, they are not developing it. They are not giving a single new performance, they are not employing a single new artist, and they are using the weaponry as it exists on record and broadcasting it. I am not saying that doesn't involve elements of the public service role. But the real essence of public service is new work and new repertory and new performances of old works. If you think how the BBC has broadcast for the last 80 years, but has affected the whole music profession, by running orchestras and commissioning new works, it has had an incalculable effect on our music life quite apart from being a broadcaster.

Is the breadth of programming on Radio 3 right?

This is an entirely a historical question – remember that in the days of the war, you had the Third Programme which was a high level cultural service, mixed music and speech, and you had the Home Service which was a broad based broadcasting service that included music and speech. It included lots of Proms broadcasts from the Home Service (some were even broadcast from the Light Programme) and that changed radically in 1970 with the formation of Radios 3 and Radio 4. The issue that has been floating around ever since is how far Radio3 should have a Third Programme inheritance, of doing high-level speech, drama, cultural programmes and how far it should be a straight classical music station. I was firmly being told by the people that were running Radio at the time, when I was running Radio 3 that Radio 3 should be a classical music station. I felt and Roger Wright [current Controller of Radio 3] certainly feels that to throw away that Third Programme inheritance would be a big mistake. And there is a distinctive sort of speech you can do on Radio 3 that is very different than what is on Radio 4. I think it is to do with the fact what we are looking in a broader sense to provide is added value to the music we do, so you want a cultural context for it, you want a real background for it and that really is what the speech is there to provide. And if you think of the big projects we have done, like Sounding the Century and Fairest Isle, they have depended to an extent on having that really rich context provided by speech programmes.

If you do something like these projects, these are one-off and so are very different from on-going regular programmes like the Sunday Play, World Music and Jazz for example

Well that's a different argument, because the issue of how far the musical repertory of Radio 3 should be beyond classical music is a slightly separate issue, and there all you can say is that that is quite difficult to defend, because your heartland is the classical music audience.

But if you say how is the classical music audience behaving today, is there more of an overlap between the people who like classical music and the people who like world music and jazz, if you like the late Junction Generation, then I think you have got a case for changing that mix. And the fact that World Music and Jazz isn't well served elsewhere on the BBC. That argument about the breadth of music mixed up with whether there should be speech programmes.

Is the role of Radio 3 then and indeed any PS Broadcaster who offers Classical music content to broaden the interest of the populace and or /increase the number of Classical music listeners?

I think to serve the audience that is there, to encourage as many people as possible who want to listen to it as can be found to want to listen to it, and as Reith said ' bring the best of everything into the largest possible number of homes.' Whether you regard its primary aim as proselytising, I don't know. I think the educative effect of radio is something that happens naturally. It is a free medium, available to people in their homes and so one hears countless stories of people growing up in 50s and 60s with the Third Programme just encountering it. Now the Third Programme never set out to be an educative force in that way but it happened naturally because it was providing something of value which that very easily accessible to anybody growing up in their teenage bedroom.

But the world is so different compared to now. Competition for people's attention is so vast, and marketing it harder and so spending public money has to be done in a different way – for commercial radio it is different.

Yes it is an easier judgement as to whether to spend money or not (for commercial radio). For PSB it is always going to be difficult to argument about whether a thing is intrinsically worth doing or not and you've always got this issue (if you like at music broadcasting) that the most popular music to broadcast is the cheapest too - ie what Radio 1 does, (and even Radio 2 with its specialist music output can be very popular and very high quality at the same time).

With Radio 3 because you are dealing with an expensive art form, you are inevitably spending quite a lot of money to serve relatively few people. Out of that came a desire to serve more people, but the worst mistake you could make would be (and this was absolutely the philosophy of BBC Radio in the 1980s) that, in order to serve more people, we have got to change what it is into something they might like, and that was making Radio 3 more like Classic FM. And it was always going to be onto a hiding to nothing, because whatever it would do, it wouldn't do it as well as Classic FM did it.

A PSB who has the responsibility of the funding, to extend the pace, do the difficult things, to risk if you like that at some point someone switches off, where-as of course with a commercial broadcaster that is something they are trying to avoid, so they will for things that are tried and tested. Radio 4 is still a primary station for people to listen to it. People listen to a lot of Radio 4 like they listen to a lot of Radio 2, where-as on 5 Live people will cherry pick much more. A lot of people who listen to Radio 4 would claim that it is their primary station,

whereas one of the problems with Radio 3 is that the number of people claiming it is their primary station is small, and most of the reach of Radio 3 is made up by small amounts of listening. Sunday mornings or Jazz Record Request, or Choral Evensong, occasional evening concerts.

The most familiar combination is Radio 4 & Radio 3. There is a huge overlap there and the number of people who listen to Radio 3 who don't listen to Radio 4 is pretty small.

Choral Evensong has always had one of the highest Radio 3 audience because it is a programme that has existed for years and years and years, and people are very faithful to it.

The problem is that Radio 3, as configured, does not even really encourage people to listen to it all the time - where as for Classic FM it is easier to have it on in the background for whatever you are doing. Roger (Wright) can say, as I used to say, we are happy for people to come and join Radio 3 for particular interests, but that is a very different argument from saying Radio 3 ought to maximise its reach as much as it possibly can at all times.

Your period as Controller of Radio 3 was in a completely different atmosphere, as far as the senior management are concerned, wasn't it? You had Matthew Bannister, as Head of Radio and therefore your boss, insisting on audience figures as the key to success, so pressure on you for figures was intense?

The pendulum swings. The view that was prevalent in my time was Classic FM has arrived, it was a tremendous success, so why can't you do as well as that - you have the same listeners. That has changed to one which is no less circumspect but far more welcome which is politically Radio 3 and the orchestras are a huge benefit to the BBC in terms of the arguments for the BBC's existence and that is more important to the overall BBC equation than whether Radio 3's share is 1.2 or 1.3%. At the end of the day that is not going to make any difference to anybody, because whether BBC Radio does well depends on Radios 1, 2 & 4.

I knew when I came here (to Radio 3 as Controller), that because Classic FM was about to launch, we didn't know what it was going to be like, a very, very unenviable time to take over Radio 3, because Radio 3 might have been decimated in audience terms within a year and there could have been far bigger problems on the horizon than actually there were. What we managed to do which is a matter of record - Radio 3 was not harmed or altered so that when a new spirit arrived with Jenny Abramsky (now Head of BBC Radio), in Roger's period, he was able to re-create Radio 3 as its best without having to undo a huge amount of

philistinism because we had, on the whole, kept the philistinism at bay. The fact that at that time of incredible pressure on radio and those aspects of the BBC, the orchestras survived, the Proms survived, the amount of live music on Radio 3 survived, that made me feel certain battles had been won, even if the perception was that there were problems.

**Interview with Roger Lewis, former Managing Director
and Programme Controller of Classic FM (now Group Chief Executive of the Welsh Rugby
Union and The Millennium Stadium, Cardiff)**

October 7th, 2002

Should Radio 3 be allowed? It is costly and has fewer listeners compared to other networks?

I am supportive of the concept of a publicly funded radio station, a publicly funded cultural radio station. How that radio station is currently executed is a different question.

I agree with the principle though.

If I read it correctly, you are not supportive of the way that it is being managed (Radio 3) at the time.

Questions have to be raised over the link between Radio 4 and Radio 3 – how they position themselves for the listeners of the UK and then also the number of people they can connect with, the profile of the audiences they connect with, particularly with Radio 3, and it does pose the question Is Radio 3 a broadcaster for UK, because an audience of 1.9 million people which is predominantly male, predominantly lives in South East and predominantly of social class AB does pose some interesting questions, and interesting changes for a publicly funded state broadcaster.

Are you saying it should be a broader broadcasting station, in other words it should aim wider?

I think if you are a publicly funded national broadcaster that has cultural brief (definition of culture is something that unites communities together, gives as sense of purpose, articulates the dreams of a wide public), that is why I think this discussion needs to be put in the context of the other networks, particularly Radio 4. The fact that only 1.9 million people out of a population of 60 million people at a cost of 63 million does pose questions over its effectiveness in terms of articulating a cultural vision for the UK, or reflecting the cultural activities of the UK.

Let's look at the question of whether the BBC in general should take adverts and maybe in turn less of taxpayers' money, and particularly Radio 3 when one looks at their funding of the orchestras

Two things on that - one is we have a licence fee and I support the principle of licence fee and the BBC is funded by a licence so I feel it inappropriate for the BBC to take advertising. It would undermine the business ecology of commercial radio and the 2 must sit alongside each other and complement each other. I think it is possible for Classic FM and the BBC to sit alongside each other. The most complementary position that exists between BBC and commercial radio is that of Classic FM and Radio 4. They are the 2 complementary services and that is reflected in audience so the most favoured radio station of Radio 4 listeners is Classic FM after Radio 4 and the most favoured Classic FM listeners is Radio 4 after Classic FM. This is the result of joint research between BBC and Classic FM and Rajar.

What causes one concern at the moment is that the BBC is reflecting commercial messages on air more and more. The fact the Proms this year had a commercial relationship with Renault is a cause for great concern. Here is a publicly funded body funded by the licence fee running with the hounds and the fox!

Do you regard the listening figures as the be-all-and-end-all?

Simple answer is yes - you have to have an audience in order to survive as our sole source of funding is commercial advertising. If one didn't have audience, one simply couldn't exist.

One needs to have a significant audience of a significant profile that is attractive to a commercial advertiser. That is the same *raison d'être* for Channel 4, for the Times, Guardian Independent, Telegraph, if they didn't have a readership, didn't buy the newspaper didn't watch the TV, there would be no newspaper and no TV. Likewise in terms of Classic FM; if there wasn't an audience one couldn't survive.

Because at the heart of what we do at Classic FM is to be truly inclusive of classical music not exclusive, and there is a real desire to create a broad based mass audience for the genre on the most limited of resources. We are a commercial radio station, and every single penny we spend we have to earn. And that that goes back to your first question and why I would pose questions over the execution of the concept of a Radio 3 (which has a budget of £63 million and audience of 1.9 million, and spending, say, £12 million on the orchestras) is also doing world music and jazz. I find that very confusing. And I don't quite understand how world

music which is actually a commercial record industry tag created in 1985 and has been reflected on Radio 1 in the past is on the network. In fact the presenter on Radio 3, Andy Kershaw, was doing it on Radio 1. And also why jazz, which has been very effectively presented on Radio 2, is also on the network. I find it very confusing and to a listener it is obviously confusing.

Radio 3 might argue that they regard themselves as a cultural station and therefore defining culture doesn't just mean one area of music, like plays on a Sunday night, live opera on a Saturday, live concerts, poetry and now they have broadened into jazz and world music; what is your answer to that?

I think they have got themselves into a muddle and they have grown into this muddle after many, many years. If you look back to the start of 3rd programme in 1946, since 1946 the 3rd Programme evolved into Radio 3 which evolved into a predominantly classical radio station, and what they have tried to do recently is to recapture some of the ground of the 3rd Programme but are confused in what they do with their recent history of supporting classical Music. And that's when I think you need to look at a solution that involved Radio 3 and Radio 4. If Radio 3 is saying it is a cultural network, then why stop at jazz and world music? You could touch on musical genres – it is now a classical music station with a bit of jazz, bit of world music and bit of speech - a curious position really. It is not a broad-based cultural network. There are aspects of speech that could sit easily on Radio 4 and vice versa.

What you are saying is you could combine both those stations and then you could call it a cultural station?

Yes, call it the 3rd Programme! The thing that has created confusion in BBC strategic thinking has been the success of Classic FM which was never envisaged by BBC. The fact that 10 years on Classic FM has an audience of 6.8 million people and when Classic FM started Radio 3 had an audience of 3.5 million and it has now gone down to 1.9 million begs a lot of questions.

Do you regard Classic FM as a cultural station?

Absolutely.

Does that mean in your definition of Culture, not just music? Are you saying that that station is although primarily music, are there more arts forms, is there more to it?

Classic FM is part of the culture of the UK. The classical music culture of the UK, Classic FM is a major player. Classic FM has done what the BBC should have done 15/20 years ago. Classic FM truly is the people's radio station, which is remarkable for something connected with previously high art and high culture - classical music, Classic FM has introduced this broad-based audience to classical music. It has opened the doors for a mass audience in the UK. It has been truly inclusive, it has educated, it has entertained and it has informed, the Reithian troika that is at the heart of the BBC and it has done that for Classical Music.

How do you assess the quality aspects on your station?

We play classical music without unnecessary technical language, which can be intimidating and we have quality broadcasters.

Secondly, the music we play we will draw from the very, very finest recordings. The artists that we feature are the finest artists that one can select from. At the Gramophone Awards we sponsor the Concerto Award. That is why yesterday we interviewed Simon Rattle in Berlin, that's why we had Maxim Vengerov on last week, the list goes on and on.

Thirdly, technically, we have the finest digital broadcasting centre in the UK. No one else has a state of the art digital b/casting centre that Classic FM has.

Fourthly everyone comments on the sound processing of Classic FM and our transmitter network, particularly for broadcasting classical music. We have received many bouquets in the manner that we manage our broadcasting.

Finally, we other things we do - we have won many awards for our activities for education...we have received many plaudits for our records, our magazine, concert activities and all the other things we do off air.

At the end of the day the proof of the pudding is in the numbers of people that listen to us day in and day out. The fact that 6.8 million people listen to us is an extraordinary endorsement of the fact we must be giving them something they recognise and respond to as being of high quality because 66% of our audience is ABC 1, very discriminate audience and over 1 million Radio 3 audience come and listen to us every week, but the majority of our audience when they come from another radio station come from Radio 4.

How do you marry profit with educating listeners?

We have 4 stakeholders to serve Classic FM:

We have our listeners (and we must create compelling radio for our listeners);

We have our staff (one must create a fulfilling environment for our staff to work in);

We have our advertisers (and we must create solutions for our advertisers)

We have our shareholders (and we must enhance short to mid to long term shareholder value for our shareholders);

It is then deciding how much one needs to invest in creating a competitive radio, fulfilling the staff and supporting the solutions for advertisers and how much is required to give a dividend to share holders. It is all about the level of investment at what time and what place within the context of those stakeholders. And that is a judgement call and the fact that we have exponentially grown audience over the last 4 years at the same time enhanced the revenue and profitability of the radio station is hopefully an indication that we are doing something right.

How do you view the classical record Industry within broadcasting?

It is a fundamentally important relationship. I feel the relationship hasn't been explored to the benefit of everyone— listeners, radio station, record buyers and record companies. In the pop radio area, the relationship is between the record company and the radio station, listeners and record buyers are far more dynamic and inter-linked. But not so within the Classical music media because there hasn't been that much of a tradition for it and Classic FM is still a relatively new kid on the block, having been here 10 years. I still feel there are more things one can do. Looking at this positively for instance, Simon Rattle's recording of Mahler 5 made three weeks ago live in Berlin; and last week I met up with Simon Rattle management and his record company and said wouldn't it be marvellous if you could rush-release a copy of this prior to the album being rush-released this week for us to play as soon as you have got a final edit – and that is what we did last week! We played Mahler 5 in full, as a rushed final edit. What that created was a wonderful sense of urgency that this is so fantastic, that we must share with is as quickly as we can with a broader public and it created an energy and dynamic that we haven't yet captured within the record industry. One needs to create that sense of urgency and you know, Marius, working in the record industry, that is difficult to create that sense of urgency because a record is made and it is usually released a year later and when it release a year later and all that energy that was captured in the recording studio, all that buzz that was there is dissipated when it is released 12 months later and particularly if it is a major artist because the major artist has moved on and done loads of things since then –so that when you release that recording and try and re-create that energy it is ever so difficult.

We need that immediacy within the record industry. We can exist without it because Classic FM is basically a repertoire resource, so what the public are hearing is this fantastic music – most probably the public are closer to the composer of the repertoire than the artist because they will hear everything from an early music to contemporary piece. So for instance with the Rattle/Mahler 5, we managed now to create a sense of, well, something quite hot! Yes, it was written over 100 years ago but still has an intensity today because it was recorded in Berlin a couple of weeks ago, it is going to be performed this weekend in London and here is the recording and you think wow this now becomes an event. I think that works not only in marketing terms but also I feel it makes people get very excited that this music that was written a 100 years ago has something relevant to say today. That is a relationship between content creators (which is a record company) and distributors (which is a radio station).

In the radio world, when we did plugging together at EMI, thinking of playing this 3 minute track and asking is that suitable for radio and so on - is that what you do here?

I think at Classic what we try and do is share our research with as many people as possible. We will share it with the record companies, but also with the orchestras and the classical music partners. What is missing at the moment – the record industry wants to sell a record and a radio station wants to attract an audience. So between them they could work closely, persuade the record company to plug the record. There shouldn't be resistance on the part of the radio station. If the record is right to attract an audience and I feel there could be greater sharing of ideas of what is right for the audience; and if the record company creates the content and the radio station is prepared to broadcast it, there is a virtual circle there, and the audience want it and it's how you can get that circle to be truly virtuous.

So audience needs, record company needs, radio station needs. There are examples where it has worked almost by osmosis as opposed to any scientific strategic planning – Cecilia Bartoli has succeeded with her Gluck/Vivaldi recoding, The Mahler 5 with Simon Rattle and Vengerov recording have had that. There aren't that many (though).

Should the following words have a part in your work with the station?

Easy Listening?

I have no problem with the phrase 'easy listening' – but not exclusively easy listening – Mozart can be easy listening and for some people Brahms can be easy listening. It is all about context you are using that word in. Pick Mozart- a Mozart slow movement from a piano

concerto can work on so many levels. It can be intellectually stimulating, spiritually uplifting, and emotionally relaxing.

Challenging?

With the right interpreter and the right amount of knowledge, it could be disturbing as well challenging. One has to care about one's audience and for someone's easy listening, it could be someone's challenging music. It has as many positives as negatives. What it does mean is that if one's audience doesn't have the knowledge and sophistication of having lived and learnt and studied classical music, these terms become meaningless.

Profit?

No problem with profit because we have to exist.

Dumbing down?

I think it is a meaningless phrase - it doesn't exist. It's not a question of highbrow or lowbrow, I think we live in a world of no-brow!

Having a belief, a creed?

You've got to have vision, you've got have a mission and at the heart of what we do here (and I have said it publicly), the reason I get out of bed in the morning and do this job is that I believe that classical music has the power to change people's perceptions of the surrounding world for the greater good. Within the music it has mystical, spiritual, intellectual, emotional qualities which can change people and it is ultimately a civilizing force.

Richard Lyttelton

President EMI Classics (and now Chairman, Musicians Benevolent Fund)

Interview 25th September 2002

How do you justify the Classical Division at EMI?

I can justify the above within a primarily pop company because EMI is unique. It has a strong, deep catalogue which is massive and profitable. In fact the return on sales is better than in the pop division. If you compare the Alban Berg Quartett (ABQ) and Russell Watson, you don't assume massive sales for the ABQ but as a business you play one off against another. Russell Watson is a short-term fix and Alagna is long-term (and still to break even).

The advantage of a central mass is that it is of sufficient size to aggregate business on a global basis. It props up the weaker markets abroad by buoyant ones elsewhere.

EMI and Universal are only companies able to do this. Sales are down and for EMI, 70% of our sales come from our back catalogue. As royalty rates are low (on back-catalogue) this helps to keep costs down. There are 300,000 in EMI's catalogue of which only 2000 are available at any one time.

Define your relationship with broadcasting institutions

This is like working with pluggers of the pop world. In USA, Head of Promotion is very highly paid and has a clear, obvious value. Classic FM has a big number of consumers, but music for them does not translate into record sales for us - so although we must work with them, what is the answer?

Role in Music Education

Very important and is our interest PSB which we are obliged to support as best we can. Education cannot be communicated - it must be worked on when people are young kids and are more constructive and open. We are in a business of a 'community of purpose' - both want to expand, and reach out to the new so we must work with broadcasters.

Define a 'Quality' Recording

This can be seen in two ways: Two examples of a purely creative and successful recording: Bluebeard's Castle is a quality recording, recorded by Bernard Haitink with marvellous cast And the young violinist Vanessa Mae (the latter from a sales point of view).

Interview with Stephen Maddock, Chief Executive, City of Birmingham Symphony Orchestra

15th May, 2009

How important is Patronage to the UK's music scene?

Most important providers and enablers are Government and in particular local authorities and the BBC. In terms of private patronage it is very patchy. There are fantastic example of private money going into performance but it is incredible patchy.

We have a certain amount; it is 10 % of turnover, ½ million or thereabouts - a mix of trusts and foundations and individuals. We have a wide spread base of private funding. We do not have a sugar daddy of any kind. We have a lot of individuals who give small amounts.

Making the comparison with US or with Glyndebourne or Compton Verney or even Millennium Centre in Wales, we don't have any really major donors. Some of that is a reflection of state and local arts. I think institutions never having public support are the most successful in gathering private support. Glyndebourne is an article of faith not to have except of course the LPO have a lot of funding and they get a lot of funding for Glyndebourne on Tour. Raymond Gubbay uses well subsidised orchestras.

And what about instances of state subsidy outside the UK?

One of the ways we can gather a great deal of public support is by saying we will only exist if we did. This is the American way. They know that unless the big companies and wealthy individuals give money to sport or small orchestras it won't exist.

That is one of the European arguments for state subsidy – it is capable of interfering and telling you what to do. Unlike individuals, public funding is in some ways more rigorous. We are quite lucky with our local authority but some are much more so.

The Tax return at end of the year - so your charitable giving is a way of not giving money to the government, In UK most of us pay most of our tax through PAYE which I think is a very different psychology.

How do you encourage classical music to be more prominent in your work, to raise general public awareness?

In all sorts of ways – how you market and promote the orchestra; how much [involvement] you have to mass media. So much less on TV which is one of the big gaps. Also getting coverage in serious press; the kinds of concerts that you do and the kinds of audiences that you have. We talk in terms of audiences now rather than the audience. Tonight we are doing a concert of music of Broadway.

Do you need a broad view of marketing then?

These feed the case for additional funding from any source. If you are seen to be acting in an altruistic manner you did better in terms of corporate funding and Trust funding. If you are seen to be as relevant to and appreciated by as many people as possible from as small a base as possible (not just white middle class, what one might traditional regard a classical music audience) that alters the case for public funding.

Politicians find it much easier to give to the arts if they felt it has broad based public support. Politicians are going to be more concerned with democratic legitimacy. There is a perception that the Arts speak to too small a minority. Arts Council stats. and research on this show something like 85 % think it is good to have money spent on the Arts.

You worked at the BBC before your current job. What was your assessment of the iPod and Radio 3 experiments?

What Beethoven demonstrated was that there is a much wider audience for classical music potentially although a lot came from the Far East – big growth area in Far East. Nevertheless providing something for free is not the same as testing the market. The dilemma/the cross roads for classical music on downloading is can people really develop a business model for downloads; Record companies are trying that; we are going to try that with some of our material.

The CBSO trying this as well. We are making some special recordings of concerts of next season and make them available for purchase. We are a victim of Warners – some things we couldn't do; we are still considering starting a full CD label of our own. In the first instance we will try the download model and see how we get on. Not many orchestras are doing that.

Technology is there to produce directly after the concert but quite expensive and you only get the first half. What people want is the second half too. They had an iPod docking station in the foyer so people could still have their iPod and download part of the concert.

With publishing all the money is lost on stock not sold. With downloading you halve the cost. 12% of downloads on iTunes are classical music which is far higher than traditional classical music reaches on TV.

Is human activity your biggest challenge?

Compared with 15 year ago, we had the Town Hall and that was basically it.

No competition. Before Birmingham Royal Ballet moved to B/ham, there were 2 or 3 cinemas and a few good restaurants. So many choices for people now. Only 4 channels for TV. No computers – so more room for entertainment at home and working such long hours.

It is a real challenge. We sell 70% of our seats roughly speaking on average if we sold 100 % we wouldn't have any financial difficulties at all. For 75 concerts that is pretty good but clearly I would rather it was 15% higher.

If you are not financially involved with the running of an orchestra or opera company or theatre, the standard response is to say oh well they still want the meaningful experience of culture, they are not going to sit down and wait for it at 7.30 in the evening. We, the Arts organisations, have got to find ways of delivering our product.

How do you adapt your business model to take that on board?

It is difficult to find ways of finding the best business model for delivering that. You have got to find a model that means people will pay for it. We would be delighted that if we were so well funded we could afford to provide material in cyber space and people would find it, that would be great or charge people £3 a ticket, but the reality is we are not funded that way to make it possible.

One of the ways you attract audiences to come to concerts is by emphasising the specialness of the event. You want it to be an experience. High quality and memorable experience is something that people are prepared to pay for and give time to-emphasizing the experience.

The Hall presents a number of concerts itself so a lot of competition on centre ground. The geographical aspects are very key and different for every orchestra.

What is your view of the word 'Entertainment' in the recent White Paper on the BBC?

I am pretty relaxed about it. If the BBC is there to inform educate and entertain, it is probably the most appropriate of all three. The term has certain connotations of being more low-brow that most classical musicians would like to think themselves as.

How much of an advantage is it for the BBC having its orchestras funded now that you are managing a commercial one?

In one sense it is less of a problem than most of the other independent orchestras because of the geography. We are the only orchestra in 100 mile radius. In Manchester, Scotland and London it is rather different. In Wales there is the most obvious argument for the BBC as it is a national orchestra like no other. I am very much in two minds about this. I think there is a public service role the orchestras play in terms of their broadcasting work and to some extent their concert work but whether they actually need to run 5, there is certainly a debate to be had about whether that is the right number. In a country where you only have nine non BBC symphony orchestras, five run by the BBC is a higher proportion of broadcasting orchestras than anywhere else in Europe.

I would seriously question whether there is a point of having a BBC Concert Orchestra especially when Radio 2's policy has changed so much. That is the hardest to justify. Geographically the hardest to justify is Manchester. Also I would strongly question the whether the kind of profile the BBC Symphony Orchestra now seems to have with Jiří Bělohlávek (BBC SO's Chief Conductor). His programmes over the Proms this summer are also exclusively 18th and 19th music - whether you are undermining your own argument about distinctiveness

Finally what is the accessibility of classical music in your region?

Terribly patchy we are one orchestra in 100 mile radius. There are 120 secondary schools and 400 primary schools and we can't possibly hope to get to all of them. The schools in which it is valued by the Head have capable staff it is very good actually, very diverse. Membership of our various ensembles, our youth choruses and youth orchestra is very healthy and standards are very high.

My kids go to school in Solihull, the 3rd or 4th highest performing LEA in the country and it has just slashed its music service budget by 50%. School that my kids go to is in the top 5 in the league table in the borough and there is a guy who comes along with his guitar to play a few songs one afternoon a week, they can learn violin, recorder or guitar and most of the kids in Hannah's class have been turned down (either aptitude test or so few places available). When they have an assembly Kate (Stephen's wife) goes in and plays the piano free. Completely dismal.

In most other European countries a town of that size (Worthing) where he grew up) would have its own orchestras. Many towns the size of B/ham don't have their own orchestras: Nottingham, Leicester, Bristol, Sheffield – how do they nurture their musicians in schools?

David Mellor broadcaster and writer (former Secretary of State for DCMS)

Interview 23rd October, 2002

How do you justify Radio 3 bearing in mind it is expensive, has nearly 2 million listeners, and bias towards its own orchestras?

With increasing difficulty but probably needs to be done. The BBC is a Public Service Broadcaster and it, unlike a commercial broadcaster, has to find out what the listener/viewer he or she wants and to give it to them, but also to try to offer a lead and to try to ensure certain beacons to be kept and one of most important beacons to get lit is beacon of culture, primarily music culture. I suppose I am going through a period of being disillusioned with Radio 3. It is important that music is kept live but it is a curiosity that the BBC had an orchestra in Manchester, but there is the Hallé and just up the road the Royal Liverpool Philharmonic, when a major centre like Leeds doesn't have its own orchestra or Nottingham. You feel there is a danger that people are keeping the orchestra going without giving any real thought to their precise role.

As far as Radio 3 is concerned, they are in danger of becoming prisoners of a group of people who think that they own Radio 3 and therefore there should be no change to it. I was Minister of Broadcasting on 4 different occasions and it is a very familiar thing to me that you get a small unrepresentative, group, in my day Voice of Listener, who are given space in newspapers but who had barely 200 members. Their view was that Radio 4 should stay exactly the same and there should be no serious change. I don't now that is tenable.

Problem with Radio 3 today is that it thinks that anything that is popular is a corruption of its remit or a form of 'dumbing down.' At a time when radio audiences are growing, their inability to capture, even when there is a Classical Music station whetting people's appetites for Classical music, able to offer BBC Sports and news station a good run for their money, and

be competitive with much more popular programming, the fact that radio 3 appears stuck in a rut is unfortunate.

Danger with saying that yes Radio 3 should be retained, you never ask yourself the difficult Question 'what do we mean by Radio 3?' And I speak as someone who presented a programme for Radio 3 for 7 years and I haven't missed it one moment when I am not doing it anymore, because it is such a joy to do a programme with reasonably serious didactic credentials on Classic FM and have people come up and engage you in conversation about the programme. Such a rarity that anyone came up to me about my programme on Radio 3 programme. I remember going to Munich to interview Hans Hotter, a singer of enormous importance in the history of 20th century singing, and I don't remember getting any comments at all! You felt you were shouting into a void and however well prepared the programme was, there never seemed to get a proper audience for it

Should Radio 3 become more competitive then?

The danger is that when one starts saying it should become more competitive, one exposes one's breasts to enemy of change. They drive the knife in and say all you wanted to be is populist like Classic FM. And there is no doubt that Classic FM retains some of its popularity by an over-rigorous playlist that does mean that for the more demanding listener, it does find that certain pieces are recycled too frequently.

I don't think Radio 3 can be proud of the fact that quite a lot of us who are devoted to Classical Music find some of Radio 3's output off-putting and too archaic to be especially enjoyable. It is not part of my regular listening diet these days. Glancing at the schedules quite a lot of stuff doesn't do much for me. Now maybe I'm untypical, 35000 Cds at home, I am not exactly spoilt for choice for things to listen to! Think more effort should be made to say what we are trying to do for classical music in this country.

It needs a more coherent, didactic, entertaining remit. There is a tendency to sneer at Classic FM for often only playing movements of pieces and I understand that in the basic programmes. But in something like my programme I say if you like this reasonably popular piece of music, these are some pieces which are not as popular and will strike the same chord literally and metaphorically and when it's possible to play a complete performance you do. It is sometimes better to explain what Mahler is all about by playing a number of movements from different Mahler symphonies, than expect people unprepared to sit and listen to an

entire Mahler symphony. But the aim and object is to attract them to listen to an entire Mahler symphony. I don't pretend to have the answer to what Radio 3 should be doing but there is a tendency for people to say well of-course it is very important and therefore we must keep it, and they treat it like a painting in the National Gallery. And like a painting in the National Gallery, it exists as it was when it left the Artist' studio aside from an odd clean a bit of restoration. I don't think one can see a radio station like that. A radio station has got to be a growing and organic thing and after some brave efforts have been made to broaden it out, the so-called changes at the moment- world music and all that stuff – is once again a desperate quest for anonymity and not looking for an audience. Looking for an audience is not wrong if what you are looking to do is bringing them into the fold by giving them what they need to stay in the fold.

Their argument against that is there already one station that actually goes down this path for this where as Radio 3's and others' aim is to broaden people's mind and educate to a greater or lesser extent, and if we have a station with around 2 million listeners who are dedicated to know more about, say, esoteric composers they should have the right to do that.

I don't have a problem with that - I do have a problem with what they are doing. Their wings are clipped a bit as any change is seen as dumbing down. I believe that more people are prepared to listen to Classic FM than 10-20 years ago; no way of proving that but that is my feeling. You would expect Radio 3 to be attracting more people, but I don't think they are. Their audience remains static. And that is not good enough. And as long as it remains static in a rising market, inevitably when people cast an eye over economies, that's where they'll look.

Is Radio 3's role, or one of their roles, to broaden the interest of the populace and to increase their interest in classical music?

Yes it should be and I don't see the point if it isn't and here is where it is questionable, whether that role is being carried through enough. You see, when you look at the Proms, people go to the Proms who wouldn't necessarily go to the same concert at the Festival Hall. The BBC, when it thinks about it, is capable of releasing of energies that can't be released in other ways, but I don't see any of that at Radio 3. If it is right to go out and get an audience for the Proms that is not necessarily conventional one for classical music or a concert going audience for much of the same fare except when the going to the Proms, why is it wrong to be looking to do that in their daily output

If people want classical music, shouldn't they pay for it, commercially, like on Classic FM, taking adverts as the amount of listeners compared to other networks is so small?

No, I think that people do pay for it through their licence fee and there has to be an element of paternalism. The licence fee has to be seen as a contribution to the broadcasting culture of this country which involves a lot of popular/populist programming, some of which is becoming more popular and more trivial by the minute.

But there is an element of either trying to sustain a national culture or raising people's cultural sights - that is the job that has to be done, but sadly this is being undermined if it doesn't appear that there really isn't an audience for it. It doesn't have to be a mass audience, but there has to be some sign of growth and progression. I would be hard put to prove what Radio 3 had really done to improve the position of Classical music in this country as against to sustain interest in it at a desperately low level.

How important is it for broadcasters to challenge listeners?

I think an element is of-course necessary but I don't think challenges need to be found by doing something extreme. A lot of listeners would be challenged to listen to an entire Bruckner symphony - you don't need Abyssinian nose flute music to find it challenging!

We have to think about priorities here. Radio 3 is slightly proving of the old adage of so many Chancellors of the Exchequer and finance ministers around the world, the star by which they've guided themselves is this simple proposition 'the rising tide which lifts all the boats.' Well, the rising tide has not lifted the Radio 3 boat, and Radio 3 needs to ask itself why not? And that is the real challenge for them, not challenging an audience that is too small.

Are listening figures the be-all-and-all?

No they are merely one indicator.

In Classic FM's case, though, they are of primary concern, aren't they?

They are of primary concern but it is apples and oranges. The job of the BBC is to run a programming output that meets all tastes; and the tastes that are going to be met by Radio 3 are always going to be a minority taste. And the issue is whether the minority has to be that small. When you are dealing with Classic FM, you are dealing with an organisation that can only exist as long as it is commercially successful. But even there at Classic FM, they do try to programme strands that are a bit challenging - again sorry to keep referring to my own

strand, most of Classic FM's output, the presenters do not, as it were, own the material, the presenters do what the music staff tell them to do.

There is a fairly rigorous playlist and I understand why that has to be. I wouldn't be interested in being a jockey in that way. My interest in doing a Classic FM programme, and they always encourage me, I have no interference at all in the choice of music. If I got things hopelessly wrong, I would be told!

I am allowed to go and device a programme and the aim of that programme is take people into the next field. And maybe into the wood beyond, by broadening their horizons and playing music that is not part of everyday listening. Now, one has to be quite careful in one's judgement on this, some music is rightly neglected – neglected because it isn't a lot of good; unjustly neglected music is what I am concerned about and I am encouraged by Classic FM to do that. The interesting thing is that I am not trying to create a mass audience, but I am trying to appeal to the audience but I am not trying to appeal to them by pandering to them but by saying there is something in it for you, stay at it. Interestingly there was a much less challenging strand before I took it on - one of these celebrity interview music things and that used to attract 400,000 odd listeners and we now get 800,000/900,000 listeners in that same slot.

It is a mistake to think you can only get an audience by dumbing down. You can get an audience by interesting people and I think the modest success I have had in that slot is proving you can do something that is out of the ordinary and attract an audience to it.

I am not playing music to shock my listeners, to irritate my listeners. I am playing music that I as someone who has wallowed in music for 30 years enjoy and I am saying come and share this with me. This is something you won't necessarily hear on other programmes.

I think there should more of that on Radio 3. When I was asked to do the Classic FM programme, I was asked if I could do as accessible a programme on classical music as you do on football? I said yes I would welcome the opportunity to try and do that.

Part of it is, I like to think is that I am not a star presenter but a reasonably well-known name who might attract people in might not otherwise have come. Radio 3 completely resists that. They seem to think that if somebody is reasonably well known, that is almost like denying themselves against what every other radio station does and thereby defining themselves the

rising current that can take them up. People who work in Radio 3 can't be unconscious of the fact that the product is remaining static. It doesn't make that the most challenging atmosphere in which to work.

What Radio 3 has done in the last couple of years is to broaden the content - you mentioned World Music; yes they have brought that in, they have highlighted jazz and in a way it seems to be more broader cultural station certainly in my childhood what Radio 4 used to be, a bit of this and a bit of that, more than just pure classical music. Is that the way to go?

Some of the broadening has been done away from the central thrust. But I do think a large element of that is that there are certain changes which are, if you like, politically correct like World Music. World Music is a politically correct issue. Some other changes which smack of commercialism would be deplored by an element within that audience. I don't know what a typical Radio 3 audience is. I don't think I know anybody whose principle listening is Radio 3 and I mix in circles where you would expect people to know.

How do you marry making a profit with educating listeners?

It is difficult but the mere fact that Classic FM exists educates its listeners. It is ironic that I was the Minister who changed the Broadcasting Act to make Classic FM possible, little thinking that I would ever work there. We did by a simple change/ simple twiddle by saying that all of the 3 national radio listeners had to be different, they weren't going to go to the highest bidder because what you would have then got is the same sort of pop music stations reproduced three times. The idea was you would have 3 different stations and that let Classic FM in. The mere fact that as many people in a week listening to Classic FM in a week would be listening to Radio 5 is a completely different phenomenon. Because as you rightly said as in the old days when there was less of this rigorous streaming, you would get some music on Radio 4. You get classical music up to a point on Radio 2. If Classic FM did not exist, nobody would, at this moment at five past eleven in the morning, know where to get their classical music from. It would not be on. The only thing that has disappointed me a bit is the classical music chart. I have always seen Classic FM as a way of interesting people in classical music in the hope that if you find the first movement of Beethoven's 5th wonderful you will want to listen to the rest of the symphony.

Too many people are stuck in the compilation rut. The whole of life is a plum from a much larger pie that you never cut the crust off otherwise, and I regret that. And that is the one

thing I was a bit naïve in thinking that more people would be driven to explore the real thing. I am not a huge admirer of Turandot so I don't expect everyone to sit through the whole of Turandot after listening to Nessun Dorma. But for most mainstream symphonic concerto movements, it astonishes me that most people can love to listen to the slow of movement of the Brahms violin concerto without wanting to listen to the outer movements aswell. In so far as there is plenty evidence that given the chance, people would much prefer to buy a disc of the slow movements of various concertos rather than a disc with a couple of the entire concertos on, that bothers me. The Classical recording business is obviously in the business of trying to shift units, they have to produce what the public wants and the public want that sort of thing too much perhaps, without enough evidence that they will go for anything else.

It is such a minority interest, there is a strong argument that it should like BBC 4 - in order to attract more attention to it and in order for it to be funded elsewhere rather than the licence fee - there is a strong argument that it should take advertising.

That misses the point - what BBC 4 has done is to ghettoise culture – put it into a little box and it is sufficiently removed from the conventional viewing pattern of most of the audience, there are probably fewer people watching BBC 4 than attending a Division 1 football match. What do they get? 10, 15, 20,000 and that is frightening. In the old days, and not to sentimentalise too much about the old days, but most Sundays on BBC 2 there would be a good music documentary and I think it has given the BBC an excuse to make BBC 2 much more of an entertainment channel, moving closer to BBC 1, being more keen on alternative comedy, alternative culture / Classical Music that sort of stuff. There are some staggering figures for the number of people who tuned into at least some of the Proms on television, which is a sign given the opportunity people will watch but it is naïve to think that people will run to BBC 4. It's impact in so far it makes it easier for the programmers not to programme the sort of stuff on BBC 4, BBC 2 or even BBC 1, I think that is a severe blow to British culture.

Interview with Susannah Simons

Former Head of Public Affairs & Outreach, BBC Radio & Music and now BBC Project Executive, 2012 Cultural Olympics.

17th September, 2002

Are you in favour of PSB?

Yes, I am in favour of PSB. The commercial market will never be able to fulfil all the broadcasting needs of the country and will always be needed to fill in the gaps where the market has failed. Similarly a public service broadcaster, funded by a licence fee, has the opportunity and the responsibility to commission new works, music, writing, plays etc.

It invests in new programme formats and to supply training that the rest of the industry relies on.

Should Radio 3 take advertising as it offers a niche interest to a niche market?

Radio 3 should not take advertising, as this would divert funds away from Classic FM. Classic FM serves an entirely different audience and has a very different rationale, they are mutually beneficent. Radio 3 does not have the monopoly on recording live concerts. It's just that they (Classic FM) doesn't have the budget!

What was your response to the White Paper?

We welcomed it [the White Paper] not least because it acknowledged that the role of Radio 3 plays in the broader cultural life of the UK, very specifically in that it acknowledged the role of the performing groups, and it also acknowledged the role that Radio 3 and indeed Radio 4 play in the commissioning of new music and the commissioning of new writing. So that the broader cultural remit of the BBC beyond broadcast has been very specifically acknowledged and that was good news.

It was very reassuring because historically there has always been a debate about whether the BBC should support its own orchestras and what their role is and that seems to have gone away. There is a much broader consensus that the BBC having its own performing groups and the unique role they can play they can play within both broadcasting and indeed the music ecology of the UK is a force for good rather than an impact on the market, The market impact is inevitably there because we employ 420 musicians, on fulltime staff which is about 1/3 of orchestral musicians in UK so that's a huge impact on the jobs market and the music

market. But I think it is understood that that is a force for good rather than the other way round.

One of the most important things in the White Paper was that Entertainment was in their as part of our core purposes. Because everybody in this country pays for the BBC there has been some part of it that they want to use and listen to and watch or use on-line otherwise why are they paying for it. You have to keep always reminding them that beyond the bits that they like to watch, beyond the East Enders, are all these other things going on which are to the core, to the benefit of everyone. You would not ask for a licence fee to simply pay for Radio 3 and Radio 4. Unless you've got a huge publicity campaign that says it's worth paying £126 per year for something that you not only don't watch or listen to but nobody has explained why it is important. You have to keep explaining to people, but I think that is an issue for Classical Music generally.

How important are the listening figures?

Listening figures important to all of us both because we want people to enjoy what it is we broadcast which is particularly important in the case of classical music and for Classic FM in particular the figures are what they sell to advertisers.

How do you define a quality programme?

We aim for the best quality we can achieve; but your definition of quality and mine might vary. Do you mean quality of presenter, whether there are gaps between the announcements, the type of music we play? We are by nature an aspirational programme and to an extent we agree with Leonard Bernstein: 'It's all education.'

Does Radio 3 have a Patronage role?

There is a huge role of Patronage that the BBC plays in a myriad of different ways. There is the obvious one of commissioning; Radio 3 is one of the biggest commissioners of new music in the world and that is an enormous role keeping the genre alive, and going and new. But it goes beyond that in a series of initiatives – there is the Patronage role that it plays in supporting other orchestras and their work;

In supporting festivals like Cheltenham, like Bath, like Edinburgh broadcasting the music that is made across the country because that is a role the BBC generally plays if you look at the work of Radio 2 in the folk arena with the Cambridge Folk Festival and Gillfest, small festivals that had no national profile until they were supported by Radio 2 which means so

many people are aware of them. And that is the same for Radio 3; if you support festivals, broadcast from there you talk about them, you broadcast other orchestras and that is an important patronage role.

But also the third element is increasingly the relationship with the Academy of Composers, and RPS and indeed the PRS, Encore for instance the initiative where pieces that have been commissioned by Radio 3 in the past but only ever played once which of course is the case for a lot of Classical Contemporary music-it gets its turn and then nobody ever plays it again - actually to specifically go out and pay people to play these things a second or third time is also an enormously important role.

Is Radio 3 more than just a classical music station?

There is a small, very vocal lobby who would like Radio 3 to play only the core, classical repertoire, maybe some new bits, but as long as they were tuneful new bits. What I don't think is clear enough is Radio 3's role as a cultural channel. Radio 3 has always been ever since its inception as the Third Programme a cultural channel rather than just a Classical music channel but that tends to get overlooked; That's why the comparison with Classic FM are based on a completely false premise. The two were never designed to be the same.

What is the biggest challenge for radio?

Human activity. Increasingly the challenge for all broadcasters is making the time to listen is something people increasingly don't have the time to do and understanding where they listen and how they listen; so the role of the radio in their car, the role of the iPod, the portable generation, people who listen on line, people who want to choose when and how, becomes increasingly a challenge, because you have to make sure that what our role is increasingly about providing increasingly great content but which is available on a whole myriad of platforms that just the traditional radio set is no longer the only way people can listen to the radio; they listen on line, they listen in their cars, they listen via television sets, they now download their stuff and listening when they chose to and time shifting; so the crucial thing is to make the content that they want to hear and they will have to decide themselves when they want to listen to it. And that is a big challenge for all radio going forward.

Were the recent experiments in downloading on Radio 3 (complete Bach and all Beethoven symphonies) a success?

The Bach wasn't available for download, the Beethoven was. That was because we didn't reach an agreement with the music industry, the record industry. It was a very interesting exercise. When we did the Beethoven we were again playing all the works of Beethoven and we took a decision that we would do a trial and make the symphonies available, BBC performances, complete cycle recorded by the BBC Philharmonic available as downloads as an experiment. We were aware this was a risky venture so we did actually speak to several people within the Classical Music industry although not the BPI in particular and not EMI. But we spoke to all the Classics, we spoke to Universal, we spoke to the MU, we spoke to various people about , the ABO, All of them said very interesting experiment, go ahead and try it. It's like the Wild West out there! We have no idea what the market for Classical downloading really is because they weren't doing it. So we did it! And we had no idea what the response was going to be. The headlines were there were 1.4 million attempted downloads. I should think the successful downloads were much fewer than that. But by then that magical figure of 1.4 attempted downloads was out in the ether. The world went mad! Interestingly we did what we said we would do. We shared the information and the research that we got with the entire recording industry. We had all the BPI guys in to go through what we'd learnt. There was still the debate between whether only because it was free and whether if we had charged for it whether the response would have been as great. That is an issue we have to still resolve. What was interesting was that although the big record companies claimed at the time that it had had an impact on CD sales, their subsequent figs showed that that wasn't true. They raised their sales of Beethoven CDs went up at the same time as the downloads were being made were made available.

And the market impact?

The whole thing raised the profile of Beethoven. Sales of Bach CDs went up during the Bach Christmas by even more but then it's Christmas. That was 500% they went up by. Sales of Beethoven went up by more than 100%. So the market impact in both cases was hugely positive.

How important is the classical recording industry to the station?

We need them and they need us. In fact because of that experiment and because we showed that there was potentially a market the record companies themselves are looking at this as a

means of delivering. So now Warner Classics - a whole load of their stuff onto their web - Buy your stuff on line and download it onto your iPod. It will be really interesting to see.

They are making 4 extracts (of the Ring) available and we will be clicking through to their site and we will also be alerting people to a whole load of other recordings of The Ring. So that it is not an exclusive.

We have to be careful. We at the BBC cannot form those sorts of alliances with individual bods unless it is done through worldwide and fair trading and purely commercial venture and we cannot promote our own commercial ventures.

So you will find no clicks from the Radio 3 site to the World wide site. Just doesn't happen. Because there has to be a degree of separation between the public service and the commercial. That public service and commercial divide of course becomes more and more difficult in an age when people are accessing stuff online. And that is an on-going debate within the BBC at the moment on how you manage that, given the way technology is devolving.

So what we will have on our site is a link - other recordings of - and links through to those particular sites, other information and then also included in it more about this recording. And all it will say is more about this particular recording and it will go through and then they will have 2 or 3 pages on their website saying this recording was made by Daniel Barenboim in etc

It was their (Warner Classics) decision. It's great for us and what was so interesting about the Beethoven experiment, was that the people who downloaded it were not your typical classical music bod, that when you looked at what else they had got on their file sharing thing was heavy metal , heavy rock and all sorts of things and Beethoven they had found through the technology.

Tim Suter

Managing Director Ingenius Consulting Network (formerly Head of Broadcasting Policy at DCMS and then at Ofcom)

Interview October 9th, 2002

Can you encapsulate why we have PBS?

We have PBS because by some accident, when broadcasting was invented, it was recognised that it was a very, very powerful medium. And as such it needed to be used for a range of public service. And those public services needed to be bedded within the service rather than slapped on top of it. I don't know if that was ever explicitly stated but it emerged in the early days of broadcasting what it was all about. This extraordinary complicated mix of giving people what they will enjoy but bedded in with what they enjoy, things that are aspirational, ambitious and all those positive sounding words. What happened pretty quickly was that the market conditions supported that. The market conditions were a tiny, narrow gateway through which things had to reach the public and called available spectrum.

And as long as there was this scarcity of distribution, it was allowed to impose rules if you like, for how you managed to get access to your audience. And those rules effectively became the underpinning of PSB. I am not sure if when inventing those rules in the first place, anyone would have explicitly said I am about to invent something called Broadcasting and let's call it PSB.

I think when the radio manufacturers came together to create the British Broadcasting Company, I don't know they had anything as grand as that in mind. I think it genuinely was John Reith and his sense of ambition that created that. But the moment it was there, the structure of the market and its distribution, it meant that it could be sustained and perpetuated because it became a rationale for having access to a scarce resource which stated you should use it in a way that was publicly responsible, so that's what supported PSB.

The question now is what will support PSB when you take away that restriction, when you say there is no longer this cramped little wicker gate that you have to get through, called access to the spectrum. You can broadcast hundreds of channels, you can broadcast over the internet. Distribution was no longer an issue.

So how do you make sure those original instincts which were to do with ambition, see the public purpose of a mass medium are sustained, and that's what we are trying to do here in this bill. I think it was an accident, but an accident almost immediately supported by the mechanics of the market in which it operated.

A mass market which the BBC had up until the last few years?

It has still got it - broadcasting, as in taking a single signal and squirting it out at the same moment to make it available to everybody at the same time remains an enormous mass medium and the BBC has a terrific share of it.

But the BBC has to fight harder for it - more players in the market?

It has to fight harder, so notion of what PSB has changed and creaked. There are a quite a few rival definitions of PSB around - people will shift almost seamlessly from one to another and you have to watch them and pin them down from time to time!

There is a version of PSB that says:

It's the provision of everything to everybody - a little bit of everything to everybody - a balanced schedule. One of the purest forms that says it is the purpose of the BBC is to give you some news, some factual programming, some Classical music, some light entertainment, some films - a bit of everything and that's called public service which is making a bit of the best of everything available to everybody within a mixed channel. It doesn't work on radio so we have a basket of channels that taken together amount to a public service.

A different version that says Public Service is about a set of genre -so it isn't about variety but we believe in Opera as public service because nobody else would do it. Foreign News is public service because left to the market wouldn't do enough of it. So there is a genre argument that becomes a market failure argument. Purpose of PSB is to fill those bits that the commercial market wouldn't otherwise find!

Bringing both of them is a kind of justification that says there is the honesty principle. PBS is about maintaining the upward pressure on the whole market, so you can still do things everybody else is doing, but only if you are doing it better or breaking new ground or being innovative. There is no reason not to do comedy providing your comedy is genuinely

distinctive. It's only when it ceases to be distinctive and becomes derivative that you shouldn't be doing it.

There is another argument, that it is about audiences. There is a market failure argument in audiences. You shouldn't be trying to serve audiences that are already well served. You should ensure audiences who are not necessarily very well served or who are only served with a particular kind of fare. This is the argument for having a BBC Youth channel. There are lots of Youth channels out there but argument will go they are all a bit junk foodish, they are not getting their muesli! So we will provide them with a channel which is sufficiently hip and happening but nevertheless contains a certain amount of music. This is BBC 3 which has just been announced, and the muesli is in the shape of quite strict quota requirements on original programming and types of genre of programming that must be shown like Education programming and the like.

Could we survive without it?

Let's separate out PSB and BBC. PSB is much bigger than the BBC. There is lots more of it than BBC - Channel 3, Channel 5 are both PSB and Channel 4 is pre-eminently a public broadcaster. Their job is at least as well as the other things that they do, to ensure they have rules; they have to have news in peak times, they have to do documentaries, they have to cover religious programmes, there are obligations placed upon them to do Public Service things. Those obligations are less than the obligations put on the BBC - self-imposed on BBC but they nevertheless exist. So PSB is broader than the BBC, but the BBC is supposed to be the purest form of it.

If we didn't have it, would we invent it? I suspect we would invent bits of it - the question is whether you would invent enough of it to for it to be as potent a force at the heart of broadcasting as it currently is? You could marginalize PSB and give it a purely market failure role that says the only purpose for public money (if that's the definition you are using) is to do those things that other people aren't doing. You make it entirely reactive - it observes when there is a market failure and fills it, but the moment that market failure ceases to exist, it withdraws. It reduces its core only to those bits that nobody else will do, there is no pressure on anybody else to do them because they know the BBC is charged with filling them. Nobody has any pressure to do Arts programmes because they know there is a safety net called the BBC and public funding and you remove that upward pressure argument if

you have a pure market failure approach. And you confine what the BBC does to a pretty narrow set of genres that are commercially unattractive. At that point you have created a very different kind of animal and you have limited your possible definitions of PSB.

If we didn't have it, we would probably have some of it, and it would be a very different animal.

John Harvey Jones did a series called Trouble Shooter. He came to do a talk at BBC senior managers, Why can't you be just like the Economist which has a fantastic reputation and is absolutely regarded around the world and is very high minded, and very highly principled and it makes an awful lot of money at it. And the BBC could do this. You could just appeal to the top end of the market.

Now I know quite a lot about the Economist because my wife is the Chief Executive there.

There were some adverts running at the time. One said:

'If you read the Economist get your chauffeur to hoot.' Another said 'if you are reading this and you're on the top of a bus, then the Economist is not for you.' This was running at exactly the same time that Radio 4 was running an advert that said: 'BBC Radio 93.4 - if your IQ is lower than our frequency, then we are not the station for you!' I thought both were equally offensive. But the Economist won an award and the Controller of Radio 4 had to apologise to the nation for the one he was running. And that's the difference in PSB you can't select your audience, that's not the deal. You go for everybody so you are not allowed to practice eugenics.

What is the argument within the BBC for not taking advertising?

The argument for not taking advertising on the BBC is crudely because the BBC doesn't need to take advertising! The Government secures its [BBC's] funding through a licence fee. One of the extraordinary features of British Broadcasting was that you had a system where Broadcasters could compete for audiences but didn't need to compete for funding. You separate the link between audience and funding in terms of the competition. That meant that you could keep high-minded. It was almost like a cartel and it did happen. ITV would not compete on nights that the BBC was running something strong and BBC could not compete on nights that ITV was running something strong. There would be definite nights of the week that that would split up between them because they didn't have to compete for the funding. All the commercial funding went to ITV and all the public funding went to the BBC. That

meant it could continue this upward thrust in terms of quality and ambition and programming.

The competition for funding has now become extreme on the commercial side and there are no longer any safe deals to be done in terms of funding. They have to compete ruthlessly with everybody in order to get as much commercial funding as they can. There is no question that if the BBC were to advertise, there is £2 ½ billion of income that currently goes in from the licence fee payer, if you didn't make that up from somewhere, you would not be able to sustain the kind of broadcasting there is now. The BBC could take advertising but in the end you would reduce the size of the cake of available funding. Everybody everywhere subsidizes PSB to some extent and you would probably end up with something that you've got an Arts Council of the air waves which has public funding and it spends that public money on programmes of a particular kind. You are using that fund to make Arts programmes, or science documentaries, or live relays of opera or whatever it might be regardless of what channel it might be on.

Can I turn to classical music; it's a minority interest but within the BBC why is it given preferential treatment? Is it because there are orchestras and their funding; and looking at the whole cost of live concerts, commissioning of new works and so on, one can argue about the qualitative side of it but in pure business terms, there is always some review about justifying the BBC which seems to be even more fierce now, maybe because there are more players in the market place, can you give me a comment on that?

There is the history argument that was classical music was always part of the mix of what the BBC would offer and there has never been much question there would be a classical music offering; the only question is where you pitch it, the Classic FM argument. What is the job of Radio 3? what is it there to do? Everybody accepts that if you are going to do a Classical music channel, then you have got to accept it is never going to be a mass media channel.

It is going to be a relatively minority channel, in terms of the other sorts of audiences you can get elsewhere - so you have got to do other things with it. It has got to have other things that justify it; it is never going to justify itself by straight cost per listener. So what else can you do to justify it? In terms of access to live music which you wouldn't otherwise get - support for a wider industry that might not happen, what do you do in terms of commissions, new work,

new artists. There is a whole load of things of other ways to justify it that are complementary to the need to get an audience but never the less stack in terms of a contribution to the cultural life of the nation. Radio 1 has the same challenge. Radio 3 is the venture capital of the cultural life of the nation.

Sir John Tusa, writer and broadcaster, former Managing Director, The Barbican

Interview February 13th, 2003

How do you interpret PSB?

It is about putting on programmes either via television or radio which are determined and shaped by the interest and the quality of what they are about, rather the pressure of getting the maximum available audience in that slot. Audience figures matter but the trouble with looking at the present way of looking at audience figures is that market research has told the broadcasters what is the maximum available audience in that slot, and the great mistake of the BBC, particularly under Greg Dyke is that they behave as if they have to maximise the audience in every slot; where as the point of PSB is you say because we are subsidised we don't have to follow that rule. The public subsidy through the licence fee demands that you don't follow that rule-the exact obverse of the situation that a lot of the BBC has put itself in.

Within that, of-course, the audience figures matter. If you are regularly doing programmes that nobody listens to, nobody rates then you have to ask questions. But it is the maximization of the available audience which is the problem.

Maybe it was the threat to the BBC during the Thatcher years when the BBC became ultra defensive, and were forced into this view of audience figures?

You're right in that they were ultra defensive, but nobody forced them into it. They forced themselves into it; it was a matter of choice and that is very, very different. Yes the BBC has to be canny and say there has to be a sense in which the BBC commands general support.

Over a wide part the audience, a kind of universality, but a universality that allows them to claim legitimacy over the licence fee. How you interpret that is a very different matter.

People who were running the BBC interpreted this at the time to mean that the BBC had to maximise its audience all along the broadcasting front in order to justify its continued existence.

I remember at that time that if the BBC didn't radically change, its licence fee would be taken away or its funding set differently, hence the defensiveness? If the people at that time had said we are not going to be browbeaten and been more overt, would it have stayed as free as it has done now?

The answer is how clever are you going to be? If you say you are under pressure from Thatcherite and market forces, the response to that is to become completely market driven and in the process of becoming market driven, you throw out the public service broadcasting baby with the bath water, what is the point? My real criticism of the planners is that they weren't clever enough. They behaved as if there was only way of defining broadcasting's justification to Society, to voters, to government. When people say the BBC has to change, yes but what sort of change and done how? I accept that almost everything that Birt did was a mistake and is now being unwound. They were being too deterministic about the figures.

Let's move onto the music side – what's your view on the comment that Radio 3 is expensive for what it offers as a classical music station.

The first thing you have to say what would happen if you didn't fund it? The first answer which any critic of Radio 3 would say is that if you stopped funding Radio 3 the consequences are this. They may deny that there are any consequences. You axe all the orchestras and sooner or later another will spring up somewhere; and if it doesn't it shows there isn't any demand for it. The first thing is for that argument to be made, and it never is. Secondly, Radio 3 being what it is, it has to be taken in totality as a network principally of music and a network of ideas. And again you would say to someone who doesn't want to fund the station, what would happen if these ideas couldn't be advanced in this sort of way? Beyond that, when people say it is very expensive, it is not! That is simply not true in relation to the BBC's overall licence fee

And what the BBC as a universally publicly funded organisation ought to do is to highlight *its contribution to the intellectual life of the nation*, not a phrase that people like using but it is true. If you say it is too large, then too large measured against what? I don't think most of these arguments stand up. They are knee-jerk. You only have to say what would happen if the BBC didn't commission new music, that's fine. Either there is no Classical music or whatever. The experience of Britain from wartime onwards has been that what has turned into a nation that cares about the arts and spends rather a lot of money on them and rather a lot of time at them, that was almost all done by CEMA during the war, and afterwards made

available so much in the way of visual arts and performing arts that educated and informed two generations and more of people. If you take that away, I think you have a very different society.

Some say you should combine Radios 3 and 4 and make it 'cultural' station, or you have Radio 3 as it is and go further down the classical music route, and don't have poetry, drama, world music and so on.

I don't think it's an argument worth making. It doesn't save much money and the argument is very dogmatic. And it is very dubious that many more will listen to it because what ever you save on the music of 15% or so and put elsewhere will not proportionally increase the audience significantly. It will just narrow the range and intellectual opportunity on network of music and ideas for the sake of dogma. There are an awful lot of dogmatists around who say Radio 3 should be just this – why? Absolutely no reason for restricting its remit. It restricts its remit enough as it is; In fact it's broadened its remit over the last four or five years. It's the stronger as it is.

One of the problems with broadcasting is that there are so many armchair network controllers that don't actually know a damn thing about it! And any network has to stay alive, to change and offer a different mix to its audience from time to time. And if, after a time, they find something isn't successful, they will do something else. In any case it is just re-arranging the deckchairs on the liner. 5 deckchairs over there called poetry. Let's move them to the back of the liner rather than the front. It's a wholly insubstantial change but what it does do is to deny the possibility of life, vigour, difference and imagination to a network. With PSB we all have a view on any network, but those are views which we all have in the privacy of our own homes and are not taken seriously.

And advertising on the BBC?

You wouldn't get any. You only have to look at the more serious programmes on Channel 4 and look at the amount of advertising and it is not there. The pressure of the advertisers is ferocious. They have decided that the disposable income is from the 20-35 year olds. They look at the programmes that are on offer, even on channel 4, and say unless you can deliver programmes for this but of the audience we won't get advertising. It would force the BBC to become a totally different beast. It couldn't possibly have advertising and the licence fee. It certainly wouldn't help Radio 3. Look at the sums of money that orchestras and the opera

houses find it difficult to raise for sponsorship of live performance – that if Radio 3 were to raise something like £15/20 million a year is just bizarre.

Should it challenging your listeners?

Yes absolutely, it isn't imposing something. It is making knowledge available, and if you have a society that is no longer interested in making knowledge available, then you will get a very stagnant and dead society. I was talking to someone from Classic FM and he said he has reached the stage when he only has to look on his script at the performance and he knows exactly what piece of music it is. It is such a formula. Well, Classic FM does the job that it does, but the idea that you shouldn't challenge...in any case, what is challenge? It is sharing knowledge, sharing ideas.

What about new digital channels, BBC 3 and BBC 4, and the fact that you have to pay for them?

Every bit of technical gismo that you get these days, you have to buy a piece of kit. The fact that the BBC says you need to buy a piece of kit to get a BBC programme, you are not paying an extra licence fee. The more worrying thing about BBC 4 is that it was supposed to be something that really added to the amount of arts and intellectual PSB, it does seem to have given particularly to BBC 2 an excuse for even less. And if you will put arts programmes on a minority, minority medium, then all they will get is minority, minority audiences. The trouble is that those who don't want the arts on BBC 2 will point to the audiences and say there you are. Historically the audiences for BBC 2 have been more than respectable.

I would have hoped that the price for having an extra arts channel would not have been that you then jump most of the arts from mainstream network. You would have had additionality; in fact it has become a substitute, and that all goes back to the main networks having to chase the optimal audience at all times.

houses find it difficult to raise for sponsorship of live performance – that if Radio 3 were to raise something like £15/20 million a year is just bizarre.

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 27 March 2010 17:06
To: 'Marius Carboni'
Subject: FW: RE: Study
Attachments: _Certification_.txt

From: konstantinova@ebu.ch
Sent: 21 November 2003 13:34
To: Carbonimedia@aol.com
Subject: RE: Study

Hello, Mr. Carboni,

Thank you very much for your letter and the interest to EBU.

My colleague Pierre-Yves Tribolet has already sent you some reflexions and, more importantly, the web-sites, from which you can draw useful information about symphony orchestras. I will try to comment on your first question - the justification for Classical Music Channels, related to their public funding and audiences.

The answer should be sought after against the background of public service broadcasting. It has it in its remit to serve the general public with its complexity of interests and communication needs. Only a broadcasting system not solely dependent on mass appeal can preserve broadcasting as a cultural phenomenon that is more than a mere business operation seeking profits for its shareholders. While commercial channels concentrate on mass appeal and, more or less, 'tabloid format', the public service stations offer programmes as a service to everybody - rich or poor, young or old, in urban areas or remote villages, well educated or otherwise, regardless of purchasing power and attractiveness to advertisers.

The socially integrating force of the public service broadcasting concept is an irreplaceable contribution to the identity of a society or a nation. It is also instrumental for keeping cultural diversities in an expanding and globalizing world.

Cultural/classical music channels in Europe have an audience share between 2% /France/ and 8-9% /Austria/. The EBU Euroradio/Classics department caters for the better portion of this programming, negotiating the rights, offering live or deferred concert broadcasts and broadcasting them over its Euroradio satellite system. This saves costs and makes programming diverse and interesting for those listeners, to whom culture is a necessity.

Thus, those channels promote intellectual and artistic life, provide cultural exchange and develop partnerships with the world of music and cultural institutions. But, more important, it brings high quality music and arts to different geographic places - where people cannot afford to visit the Covent Garden, the Metropolitan or the Vienna Philharmonic concerts. The radio classical music channels are the real democratic instrument bridging people and their cultures. And the commercial broadcasters can't really afford that kind of programming.

Last, but not least, based on the added value/ high quality, choice, diversity, easy access, cultural necessity, education/ and the money paid for it the cost is really low.

Hope that outlines in brief the idea behind keeping classical music channels. Thanks again for your interest and may I wish you good luck in your work and research into the fascinating world of public broadcasting.

Best regards,

Raina Konstantinova
Director
EBU Radio Department
Tel: (+41 22) 717 2601
Fax: (+41 22) 717 2610

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 27 March 2010 16:58
To: 'Marius Carboni'
Subject: FW: Response to your request for information - referenc
Attachments: Classical Music Gfta.xls; Classical music income RFO 0809.xls

From: jennie.somodio@artscouncil.org.uk [mailto:jennie.somodio@artscouncil.org.uk]
Sent: 16 November 2009 16:42
To: mcarboni@carbonimedia.com
Subject: Response to your request for information - reference - FOI 0610

Dear Marius

We refer to your request for information and advise that Arts Council England (Arts Council) has processed your request for information in accordance with the Freedom of Information Act 2000 (FOIA).

We are pleased to provide you with funding information as per your request below. We have provided you with information relating to funding we provide via:

- (a) grants for the arts (see first attachment); and
- (b) Regularly funded organisations (see second attachment).

If you are not satisfied with the way we handled your request for information, you can use the complaints procedure or complain to the Information Commissioner. Our complaints procedure, 'Making a complaint' is available to download from our website at the following link:

http://www.artscouncil.org.uk/publication_archive/making-a-complaint/

Please contact me on the number below if you have any further queries relating to your matter.

Kind Regards

Jennie

Jennie Somodio

Freedom of Information Officer

Arts Council England

Direct Line: +44 (0) 20 7973 5387

Fax: +44 (0) 20 7973 6590

Textphone: 020 7973 6564

Email: jennie.somodio@artscouncil.org.uk

www.artscouncil.org.uk

| | | | Arts Council England subsidy: Regular funding - actual/ provisiona l 2008/09 | Arts Council England subsidy: Developm ent funding - actual/ provision al 2008/09 | Arts Council England subsidy: Lottery revenue funding - actual/ provision al 2008/09 | Arts Council England subsidy: Total subsidy - actual/ provisional | Arts Council England subsidy: Regular funding - budgeted 2009/10 |
|-----------|--------------------------|-----------------------------|--|--|---|--|---|
| majart.09 | Sub art form 1 | Sub art form 1 %score | | | | | |
| MUSIC | classical/ orchestral | 100% | 17,949,952 | 329,000 | 146,022 | 18,594,949 | 18,370,594 |

| Arts Council England subsidy: Developm ent funding - budgeted 2009/10 | Arts Council England Lottery revenue funding - budgeted 2009/10 | Arts Council England subsidy: Total subsidy - budgeted 2009/10 |
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| | | |
|--------|---------|-------------------|
| 50,000 | 211,000 | <u>18,961,740</u> |
|--------|---------|-------------------|

From: Gillian Reynolds [ycf79@dial.pipex.com]
Sent: 18 July 2006 07:21
To: Marius Carboni
Subject: Re: Questionnaire on provision of Classical Music in UK at present
Attachments: How do you rate the provision of Classical Music in UK at present.doc

I hope I have attached this properly...

g

----- Original Message -----

From: Marius Carboni
To: Gillian Reynolds
Sent: Monday, July 17, 2006 12:23 PM
Subject: Questionnaire on provision of Classical Music in UK at present

Hello, you kindly answered some questions on Radio 3 and broadcasting whilst I was researching an MA a few years ago. I have now moved onto a PhD in the same area at Hertfordshire University, looking at the provision of Classical Music in UK. Would you mind looking through some questions I have attached and responding to any you are able and happy to?

I would much appreciate it.

Please call me if you require further details.

Many thanks,

Best wishes,

Marius Carboni

How do you rate the provision of Classical Music in UK at present?

GR: Do you mean broadcast music or platform? If the first, then I consider the provision good on radio, less good on tv. If the second, I consider it precarious because of Arts Council and local authority funding and the insecurities which go with both.

Who in your view are the main providers of Classical Music in UK?

GR: Again, do you mean broadcast or platform? If the first, it has to be the BBC. If the second, a combination of Arts Council, local authority and various patronages (among them broadcasting.)

Are there any who ought to provide but do not?

GR: Classical music is inextricably linked to education. Changes in what is taught or provided in schools is the biggest minus to provision and nursing a market for classical music. The BBC and Channel 4 could do more via TV to encourage musical interest and participation. The market alone cannot sustain a good national provision of classical music. See the difference between what Classic FM and Radios 2 and 3 can do.

The explosion of the ipod has had a huge impact on the way one listens and buys music. How should the Classical Music industry use digital technology to create further interest for itself?

GR: Possibly via newspaper participation, e.g. linking music reviews to podcasts. Look at what Radio 3 achieved last year with the big Beethoven and Bach download offers. But the copyright on classical music has to be a major barrier to wider diffusion, doesn't it?

Why is it that one can say to a friend 'Let's go to a prom' and that person will join you, irrespective of whether they know much about or listen to Classical Music. But ask the same question about attending the same concert at the Barbican or another concert hall, and that person is likely to say no if they are not especially interested in Classical music?

GR: You must have some odd friends, or perhaps they're not odd, just not London concert goers. In the past five years the Barbican has established itself as accessible, welcoming, wide ranging. Before that, its reputation as off the beaten track, hard to get at, offering unappealing bills would have put off a saint! Now, with Composer weekends, special seasons, improved offers and good publicity, I think the Barbican has been transformed. I go to concerts there of all kinds – classical, world, jazz – and when I offer tickets the response I get is eager. Outside London there are real problems. But I think that having new halls in Manchester, Gateshead and Birmingham has made a big difference – people LIKE going to Symphony Hall and any hall that's been in the papers and on tv.

Human activity is the biggest challenge that all in the service industry have to compete with? How best should the classical music industry compete and win??

GR: You keep using this phrase "the classical music industry" what is it? As far as I can see the record companies are at each others' throats, the BBC has massive market and patronage power, which it uses fairly ruthlessly for its own survival as well as for the benefit of audience. The social, personal, aesthetic, physical and spiritual benefits of listening to music could be promoted better.

What would you change to make the genre more accessible, more prominent, cheaper or more popular if at all?

GR: schools and education at one end, tax incentives at the other.

Is there a role for Patronage in UK in 21st century? Who are our most important cultural patrons in your view?

GR: The BBC is by far the biggest patron of music in this country. Without the BBC there would be fewer orchestras, far less direct stimulation of audiences or service to them. The amount of money spent, via the licence fee, on music is of massive benefit. The Arts Council suffers from insecure funding and varying policies but it is also a major patron. Local authority funding is good but insecure and vulnerable. Private patronage of music is growing and should be encouraged but few orchestras or halls know how to reward it properly!

AND
NEXT
PAGE

How does one encourage Classical music to be more prominent in people's lives and should we?

GR: We should encourage wider and bigger audiences for classical music because it is part of the history of our evolution. I am firmly convinced, however, (and as I've said above) that schools are vital to building audiences. There used to be music lessons, loan of instruments, wider participation in musical events. Funding cuts and changes in educational policy have reduced all those. The BBC's outreach programmes help, as do those of orchestras. The JOY of singing and playing can't be emphasised too much!

What is your understanding of the term Public Service Broadcasting ^{and what it} means?

GR: I think you've left a word or two out of that question... and the question of defining PSB is difficult, political and controversial. I would, however, say it is to offer a choice of programmes which is wider than that provided by the market alone.

Is the word Entertainment now included in the Government's White Paper on the BBC's future an appropriate word for a Classical music station? If so why and if not why not?

GR: It is entirely appropriate to describe classical music as entertainment.

What should Radio 3 provide as a service to Music in the UK?

GR: In general, I approve of the way Radio 3 has reflected the wider fields of music in the UK and the world. It has become a "musics" station and, while some deplore this, I think that is an outmoded attitude if you listen to the convergences in new music (e.g. Mark Anthony Turnage and the influences on him of jazz and street music.) In general, I think Radio 3's duty is to reflect a wider variety of music and wherever possible the best in each genre.

Does Radio 3 provide that service? Explain why if you agree it does and why not if you think it doesn't.

GR: In general, I think it does and I have explained why above. Speaking personally, I would not have gone to the Barbican composer weekend on James Macmillan if I had not heard his music on Radio 3. In other words, familiarity breeds affection.

Should the BBC use public money to fund its own orchestras and choirs? If so why and if not why not?

GR: Yes, the use of licence fee income to fund orchestras and choirs is in the national interest. It provides a service to audiences and employment to practitioners. Examine how the musical job market would look without the BBC! The argument that it undercuts the market rate does not, I think, sustain (see Norma Lebrecht's changed stance on this.) The role of the BBC as a patron of new composers is vital. Can you imagine the Liverpool Phil or the Halle having the means to commission music on the scale the BBC does?

LIST OF QUESTIONS

Who in your view are the main providers of Classical Music in UK?

Are there any who ought to provide but do not?

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Should the BBC use public money to fund its own orchestras and choirs? If so why and if not why not?

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 27 March 2010 17:45
To: 'Marius Carboni'
Subject: FW: 40 commissions this year
Attachments: _Certification_.txt; _Certification_.txt

From: Victoria Bevan [mailto:victoria.bevan@bbc.co.uk]
Sent: 14 December 2009 14:14
To: Marius
Subject: RE: 40 commissions this year

Hi Marius,

Clare Fisher is going to respond to this as she has the exact figure for 2009-10, but we're committed to commissioning at least 30 new works a year as part of our service license agreement and it does often end up being more.

I hope we can read your paper when it's finished!! I bet it will be fascinating...

Victoria

APPENDIX

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Latest MU News

MU website update

Date: 30 November 2010

Reclaim the Night

Date: 18 November 2010

Music education conference

Date: 12 November 2010

PPL Performer Board

Date: 8 November 2010

AIM event: Cracking the US

Date: 1 November 2010

Instrumental teacher events

Date: 1 November 2010

MU bemoans lack of consultation

Date: 27 October 2010

Rally against fascism

Date: 26 October 2010

MU launches new initiatives

Date: 25 October 2010

MPG DIY event

Date: 25 October 2010

[View all News](#)

BBC top slicing

The MU has responded to the Digital Britain consultation that broaches the possibility of top slicing the licence fee to fund providers other than the BBC.

Our main points were as follows:

- We do not support the use of the Television Licence Fee for any purpose other than BBC funding. We believe that if this was done, even with a relatively small percentage of the licence fee, that this would be a dangerous first step towards taking away larger amounts of money from the BBC in future

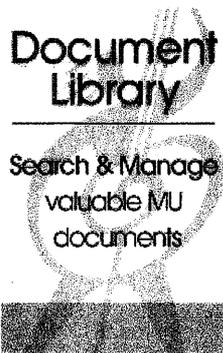
- The BBC is the biggest single employer of MU members in the UK and is in the unique position of supporting five full-time orchestras and the BBC Singers, the only full-time professional choir in the UK. The BBC orchestras alone employ 382 contract musicians and many hundreds more on a free-lance basis. The BBC issues over 42,000 contracts to musicians every year and almost all MU members will be engaged with some aspect of the BBC at one stage of their career. Any reduction in the scope or funding of the BBC would therefore impact negatively on the employment of musicians

- The BBC (including BBC Worldwide) spends approximately £125 million per year on music. The BBC Proms is the main live classical music event in the UK featuring over 100 concerts per year and the BBC 'Young Musician of the Year' has supported the development of classical musicianship in the UK for over 30 years

- The BBC is also by far the main primary commissioner of new music in the UK and it should be supported to continue to present new music in exciting and innovative ways. The BBC produces landmark music programming across BBC Two, BBC Four and Radio 3, such as Charles Hazlewood's The Birth of British Music on BBC Two. The BBC is a promoter of live events including Radio 1 Big Weekend and The Electric Proms and also provides broadcast and online coverage of other major festivals including Glastonbury, T in the Park, Reading, Leeds and Cambridge Folk Festival across all platforms

- It is also an important promoter of new and unsigned artists via 'BBC Introducing' which provides a stage for emerging music talent at festivals across the UK such as Glastonbury and T in the Park. The BBC has always had a strong tradition of investing in talent, and it is vital that it retains the funds to be able to continue to do so

- We also stressed the vital cultural role played by the BBC radio stations. Without the BBC's presence on analogue radio, there would be very little quality cultural provision and the promotion of music would suffer greatly. It also contributes massively in terms of innovative and progressive programming in the digital arena. The BBC spent £130.8 million in 2008 across Radio 1, Radio 2, Radio 3, Classical, 1Xtra, 6Music and Asian Network

[Go Back](#)[Top of Page](#)

From: Emma Oxborrow [Emma.Oxborrow@classicfm.com]
Sent: 03 August 2006 12:50
Subject: The Stars Shine for Classic FM

The Stars Shine for Classic FM

- **More listeners, listening longer**
- **More upmarket listeners with a record ABC1 performance**
- **More people tune to commercial radio's biggest breakfast show**
- **New signing Myleene Klass adds 98,000 to Sunday breakfast**

Myleene Klass, Simon Bates, Katie Derham, David Mellor and Lesley Garrett have helped **Classic FM** strengthen its position as the UK's largest commercial radio station. The latest audience figures from RAJAR show that Classic FM has **5.832 million** listeners, an increase of **121,000** listeners over the last three months.

Simon Bates continues his dominance on the weekday breakfast show, with his audience increasing to 2.906 million, making his the largest show anywhere on commercial radio. In her first set of figures since taking over the Sunday breakfast show, **Myleene Klass** has increased the audience by 98,000 people.

Classic FM's football-free proposition during the World Cup has paid off, especially amongst female listeners, with more women tuning in for longer. The station created a **guaranteed football-free zone** every evening on **Smooth Classics At Seven with John Brunning**, which saw audiences increase dramatically. On weekdays, **Smooth Classics At Seven** scored an increase of **68,000** listeners. On Saturdays, it added an **extra 101,000** new listeners, and on Sundays, an **extra 142,000** new listeners tuned into the show.

Early mornings with **Jamie Crick** are also proving a turn-on, with audiences up by 40,000 people. Saturday mornings have also turned in a strong performance. Audiences for **Mark Forrest's** Saturday morning breakfast show are up by 90,000 listeners, while **The Classic FM Chart Show** with **Mark Goodier** has increased its audience by 50,000.

Led by **Simon Bates** and **Classic FM At The Movies**, Saturday evenings are also in growth. The two-hour show of cinematic soundtracks has swelled its audience by 88,000, while **David Mellor's** CD review programme **The New CD Show** has added 55,000 new listeners and **Lesley Garrett** has increased the audience for **The Opera Show** by 29,000 people.

The Hall of Fame Concert on Sunday evenings with **Katie Derham** is also bringing new audiences to classical music, with 53,000 new listeners tuning into her weekly concert of classical full-works.

The growth in listening on the station has been driven by a surge in popularity amongst **15-34-year-olds**. Reach amongst this age demographic has grown by **8.9%** with hours also up **8.1%**. Not only is the station growing young audiences but it is also increasing its upmarket audience, with an **all-time record ABC1 reach profile** of **69.1%**.

From: Emma Oxborrow [Emma.Oxborrow@classicfm.com]
Sent: 13 February 2008 17:26
Subject: NEW SCHEDULE FOR CLASSIC FM
Importance: High

Classic FM Unveils New Schedule

Laurence Llewelyn Bowen, Margherita Taylor and Alex James are among the star names joining **Classic FM**, as the UK's largest commercial radio station launches a new schedule.

Sunday mornings herald the arrival of **Laurence Llewelyn-Bowen**, who makes his radio presenting debut with *The Sunday Spa*. Starting at 9am, the programme will provide the perfect soundtrack to Sunday mornings, with two-hours of laid-back classics.

After impressing with his debut on the station last year, Blur bassist **Alex James** returns to Classic FM for a major new 100-part series, *The A-Z of Classical Music*. Broadcast every Sunday from 11am, the series is the biggest commission in the station's 15-year history, and provides the definitive guide to classical music. This landmark series will run to 200 hours over the next two years.

Margherita Taylor joins Classic FM to present the all-new *Smooth Classics At Six*. Broadcast every evening between 6pm and 9pm, the newly-extended show features three-hours of relaxing classics for the ultimate wind-down zone.

For the first time in Classic FM's 15-year history, the station is also introducing a daily jazz show to the programming line-up. *Classic FM Jazz*, presented by **Helen Mayhew** Monday to Fridays and **Tim Lihoreau** on Saturday and Sundays, will be broadcast every day between midnight and 2am.

A new jazz channel will also be introduced to myclassicfm.com, alongside the service's six exclusive classical music channels. The online service allows users to ban and rate tracks, giving them control over what they hear. Each *Classic FM Jazz* programme will be also available to download from classicfm.com up to seven days after broadcast.

Speaking about the new schedule, **Classic FM Managing Director Darren Henley** said: "These are the biggest set of changes in our 15-year history. We've spent the last few months talking extensively to our listeners and our new programme line-up is a direct response to what they want to hear on Classic FM."

WEEKDAY PROGRAMMES

The new weekday schedule sees **Nick Bailey**, the first voice heard on Classic FM when it launched in 1992, return to early mornings, to present the 2am-6am programme. From 6am, Jane Jones presents *Classic FM Brighter Breakfast* followed at 8am by **Simon Bates's** morning show. Simon's programme remains the biggest anywhere on commercial radio.

From noon, **Jamie Crick** presents *The Classic FM Most Wanted*, the daily chart voted for by visitors to classicfm.com. Between 1pm and 3pm, Jamie throws open the doors of the Classic FM music library for *Classic FM Requests*. *Afternoons with Mark Forrest* starts at the earlier time of 3pm and includes the daily *Children's Requests* feature at 3.45pm.

Every weekday evening from 9pm, Classic FM underlines its commitment to playing classical pieces in their entirety, with a brand new concert programme ***The Full Works***, presented by **John Brunning**.

WEEKEND PROGRAMMES

At 2am on weekend mornings, former G4 member **Matt Stiff** joins the presenter line-up, followed at 4am by **Nicola Bonn**. From 7am on Saturday and Sunday mornings, **Myleene Klass** presents the weekend breakfast show.

From 9am on Saturday mornings, **Mark Forrest** counts down the latest classical releases in the ***Classic FM Chart Show***, followed at noon by ***Classic FM Requests*** with **Jamie Crick**.

At 3pm on Saturday afternoons, **Katie Derham** presents the all-new ***Full Works Hall of Fame***, with two hours of complete works from the Classic FM Hall of Fame. ***The New CD Show*** with **David Mellor** follows at 5pm, before ***Smooth Classics At Six*** with **Margherita Taylor**.

Lesley Garrett showcases some of the great operatic recordings in ***The Opera Show*** on Saturday evenings at 9pm. Between 10pm and midnight, **Natalie Wheen** presents a brand-new weekend edition of the nightly ***The Full Works*** concert programme.

On Sundays, **David Mellor** begins his weekly musical journey of discovery with ***If You Like That, You'll Like This*** at the new start time of 1pm, while the two-hour arts magazine show ***The Guest List*** with **Anne-Marie Minhall** moves to 3pm. Recent guests have included **Nicole Kidman**, **Christian Slater**, **Ian Rankin** and **Daniel Craig**.

Classic FM At The Movies with **Simon Bates** moves to Sunday afternoons at 5pm, followed at 6pm by ***Smooth Classics At Six*** with **Margherita Taylor**. Sunday evenings continue at 9pm with the six-part preview show ***The Classical Brits Are Coming*** with **Anne-Marie Minhall**. At 10pm, **Natalie Wheen** wraps up the weekend with ***The Full Works***.

Classic FM's New Schedule in Full

Mon-Thurs:

0000: Classic FM Jazz with Helen Mayhew
0200: Nick Bailey
0600: Classic FM Brighter Breakfast with Jane Jones
0800: Simon Bates
1200: Classic FM Most Wanted with Jamie Crick
1300: Classic FM Requests with Jamie Crick
1500: Mark Forrest
1800: Smooth Classics at Six with Margherita Taylor
2100: The Full Works with John Brunning

Fri:

0000: Classic FM Jazz with Helen Mayhew
0200: Nick Bailey
0600: Classic FM Brighter Breakfast with Jane Jones
0800: Simon Bates
1200: Classic FM Most Wanted with Jamie Crick
1300: Classic FM Requests with Jamie Crick
1500: Mark Forrest
1800: Smooth Classics at Six with Margherita Taylor
2100: The Full Works with John Brunning
2300: Classic FM Magazine with Mark Forrest

Sat:

0000: Classic FM Jazz with Tim Lihoreau
0200: Matt Stiff

- 0400: Nicola Bonn
- 0700: Myleene Klass
- 0900: The Classic FM Chart Show with Mark Forrest
- 1200: Classic FM Requests with Jamie Crick
- 1500: The Full Works Hall of Fame with Katie Derham
- 1700: The New CD Show with David Mellor
- 1800: Smooth Classics at Six with Margherita Taylor
- 2100: The Opera Show with Lesley Garrett
- 2200: The Full Works with Natalie Wheen

Sun:

- 0000: Classic FM Jazz with Tim Lihoreau
- 0200: Matt Stiff
- 0400: Nicola Bonn
- 0700: Myleene Klass
- 0900: Laurence Llewelyn Bowen's Sunday Spa
- 1100: The A-Z of Classical Music with Alex James
- 1300: If You Like That, You'll Like This with David Mellor
- 1500: The Guest List with Anne-Marie Minhall
- 1700: Classic FM At The Movies with Simon Bates
- 1800: Smooth Classics at Six with Margherita Taylor
- 2100: The Classical Brits Are Coming with Anne-Marie Minhall
- 2200: The Full Works with Natalie Wheen

The new weekday schedule launches on Monday, February 25 and the new weekend schedule launches on Saturday, March 29.

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From: Charlotte Rosier [Charlotte.Rosier@classicfm.com]
Sent: 12 December 2007 09:26
To: Charlotte Rosier
Subject: CLASSIC FM LAUNCHES SEVEN NEW INTERACTIVE CHANNELS

CLASSIC FM LAUNCHES SEVEN NEW INTERACTIVE CHANNELS

Classic FM is launching six new online radio streams of the station and a new online television channel. All seven of the services will be available online alongside the original Classic FM channel from January 7 at MyClassicFM.co.uk

For the first time, listeners will be able to influence and personalise playlists on the channels by rating tracks and composers.

The move marks the latest stage in the development of the station's website, which last month launched an internet-only programme, *The Arts Daily* and its *Listen Again* service, which enables listeners to hear radio programmes up to seven days after their original broadcast on FM and DAB.

The six new radio channels – all but two, spin-offs from existing Classic FM programmes – will be *Classic FM Smooth Classics*, *Classic FM Opera*, *Classic FM For Studying*, *Classic FM At The Movies*, *Classic FM Hall of Fame* and *Classic FM Baroque*.

The online television service meanwhile, will feature short-form classical music videos from artists such as Katherine Jenkins, Blake and Hayley Westenra and will be available 24 hours a day, seven days a week.

These channels will provide new platforms for both listeners and commercial partners to interact with the brand.

Speaking about the new online developments, Classic FM Managing Director Darren Henley said: "Already, Classic FM brings classical music to more people in the UK than any other medium. We've built our brand by giving listeners the music they want in the way they want it. Now, by being at the forefront new technological advances, we're able to take that a step further by putting listeners in control of what they hear".

-ends-

For further information: Charlotte Rosier, Head of Media Relations & Marketing, 020 7344 2742

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Playing non-stop jazz 24/7, theJazz is the new national digital radio station from the people who brought you Classic FM.

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Cultural economics

The arts will benefit from jobs fund announced in the Budget, say DCMS and DWP.

Government to fund culture jobs

Between 5,000 and 10,000 new jobs will be created across the UK in the cultural and creative industries, through a collaboration between the DCMS and the Department for Work and Pensions (DWP), as part of the £1.1bn Future Jobs Fund announced in last month's Budget. Local councils, third-sector groups, arts organisations and creative industry bodies will be able to bid for Government funding for new jobs for young people, which must be paid at least at the National Minimum Wage. The DCMS, which is already working with cultural sector bodies including Arts Council England (ACE) and the Museums, Libraries and Archives Council now plans to work with orchestras, arts organisations, heritage bodies and the music industry. The Future Jobs Fund has been established to "help to deliver the opportunity of work or training for every 18-24 year-old job seeker who has been out of work for up to a year", and aims to create 150,000 jobs overall between October 2009 and April 2011. The initiative for cultural jobs follows an agreement by UK Music, the new umbrella organisation representing the interests of the commercial music industry, to work with Jobcentre Plus to

arts organisations will be able to bid for Government funding for new jobs

offer 200 music festival jobs to young unemployed people this summer. It also builds on the announcement last month that national sports organisations have pledged to bid for at least 5,000 jobs for young people. Current guidelines on the DWP website indicate that "the overall cost of each bid should not exceed £6,500 per job created (including any admin costs)", that bids should be "in line with existing locally agreed work and skills strategies", and that they must not replicate or replace existing jobs.

Supporting the initiative, Work and Pensions Secretary, James Purnell, who was Andy Burnham's predecessor as Culture Secretary, said that "the whole arts world is getting behind the Future Jobs Fund", and added that he wanted to "create real jobs in interesting and socially worthwhile industries". A spokesperson for ACE confirmed that the organisation has been in discussion with the DCMS and the DWP, and said

it would "continue to liaise with both departments and with arts organisations to help develop detailed proposals". Shadow Arts Minister, Ed Vaizey, called the scheme "an interesting proposal", but noted that "many previous, high profile Government initiatives promising large sums of money have not resulted in real change".

As well as announcing the jobs drive, Burnham launched a new document, 'Lifting People, Lifting Places', which describes "the Government's vision for how culture, media and sport can play a part in helping the economy recover". The document is also significant in that it confirms the Government's intention to establish a four-yearly award of the UK City of Culture, in the wake of Liverpool's year as European Capital of Culture. Awards would be made on the basis of plans for staging major annual cultural events and "the best vision for how the award will inspire its citizens and transform its prospects". More details on the role and the selection of winners will be made available in the summer, and the first city to hold the title will do so in 2013.
w: www.dwp.gov.uk/campaigns/futurejobs

Photo: Keith Morris



A new action plan is aiming to increase understanding of the role of the arts in health and well-being in Wales, and encourage strategic partnerships in the field of arts and health. A joint initiative by the Welsh Assembly Government and the Arts Council of Wales, the plan specifies a range of information and guidance that will be produced to support those working in public health, hospitals, community arts and arts therapies. New publications will include a 'compendium' documenting research evidence to support arts and health initiatives, and providing examples of effective schemes, and an 'Art of Good Health' handbook, giving guidance to NHS organisations on setting up arts programmes. An electronic database will profile UK and international examples of good practice in arts in healthcare settings, and provide a directory of experienced arts co-ordinators and artists. The plan also pledges ongoing support for a number of projects in Wales, including HAUL, an organisation promoting arts and health in Cardiganshire, which organised a stained glass window (pictured) for Bronlais Hospital, and Gwanwyn, a festival to promote and celebrate creativity in older age.

w: www.tinyurl.com/razzw7

Marius Carboni

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 27 March 2010 18:22
To: 'Marius Carboni'
Subject: FW: Cost of professional violins - FAO Nick Evans-Pughe
Attachments: _Certification_.txt

From: Strings [mailto:sales@strings.co.uk]
Sent: 25 June 2008 16:27
To: Marius Carboni
Subject: RE: Cost of professional violins - FAO Nick Evans-Pughe

Hello Marius,

Thanks for your email, Nick left the company some time ago now but I'm sure we can still help!

Regarding prices for professional standard violins; yes, £1000 would purchase an excellent new instrument (most likely from China) with advanced students to professionals in mind. The Europeans still produce good instruments but are not necessarily better than the Chinese ones at the same retail price. Our shop introduces our antique range at £1000 as the quality of lesser priced new instruments enables musicians to purchase perfectly suitable instruments without some of the many vices of older instruments. A new contemporary violin can range from roughly £1500 to £3000 and some of the more established contemporary makers such as Nigel Crinson sell at around the £8000 mark.

Feel free to ask us any more questions and I hope this is of help and yes, we'd be very happy for a mention of our website!

Keith Crowe
Retail Manager.

[Strings]

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 06 February 2010 10:17
To: 'Marius Carboni'
Subject: FW: Research
Attachments: _Certification_.txt

From: David Johnston [mailto:David.Johnston@musicale.co.uk]
Sent: 29 May 2008 11:30
To: Marius Carboni
Subject: RE: Research

Professional standard instruments

Flute

Eg Miyazawa £4,300 range £3000 - £25,000 (to include bassoons etc)

Trumpet

Eg Bach 'Stradivarius' £2,500 range £2,000 - £10,000 (to include tubas etc)

Violin

Eg Modern English £10,000 upwards range £7,000 - £200,000

Percussion

Eg set of Premiere Timps (4) £10,000 range £10,000 to £100,000 to include the huge range of instruments needed for performances xylophone, marimba etc etc

Piano

Eg concert grand £20,00 - £100,00

The combined value of instruments on a concert stage is a staggering figure! But for the most part it is the musicians themselves that pay for them

I suspect that with most concert groups pianos and percussion are hired or owned by the group

Hope this is helpful

Regards

David Johnston

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From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 27 March 2010 18:27
To: 'Marius Carboni'
Subject: FW: Dewi
Attachments: _Certification_.txt

From: Dewi Ellis Jones [mailto:dewi@dewiellisjones.com]
Sent: 30 June 2008 19:02
To: Marius Carboni
Subject: Re: Dewi

Hi Marius

Yes that seems like a fair assesment as the basic requirements needed to be a free lance orchestral player. It might be a good idea to say "with a general value of between £20,000 to £30,000." Just to correct one small typo. It's Premier (without an e at the end).

Hope this helps

Anything else please give me a call or an e-mail

Best wishes

Dewi