

# **REVIEW OF DFID'S WORK TO BUILD SUPPORT FOR DEVELOPMENT THROUGH THE MEDIA**

**Paddy Coulter, Oxford Global Media**

**Amanda Barnes, The Partnership**

**Final Report June 2009**

# Contents

1. Executive Summary .....	2
1.1 Value for money .....	2
1.2 Summary of conclusions and recommendations.....	2
2. Introduction .....	3
2.1 The origins of the BSD media programme.....	3
2.2 Outline of the Terms of Reference for the Media Review.....	4
3. Media context.....	5
3.1 The Impact of the Media.....	6
4. Funded projects .....	7
4.1 The CBA-DFID Broadcast Media Scheme (BMS).....	7
4.2. IBT Research .....	15
4.3. The One World Media Awards.....	20
4.4. Development Awareness Fund Media Grants.....	24
5. Conclusions .....	27
5.1. Project conclusions.....	27
5.2. Overarching conclusions (on the BSD media strategy as a whole) .....	31
6. Recommendations .....	34
6.1. Project recommendations .....	34
6.2. Overarching recommendations.....	36
Appendix I. References.....	39
Appendix II. Acronyms .....	40
Appendix III. Acknowledgements .....	41

# 1. Executive Summary

## *1.1 Value for money*

DFID Communications has achieved good value for money from its expenditure on Building Support for Development (BSD) media projects. In all cases examined by the evaluators funding has gone to creditable projects in line with BSD objectives. There are considerable achievements to register including

- (i) the development funding of over 60 broadcast programmes on the developing world to millions of British viewers (half of these productions screened on mainstream channels BBC2 and Channel 4)
  - (ii) the securing of new primary purposes of the BBC and Channel 4 to “bring the world to the UK” and “challenge people to see the world differently” respectively
  - (iii) the production of influential broadcasting research on media coverage of the developing world and the engagement with broadcasters, regulators and producers on this agenda
  - (iv) the holding of prestigious media awards which help maintain the visibility of development within the media industry
  - (v) grant funding of innovatory uses of media to promote development awareness within schools and communities
- DFID Communications could get even better value for its money by:
    - (i) developing a more co-ordinated strategy on all DFID-funded media activity promoting development awareness.
    - (ii) extending its priority media targets to include new media alongside television and to consider the place of local media
    - (iii) becoming more pro-active, identifying key media partner organisations and encouraging new initiatives in place of the current largely reactive stance
    - (iv) using greater professional media expertise in project assessment and carrying out more regular external evaluations.

## *1.2 Summary of conclusions and recommendations*

- While the individual BSD media activities funded were observed to function well, more should be done to measure the impact they have on public opinion and awareness.
- Not enough has been done by DFID to steer the overall direction of the BSD media portfolio as a whole and coordinate it with its in-house media operations.
- DFID Communications could do more (assuming programme funding was available) to address some problematic areas that have not received the serious attention they deserve in terms of their potential for promoting greater public awareness, notably:

- i. the near-total absence of development stories on mainstream television news bulletins
  - ii. a lack of creativity in presenting development stories (as opposed to stories about the developing world) in popular media formats
  - iii. the decline of local media (with its potential to cover development stories with a meaningful local connection)
  - iv. a shortage of good content about what DFID and other development organisations are doing on the ground
- DFID Communications should:
    - i. monitor the progress of all major grantholders and programmes on an annual basis
    - ii. commission external evaluations of these on a three yearly basis
    - iii. develop a strategic overview of the disparate BSD media activities and nurture stronger partnerships with the funded projects
    - iv. incentivise creative thinking and action on the more problematic issues (recognising that editorial independence requires that DFID's BSD role with mainstream media needs to be limited to facilitating others)
    - v. determine key development messages and development policy asks
    - vi. establish a machinery for sourcing content from the field by establishing a regional Development Communications Hub in a DFID field office
    - vii. continue its moves to make better use of the Internet as a vehicle for
      - publishing some content that is determined by DFID
      - providing a platform for other stakeholders to contribute different and unmediated perspectives
      - bringing together people who have shared interests
    - viii. consider setting up a Development Awareness Media Strategy Panel to steer the above activities.

## 2. Introduction

### *2.1 The origins of the BSD media programme*

#### **Background**

The origins of DFID media support activities under the Building Support for Development programme (BSD) lie in the 1997 *Government White Paper on International Development*. This pledged *inter alia* to set up a Development Awareness Working Group of educationalists and others - including media - as part of a drive to increase public understanding of development. This group, which met under the chairmanship of the Parliamentary Under Secretary of State, helped draw up the *Building Support for Development Strategy Paper* (BSDSP) published in 1999.

The BSDSP saw the media as one of four major target groups (the others being formal education, business and trades unions, and churches and faiths). The paper distinguished between two main foci for media activity: one, to concentrate DFID's own media work

through the DFID Press Office around key themes, and the other “to research and strengthen television coverage of development issues”.

From the outset television was seen as the foremost provider of information on international affairs to the British public. DFID had already started the year before to work with a group of senior representatives of the major UK broadcasters. One important product of this collaboration was the substantial *Viewing the World* research report which was commissioned by DFID from the Glasgow Media Group of Glasgow University and Third World & Environment Broadcasting Project (subsequently merged with IBT).

The *Viewing the World* report, published in 2000, analysed television coverage of the developing world, tested audience perceptions and reviewed television executive attitudes towards international development. The report’s recommendations, which were very influential in determining DFID funding priorities in the media sector for the next decade, included:

- production development funding to assist television producers with programme research and planning in the developing world
- bursaries to enable television producers gain first-hand knowledge of developing countries
- research to measure the value and impact of programming about the developing world

## ***2.2 Outline of the Terms of Reference for the Media Review***

### **Objective**

The evaluators were given two main tasks:

- to assess the impact of DFID’s funding and activities to build support for development through the media, and
- to recommend where DFID should focus its efforts in future in order to build support for development via international coverage in the media.

### **Scope**

The review encompasses

- the implementation of the BSD strategy for media to date
- the changing media context for DFID’s work
- the interpretation of the terms ‘development awareness’ and ‘support for development’ (and redefinitions that might be required in future )
- the extent to which DFID funded initiatives in relation to the media have generated understanding of aid policy generally and of DFID’s own roles specifically
- ‘blue sky thinking’ on new media initiatives which DFID might encourage and support

### **Methodology**

The evaluators used a mix of research methods including desk research, phone interviews with stakeholders (including with all project holders) plus face-to-face meetings with selected key individuals, a two-day field visit to the CBA-DFID BMS office in East Anglia, and observational visits to an IBT focus group and an IBT research presentation.

### 3. Media context

The UK media context has changed markedly since the publication of the BSD Strategy Paper in 1999, particularly with the arrival of the Internet as a major new communications force. Digital technology-driven change has been transforming news publishing with a proliferation of new media sources and the resultant fragmentation of audiences and readerships. This has served to undermine established media funding formulae, intensify commercial competition pressures and – perhaps most importantly – change the relationship between essentially passive consumers and professionally produced media to one characterised by greater interactivity and participation.

This “digital revolution” is typified by the emergence of Google which only began selling advertising associated with search keywords in 2000. Yet Google UK now holds over 40 per cent of the British Internet advertising market. According to a recent Reuters Institute study, *What’s Happening to Our News?*, Google UK’s weekly reach of 30 million users eclipses all other commercial news websites and is only surpassed by the BBC with its current 40 million reach. This new abundance of media choice is creating a struggle for consumer attention.

In the current transition to a fully digital world television remains the dominant UK media despite the increased popularity of the Internet. A major Ofcom audience survey in 2006, *New News, Future News*, confirms this: asked for their main source of news, 65 per cent gave television compared to 6 per cent for the Internet (and 14 per cent for newspapers, 11 per cent for radio) and when asked what sources they ever used for news, the figure using Internet rises to only 27 per cent whereas 94 per cent cite television.

The Ofcom research accords with the finding of the recent TNS survey for DFID’s annual *Public Attitudes to Development* that television remains the most commonly cited (80 per cent of survey respondents) source of information about poverty in developing countries. Of those mentioning television as a source, 44 per cent mentioned television news programmes and 24 per cent television documentaries. The Internet was mentioned by 15 per cent compared to 41 per cent for newspapers.

So the BSDSP’s television-led media strategy can be seen to be still relevant, though requiring some recalibration in the face of the digital technological revolution. Its distinction in objectives between DFID’s own Press Office work with media around key issues and themes on the one hand and the strengthening of television’s coverage of development issues on the other remains an important one. But another important definitional distinction has been missing - that between media coverage of developing countries and coverage of development. As one participant in an IBT focus group pleaded after watching television programmes on life in the developing world: “we need programmes on why there is such poverty and how people can get out of it”. It should perhaps be pointed out that there is not always a convergence between opinion and viewing behaviour.

(see Section 5.2 below for more detail on the changing media environment)

### ***3.1 The Impact of the Media***

The media exert a powerful influence on the views of the British public towards global poverty and development. There is a considerable body of academic work on the impact of the media on UK public perceptions and attitudes more generally and numerous large public surveys attest to the public reliance on mainstream media as the main source of information on key policy matters.

The question for development bodies which depend on public support, therefore, is not whether to engage with the media but how to do so most effectively. Britain's leading development NGOs learnt this lesson several decades ago and as a result of their professional media approach and sustained creativity in public communications they have become household names with substantial constituencies of support. DFID is a comparative latecomer in terms of professional media communications and to an outsider the department's commitment to this area has until recently appeared fitful. BSD media activities are only a decade old and - even though the media were seen at the outset as a priority target - in practice a mere 5% of overall BSD expenditure since 1999 has gone to this area.

An ESRC study (Hargreaves, Lewis and Speers, 2003) showed that complex issues require repeated media messages if they are to be remembered by an audience. A US experiment (Corbett and Durfee, *Science Communication*, 2004) showed that treating a news story with context generated the greatest levels of certainty, in this case over global warming.

But development issues rarely receive sustained in-depth media coverage as they are not event-oriented, indeed they are based on long term processes which present a challenge to journalists to convert into appealing stories or programmes. The most recurrent media stories from the developing world are disaster and conflict news items on television bulletins and charity appeals. The rather superficial levels of understanding revealed by DFID-funded research into the UK public's perceptions of poverty are in part a function of the shallow and unbalanced nature of much of the media coverage.

It is essential that development bodies work energetically to counter this trend and the evidence suggests that this can be done if the critical mass of media 'noise' is large enough. Evaluations of the impact of media coverage of *Make Poverty History* (MPH) demonstrate that an increase in awareness can be achieved. It was found that 70 per cent of UK adults (34 million) could recall seeing or hearing some of the media coverage of MPH, with the average adult having been exposed to 31 pieces of media coverage. Polling indicated that between January and July 2005 public awareness of debt cancellation increased by 13 per cent and awareness of trade justice grew by 15 per cent. Fifteen per cent of the public got involved in MPH in some way (wearing a wristband, registering on the website, attending an event or Live8 concert, sending a text or email, or going to Edinburgh).

However, Making Poverty History was set up for solely political objectives and was not intended to promote sustained public awareness. So, by 2006, when MPH media efforts

slumped, it was found - unsurprisingly – that a fifth of those supporters had forgotten that they had been involved. This underlines the imperative of sustaining media coverage of development.

The positive contribution of this BSD television programming (analysed in 4.1 below) to public awareness is evident but no polling has been commissioned to establish whether viewers of BSD-supported television programmes have become more aware of and/or more supportive of the development agenda. So it is encouraging to report that the first DFID-funded audience research (see 4.2. below) has now been commissioned into audience attitudes. Evidence from this study's focus groups strongly suggests that an audience's understanding of the developing world can be influenced by television programmes not driven by the conventional news agenda.

But as yet there would not seem to have been a large enough investment and sustained creative effort to produce the critical mass in the media needed to shift public attitudes. After a thorough review of all the available survey data for his 2007 DFID research report, *The UK Public's Perspective on Global Poverty*, Andrew Darnton concluded that "more communications activity should be undertaken with the public around global poverty issues, with the principal aim of increasing public awareness and understanding of the issues".

## **4. Funded projects**

### ***4.1 The CBA-DFID Broadcast Media Scheme (BMS)***

#### **4.1.1. Project summary**

The CBA-DFID Broadcast Media Scheme was set up in 2001. The scheme is run by the Commonwealth Broadcasting Association (CBA) with the objective of improving UK awareness and understanding of the developing world through the mainstream broadcast media, specifically TV. Two separate funding streams were established:

- The Programme Development Fund provides funding for established broadcast producers to develop an idea, or ideas for television (or occasionally radio) programmes/series about the developing world. Grants are intended to bridge an identified (*Viewing the World* DFID, 2000) funding gap in programme development and help cover the costs of research, organising access and filming rights, and filming a pilot or taster reel to show broadcast decision-makers/programme commissioners back in the UK.
- The Travel Bursary Fund enables UK television producers or journalists to visit a developing country for up to three months in order to extend their knowledge and experience of the developing world. The aim is for their experience to also impact on their future broadcast perspective. Bursars are tasked with producing multi-media outputs that will directly contribute to the improvement of UK media content on the developing world.

The maximum grant available under either funding stream is £10,000.

The Scheme has resulted in programmes being researched in more than 50 different developing countries. All programmes are set in or about the developing world/development issues but the five most popular specific topics amongst the scheme's beneficiaries have been:

- religion, culture and arts
- development and environment
- politics
- conflict and disaster
- history

To date DFID has invested a total of £2,271,460 in the scheme (October 2001 - March 2009), representing an average annual spend of approximately £300,000.

#### **4.1.2. Key achievements**

##### **4.1.2.i. Quantifiable outcomes**

###### **Leverage**

To date 195 projects have received funding and 64 have so far resulted in programmes being commissioned. (The time between a programme proposal being developed and being commissioned is typically two to three years, with some taking up to six years to reach the screen, so many funded projects are still in the pipeline). Most projects receive some media outlet even if they are not broadcast. Many have been given cinema screenings or have been used for teaching or lobbying purposes.

The production budget for a television documentary with overseas filming is typically between £150,000 and £200,000, so it is estimated that DFID's investment to date has leveraged more than £10 million worth of television programming that would not otherwise have made it to screen. This is a very good return, representing great value for money.

###### **Commissions**

Programme proposals developed as a result of BMS funding are much more likely than average to get the go-ahead from broadcasters. In the UK, on average only 8 per cent of programme proposals that are developed and offered to the people who decide what will get broadcast are given the go-ahead. But 70 per cent of the BMS Travel Bursary projects and 55 per cent of Programme Development Fund grants result in a proposal getting commissioned by a UK broadcaster.

###### **Ratings**

Programme ratings are not usually available without a prohibitively expensive subscription to the Broadcasters' Audience Research Board (referred to as BARB within the industry). However, some programme viewing figures are available:

- High profile BBC1 series like *Geldof in Africa* maintained audiences of 5 to 7 million at peak time
- Channel 4's *3 Minute Wonders* slot, where *Made in India*, *Putting Down Roots* and *Rwanda FC* were broadcast, regularly achieve audiences of 1.2 to 1.5 million
- The BBC's *Storyville* strand regularly reaches audiences of 500,000

- Regional television audiences of 500,000 plus have been achieved by multi-platform projects such as *The Hospital: Gambia* and *Uganda: 33 Years On*.
- Richard Bond/Chris Starkie's Travel Bursary in India in 2004 resulted in 11 different media outputs including a week of regional TV (500,000 plus per night x 5), plus print articles, magazine features, radio coverage and network TV inserts.

Some programmes have received repeat screenings. The children's series *Arthur's Trip to India*, which was the outcome of BMS programme development funding, has now been repeated on Channel Five. *Not Waving but Drowning*, produced by Peter Summers and Paul Dixon following programme development funding in 2006, has now had 80 screenings on the Community Channel.

#### **4.1.2.ii. Qualitative outcomes**

##### **Industry recognition**

The scheme's reputation in the broadcast industry is high. The scheme has worked hard to allay fears that funding would involve infringement of media freedoms but concerns about broadcaster impartiality remain at the top of the media agenda.

Sandra Whipham, a former commissioning editor for More4's True Stories strand, said that the BMS scheme is "crucial to the continuing survival of international documentary on British screens". She argues that as a genre international documentaries are constantly endangered, partly due to innate British parochialism and partly due to the drive towards higher programme ratings which lead to insular UK tabloid-style stories. "If we accept that it is important these films are made - because they enable audiences to engage with the world and think differently about places/people/issues they thought they knew about - then money has to be made available."

##### **Awards**

Many films made with support from the scheme have won prestigious awards, for example:

- *Afghan Star* won best World Cinema Documentary & World Cinema Documentary Audience Award at the Sundance Film Festival 2009 and is likely to be one of the documentary 'hits' of 2009. The CBA-DFID BMS is fully credited on screen
- *The English Surgeon* won the Jury Prize at Washington's Silverdocs in 2008, Best International Documentary Feature at Canada's international Hot Docs 2008 festival along with many other international awards during the year. The CBA-DFID BMS is fully credited on screen.
- *37 Uses of a Dead Sheep* won the Caligari Prize at the Berlin Film Festival, Best International Documentary at Toronto Hot Docs and Best British Doc at BritDoc 2006/7.
- Lovinsa Kavuma, who benefited from a travel bursary in 2003, went to South Africa and made a short documentary *Rape Me for Who I am*, which won the Lovefilm.com audience prize at the 2006 Commonwealth Film Festival in Manchester.

### **4.1.2.iii. The project's impact**

#### **Knowledge and perceptions of global issues**

##### **Within the broadcast industry**

There is evidence that the BMS has impacted on knowledge and perceptions of global issues amongst key figures in the broadcast industry. Producers report that the success (in terms of ratings, audience response, awards and critical acclaim) of many of the programmes has demonstrated to decision-makers in television that programmes about how people live their lives in developing countries can succeed. Successful programmes set in and about the developing world undoubtedly legitimise further development coverage. The most striking example is the success of Lion TV's *African School* which has led to the commissioning by BBCTV of two further series, *Chinese School* (5 one hour documentaries) and *Indian School* (10 half-hour programmes).

There are strong indications, from people in or close to the broadcast industry, that the BMS has had an impact on decision-makers in the industry. There has been a change in attitudes towards commissioning programmes about the developing world and an understanding that:

- there is a UK audience for these programmes
- there are many connections between people in the UK and communities in developing countries and they are affected by the same issues that affect the lives of people in the developing world
- stories about the developing world can be made in ways that produce interesting and engaging programmes.

Whilst the Scheme does not exist to further the careers of television producers, some have chosen to pursue subsequent career directions or new projects that have made further contributions to television's engagement with the development agenda. In this way the investment of the BMS funding in individual film-makers can deliver even greater value for money. For example:

- James Smith made his first broadcast film about the developing world following a BMS travel bursary and went on to one of the initiators and first producers of the hit BBC2 anthropological series *Tribe* with presenter Bruce Parry.
- Andy Glynne, who benefited from a travel bursary in 2006, organised and produced *Made in India*, a live pitch in Delhi followed by mentoring eight Indian film-makers to produce short documentaries. Four of the documentaries were screened on peaktime Channel 4, reaching audiences of 1.2 million, plus additional audiences online and broadcasts in India.
- Paul Baker received a travel bursary in 2006 and made a 30 minute film at Bansang Hospital in the Gambia. *The Hospital: Gambia* had an audience of 318,000 for a regional transmission and won the 2006 One World Media award for Best Local Media. The BBC fully funded a second half-hour film at the hospital to follow up on progress. This would never have happened without the BMS enabling the first film.
- Monika Braid benefited from a travel bursary in 2008 and her first film was shown on BBC1 in October 2008. The 30-minute documentary had an audience of 500,000 in a late night slot. She is now working on an hour-long sequel documentary in India with a strong chance of securing a BBC commission.

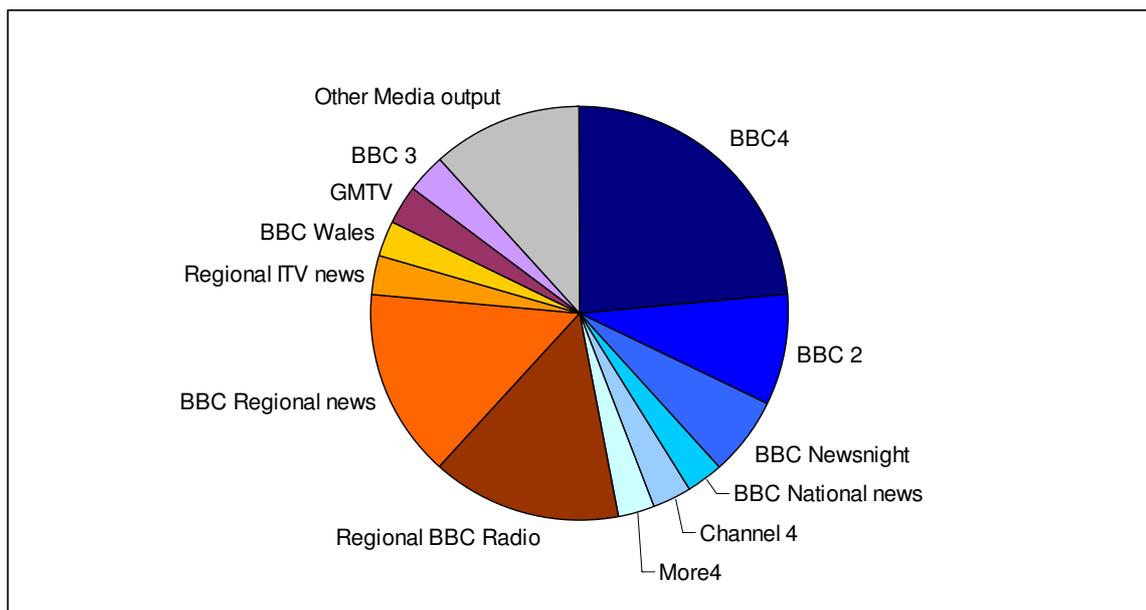
Although getting commissions for any international films is always difficult, almost all the bursars have gone on to make further films set in the developing world. Amanda Burrell received a travel bursary in 2003 and spent 18 months in India. She has now had several films broadcast and continues to make films about the sub-continent. Amanda's last film, *Becoming Bangladeshi*, was broadcast on BBC World in February 2009.

**Amongst the public**

There is not any linear audience research to demonstrate whether people who viewed programmes resulting from the scheme have undergone any change in their knowledge and commitment. However, whilst 56 percent of programmes supported by the scheme were broadcast in slots where they are likely to be viewed by audiences who are older and/or actively or passively engaged with the development agenda (Channel 4, More 4, Newsnight, BBC4), a total of 44 per cent went to air on slots with audiences who are more likely to be younger and/or actively or passively disengaged (regional television and radio, national network news, BBC 3 or GMTV).

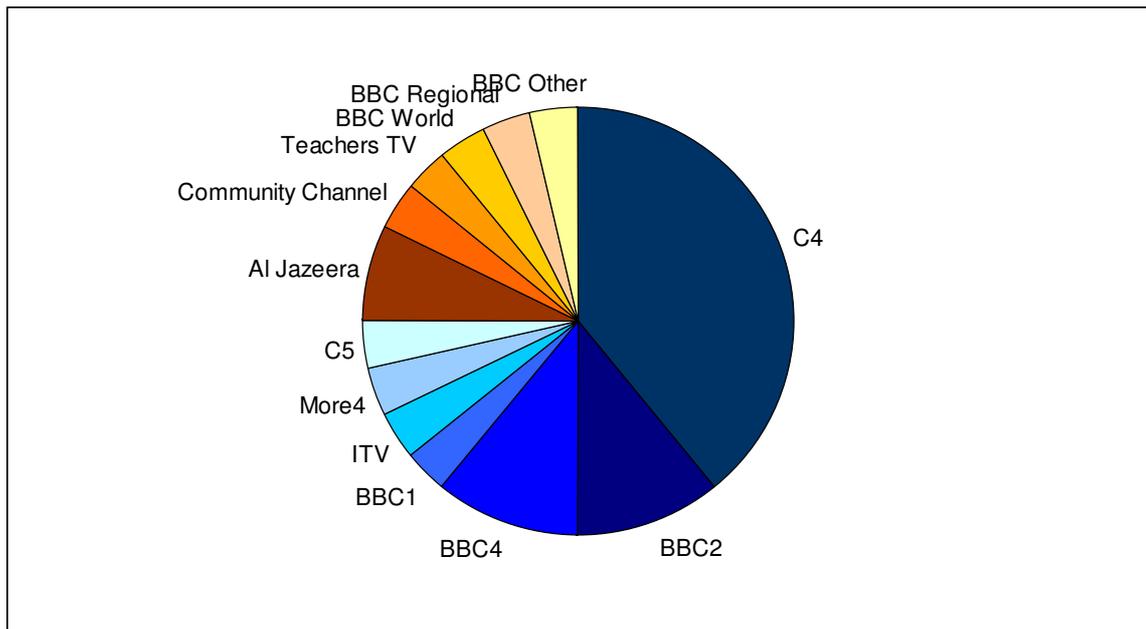
**Figure 1.**

**Primary media outlets for travel bursary award material 2002-2008 (chart supplied by BMS)**



**Figure 2.**

**Primary Location of Broadcast Programmes resulting from programme development funding (chart provided by BMS)**



### Development awareness and public support for development

The initial aim of the scheme was to facilitate production of more content about the wider world, specifically non-news factual programming about the developing world and development issues. Some of the resulting programmes, such as *African School* (Lion TV series for BBC2 & BBC4) have been about the important parts of the development process. Many, such as *World Without Water* produced by Brian Woods of True Vision, have been about problems that arise directly from or are fuelled by desperate poverty or conflict. Others, like *The Hunger Season* produced and directed by Beadie Finzie (More 4), have shown development agencies in action.

However, in order for audiences to become interested in development, they must first have some awareness of how people's lives are affected by poverty and insecurity. In order for them to be concerned about poverty they need to see its effects in human terms. And in order to understand that people in the developing world have dignity, they need to some exposure to their cultures, lifestyles and achievements. Programmes that are not about development *per se*, but about individual characters whose lives are lived against a backdrop of poverty are likely to play an essential part in achieving development awareness and public support for development.

In order to target new audiences, the BMS has taken steps to encourage producers to be innovative in their approach to development and international coverage. This is because extending non-documentary genres and innovative formats challenges the perceptions of broadcasters and audiences who tend to see development as a dull subject. Producers have responded by telling their stories through formats and genres, such as factual entertainment, drama, comedy and news, which are more accessible to new audiences. Producers are already encouraged to produce additional material for other media platforms e.g. *World Without Water* (True Vision/Channel 4 <http://www.truevisiontv.com/water/index.htm>).

### **Knowledge and understanding of aid institutions and the UK Government's role**

The BMS does not require that films produced as a result of its funding are about aid institutions and the UK Government's role. It is not possible to insist on this content as it would a) compromise editorial freedom from influence of government and b) programmes are commissioned on the basis of the stories they tell and rarely on an issue basis.

Some of the films produced following BMS funding are about the activities of aid institutions, for example *Gambia Hospital* produced by Paul Baker and shown by BBC East and *The Hunger Season* by Beadie Finzie, both of which covered the activities of development bodies in the field. The majority of programmes do not actually show aid institutions in action or include much discussion about the activities and objectives of the UK Government's international development programme or the development community in general.

### **Influence over national policy-making in relation to the media**

The BMS regularly partners with the NGO media consortium, the International Broadcasting Trust (IBT), to lobby broadcasters, regulators and DCMS to influence policymaking over the future of international content on UK television. The BMS uses its media access and extensive knowledge base for research and lobbying.

### **Gender**

Some of the programmes that have been commissioned following bursaries or development funding have had strong gender themes. For example, the much-celebrated *Afghan Star* documentary looked at women who chose to step outside traditional gender roles and *African School* addressed the gender disparities in education opportunities.

## **4.1.2. iv. The scheme's key strengths**

### **Reputation and access**

The staff of the BMS have career backgrounds in television and have been able to use their contacts and expertise to build up the scheme's profile and reputation. They have good access to senior figures in the industry and are therefore well positioned to keep pace with the kind of content that will stand the best chance of making it to air. The scheme has support from all the UK's major television networks, who respect it for its editorial independence.

### **Industry know-how**

The BMS team represent a considerable pool of media expertise. The team combines in-depth knowledge and understanding of the UK broadcast industry (and international broadcast industry via the Commonwealth Broadcasting Association network) with valuable experience and know-how about filming in the developing world as well as understanding of the development environment.

### **Responding to external change**

The scheme has been able to respond to developments in the broadcast and digital communications landscape. Its original remit was to fund development of documentaries

for the terrestrial network television. But over the years it has been able to respond to changes in the broadcast landscape by encouraging other genres such as:

- innovative non-documentary factual formats like *Blood, Sweat and Teeshirts*
- non-factual formats such as the BBC's *No 1 Ladies Detective Agency*, which is set in Botswana and was one of the first dramas with an all-black cast to be broadcast on mainstream UK television. (Although this drama is not about development, it is a symptom of a significant shift in broadcasters' attitudes.)

It has also extended its remit to digital channels (the output of which is sometimes re-broadcast on terrestrial channels) and regional broadcasters (the output of which has sometimes been networked and/or broadcast on regional radio as well as in print and online media).

Since 2004 it has enabled multi-platform projects and currently encourages all beneficiaries to develop multi-platform products with their material.

As production standards in some developing countries have improved, the BMS has facilitated co-production partnerships between UK broadcasters and producers from the developing world. An example is the children's series *What Makes Me Happy* by Ragdoll Productions, for which each episode was made by a different production company – some of these were companies from developing countries. Other examples of facilitating production from the developing world include *Made in India* and *Foreign Correspondents* both of which were screened on Channel 4, reaching audiences of 1.2 million or more.

#### **4.1.2.v. The scheme's key weaknesses**

##### **Staffing constraints**

The scheme is sustained by a staff of just 2.1FTE (full time equivalent) and relies on significant flexibility and overtime (for which there is no budget) on the part of the four staff (one full time and three part-time) who make up the team.

As well as administering the grant programme, the BMS team needs to take responsibility for:

- i. marketing the scheme and issues to producers and broadcasting decision-makers
- ii. keeping fingers on the pulse of industry trends
- iii. researching the viability of individual applications to ensure that they will stand a good chance of success
- iv. facilitating successful applicants to make contacts in the field
- v. facilitating orientation for producers with limited experience of developing countries to ensure that they are able to cope with conditions in the field and are sensitive towards the cultures and the development processes they find there
- vi. providing 24/7 support for producers when they are in the field
- vii. reviewing the output that results from the scheme's funding
- viii. reviewing and evaluating the scheme as a whole
- ix. partnering IBT's research and lobbying activities

A research visit to the BMS East Anglian base found no evidence that all of the above is not being undertaken to a good standard. However, it is doubtful that these standards

can be maintained in the longer term without putting unsustainable pressure on the team.

### **Sustainability**

Over the scheme's seven-year life it has received commitment for three-year or one-year periods. One-year commitments are highly destabilising for any organisation and should be avoided.

## **4.2. IBT Research**

### **4.2.1. Project summary**

IBT (the International Broadcasting Trust) is an educational and media charity that promotes high quality television coverage of the developing world. Its main areas of activity are:

- research on UK television coverage of the developing world
- lobbying broadcasters, regulators and DCMS
- dialogue with the main public service broadcasters
- developing innovative ideas for programmes about the developing world.

IBT was set up in 1982 by a consortium of over fifty leading aid and development agencies, educational bodies, faith groups and trades unions, as a partnership between NGOs, broadcasters, educationalists and film-makers.

In 1989 IBT (and its sister organisation 3WE, which is now merged with IBT) began a longitudinal study of factual programming on UK television. Since then it has produced a study every two years, tracking the changes in the quantity and nature of programmes about the developing world. This body of research constitutes the only longitudinal study of its kind.

Three of IBT's recent research studies have been produced in partnership with CBA-BMS. Its lobbying activities have been undertaken in partnership with some of IBT's member organisations and other pressure groups with similar interests in the future of public service broadcasting.

Since 2006 DFID has invested £92,500 in IBT. This has taken the form of contributing funding for four of their research reports:

#### **Reflecting the Real World? (£50,044 research cost of which DFID contributed £20,044)**

Published in 2006 (in collaboration with BMS), this study looked at how audiences respond to different types of programming about the developing world. It highlighted the need for broadcasters to think more strategically about their international content and focus on producing more drama and entertainment as a way of reaching audiences who do not tune into news and current affairs content.

### **Bringing the World to the UK (fully funded by IBT)**

Published in 2006, this study's main findings were that the volume of factual international programming was the highest since 1989, with BBC1 and BBC 2 being in the lead and ITV and Channel 4 performing poorly. Hard subjects such as human rights, politics and the environment were still at a relatively low level with the output dominated by wildlife, travel and celebrity-led formats.

### **Reflecting the Real World 2: How we connect with the wider world (£45,273 research cost of which DFID contributed £22,636)**

Published in 2007 (in collaboration with BMS), this study was based on interviews with broadcasters and focus groups with young viewers. It identified a need for non-news television to show willingness to experiment and take risks in order to engage audiences with stories from the wider world. The report also found that young people were still using television and not the Internet as their main source of information about the wider world.

### **Screening the World, 2008 (£49,820 research cost fully funded by DFID)**

This was published in June 2008 and looked at how effectively broadcasters covered the real world with a specific focus on adult factual, children's and news broadcasting. Its key finding was that the amount of international factual programming on the main terrestrial channels fell by more than 500 hours during 2007, with international output being migrated to digital channels like More4 and BBC4. The launch of this report, which was billed as a DFID-funded event was attended by a number of senior broadcasting figures. The report received widespread media coverage because the children's television story was one which caught the public and media's attention and also because the funding included resources for media relations.

### **The World in Focus, forthcoming 2009 (£76,320 research cost of which BMS is funding £20,000 and DFID has agreed to fund a further £30,000)**

This major new study has two components. The first focuses on the international content of news programmes on the main television networks as well as the specialist news channels (including online news sources for the first time for such a study) and is due to be published in June 2009. It aims to document the range of international stories and territories covered by television news and to understand how news editors decide which stories to cover and how to report them. The initial findings (draft only at this stage) show that international news remains an important component of virtually all the news channels surveyed. The amount of international news appears to have held up well compared to surveys in 2002 and 2006, though the dominant treatment of the financial crisis would seem to have squeezed some international coverage and other domestic stories. Development news stories remain at a negligible level.

The second component is based on innovative work by TW Research with focus groups - particularly of those who are less engaged - to gain a better understanding of the potential for a range of television genres to engage them with the wider world and to inspire changes in their behaviour. This valuable study (again only at a draft stage as this report was being put together) appears to find that the very largely negative imagery of

television news and charitable appeals is deeply ingrained in public consciousness, limiting the capacity of many people to see beyond extremes and disasters.

However, the focus group evidence shows that, although recall was less marked, television programmes that were not driven by the news agenda could have a greater influence on the understanding of developing world cultures. Audiences which dislike overtly serious content can be reached by popular genres like drama and formatted shows. Television dramas like *The No.1 Detective Agency* and *Wild at Heart* (both set in Africa) were mentioned by focus group participants but cinema films like *Slum Dog Millionaire* were seen as currently doing it better. Presenter-led travel programmes such as *Amazon* and reality format shows such as *The World's Strictest Parents* were seen as combating stereotypes on how people in developing countries live and suggest that there is scope for entertaining, emotionally engaging and informative television formats.

The trends identified in the successive studies can be summarised as:

- i. a sharp decline in the quantity of programmes filmed in developing countries and about subjects relating to development on the terrestrial broadcast networks followed by a partial recovery
- ii. the recent recovery in the volume of programmes about the developing world has gone hand in hand with the migration of many such programmes to niche slots and digital channels
- iii. very little programming for children and young people about the developing world
- iv. the development of new and more imaginative genres of programmes that bring international development-related topics to younger and less committed audiences
- v. development stories are very rarely on television news programmes
- vi. populist formats are more likely than serious documentaries to attract new audiences

The research reports have been used successfully as an evidence-base for lobbying broadcasters, as well the bodies to which they are accountable, in order to make the case for strengthening international content on public service television.

#### **4.2.2. Key Outcomes**

##### **Lobbying**

IBT has engaged in active lobbying of the broadcast industry, its regulators Ofcom and the BBC Trust, and the Department for Culture, Media and Sport (DCMS), with the objective of securing commitment to bringing content on international subjects to UK television audiences. The evidence contained in the research reports has been instrumental in:

- persuading decision-makers to enter into discussions with IBT and its partners
- supporting the arguments for change
- convincing broadcasters, Ofcom, and the BBC Trust to make commitments to international programming

The lobbying successes that have been achieved as a direct result of the research are:

- i. The new BBC Charter, which was published at the end of 2006, commits the BBC, for the first time, *to bring the world to the UK* as one of its six Purpose Remits. The inclusion of this purpose followed a lengthy campaign on the part of IBT and its

- membership. Under the new licences, each BBC channel will have to state how it is fulfilling this purpose.
- ii. IBT was part of a consortium of organisations lobbying government to continue supporting public service broadcasting. In November 2007 the Culture, Media and Sport Select Committee published its report on the future of public service television. The report gave its full backing to the continuation of the licence fee as the means of funding the BBC, recognised Channel 4's case for additional funding, and argued that public service broadcasters should have an explicit commitment to commissioning programmes that market-driven broadcasting would not produce.
  - iii. In April 2008 Channel 4 announced a new set of purposes one of which is *to challenge people to see the world differently*. As a direct consequence of IBT lobbying the channel has recently announced an increase in its spend on international current affairs programming with its *Unreported World* strand being extended to 40 programmes.
  - iv. In October 2008 Ofcom acknowledged, for the first time, that *measuring international content only in News and Current Affairs provided an unbalanced view*. (This was stated at an IBT Parliamentary event that raised the issue of international content among broadcasters and regulators. The event was chaired by former head of Sky News, Nick Pollard, with an Ofcom speaker on the panel and the BBC Trust and Channel 4 represented in the audience.)
  - v. In response to evidence presented in *Screening the World* report, the BBC Trust's *Review of Children's Services and Content*, January 2009, contains a commitment to amend the CBeebies Service Licence to include a commitment to *contribute to the BBC's global public purpose*.
  - vi. Ofcom's Public Service Broadcast (PSB) review, which was published in January 2009, includes a policy shift recognising that international coverage should be measured across all programme genres, not just news and current affairs. The review includes a section on international programming that summarises what IBT was lobbying for – namely that the way Ofcom measures factual programming and programming about different cultures internationally should be reviewed. The review also recommended that children's programming should get financial support, Channel 4 should be supported and be core to a new PSB institution, that the issues of news in the regions and devolved nations needs addressing and that ITV and Channel 5 should have limited PSB roles.
  - vii. In January 2009 the then Secretary of State for Culture, Media and Sport Andy Burnham addressed the Oxford Media Convention and stated 'For me, the core list of priorities is clear: high quality, impartial news at local, regional as well as national level, current affairs, international analysis and factual programming.' He also noted that 'we want British citizens and voters to continue to be the best informed in the world'.

A number of lobbying activities are at an earlier stage and have not yet yielded a concrete outcome. These include:

- i. A meeting, in October 2008, with the DCMS broadcasting team in which IBT argued that Channel 4's future public service remit should place greater emphasis on international programming. This was followed by a further meeting in March 2009 to discuss Digital Britain proposals.
- ii. A submission, based on the *Screening the World* report, in March 2009 to BERR/DCMS *Digital Britain Review* that will be published in mid-June.
- iii. A submission to Lords Communications Committee on film and television industries, based on *Screening the World* in March 2009.

- iv. A round table discussion with Channel 4 CEO Andy Duncan, in March 2009, to discuss the future of Channel 4 in the light of the findings of the *Digital Britain Review*.
- v. A meeting with the BBC Director-General and a separate meeting with officials at the BBC Trust, in March 2009, to discuss how to take the Trust's commitment to enhance the international content of children's programming forward. Further meetings are planned with the Head of Children's and the Controller of CBeebies. This series of meetings is a direct result of the research from *Screening the World* which showed how poorly children were being served with content about the wider world
- vi. A forthcoming DCMS-hosted meeting, in May 2009, to present findings from *The World in Focus* to officials from BERR, DCMS and DFID.
- vii. A submission of evidence to the BBC Trust's review of young people's programming, which argues for the BBC to take measures for internationalism to be more central to the output of BBC3 – which is the channel aimed at younger audiences. (IBT will also submit evidence to the Trust's reviews of BBC1, 2 and 4 later in 2009.)

### **Partnerships with broadcasters**

A significant outcome of IBT's research has been the willingness of broadcasters to enter into partnership initiatives with IBT to develop programme ideas.

- IBT hosts an annual *Real World Brainstorm* in which there is a dialogue between broadcasters and development agencies about potential programme ideas on how topical issues, such as climate change and democracy, affect people in developing countries. People working in the field are invited to join the forum in order to give broadcasters the benefit of their first hand experience. The research findings were presented to senior BBC executives at one of these events where drama and comedy writers and producers were present.
- In October 2007 an IBT/DFID delegation was able to meet with senior Channel 4 executives to present its ideas about how the channel could strengthen its public service remit.
- IBT has begun a series of briefings for the development agencies' heads of media where broadcasters are invited to discuss ways in which the agencies can work more closely with them.
- At the time of writing, IBT is entering into talks with Channel 4 about a formal partnership in which IBT helps to co-ordinate off-air campaigns around some key films: possibly including some of the programmes broadcast on the *Unreported World* slot. This could offer an opportunity to raise increase public understanding of the role of development agencies.

These partnerships constitute unusual access to decision-makers in the broadcast industry as well as those who produce television programmes. They have in part resulted from the arguments put forward in the body of research that has made the case for broadcasters to strengthen their output on developing countries

Evidence from the *Reflecting the Real World* research report has played a significant role in helping persuade broadcasters to be more ambitious and innovative with their international content, in order to reach and engage new and particularly young viewers. This has helped encourage broadcasters to try out new formats like *Millionaires' Mission* (Channel 4) and *Blood, Sweat and T-shirts* (BBC3).

### **4.2.3. Key strengths**

Despite having only two part-time staff on the team (amounting to one full time equivalent) IBT has an extensive influence within the broadcast industry and its regulatory framework. IBT staff have an impressive track record in British broadcasting and enjoy considerable respect within the media industry.

IBT receives core funding from its development agency membership and some of its studies have been co-funded by their membership. Because funding is shared amongst a number of organisations, IBT represents good value for money.

### **4.2.4. Key weaknesses**

#### **Resources**

The two part-time staff-members are overstretched even though their activities are augmented by partners such as the CBA.

#### **Sustainability**

Short-term and unstable funding is a threat to the sustainability of IBT's overall research and lobbying work, which will have an important role to play in the immediate future as further policy about the future of broadcasting will be decided in the coming 12 months, with legislation expected in the autumn of 2009. With more stable funding IBT would be able to develop a long-term research and lobbying strategy.

#### **Focus**

The research and lobbying work could have a sharper focus on holding broadcasters to account for coverage of development as well as of life in developing countries.

## ***4.3. The One World Media Awards***

### **4.3.1. Project summary**

The One World Media Awards were set up twenty years ago with the aim of promoting "comprehensive coverage and analysis of all aspects of the developing world" by giving annual awards for outstanding UK print, radio, television and online reporting in this field. The Awards are administered by the One World Broadcasting Trust (OWBT), a small specialist media charity whose other interests lie in media development in developing countries. The OWBT Board consists mainly of established media professionals (such as Mick Csaky of Antelope Productions and Carol Haslam of the Wildscreen Festival) and is chaired by Lord Young of Norwood Green. Its current director is the documentary-maker Andy Glynn, who was appointed last year.

There have been 10 categories of One World prizes covering the whole gamut of media in Britain – the press, new media, radio, television, popular features, drama and local media as well as awards for coverage of the environment and of children's rights. In addition there are 2 international prizes – an award for the best international

documentary and a special award for media supporting development in the developing world.

DFID's support has been specifically for the UK Local Media prize which is "open to nations and regions, and the local community broadcast and print media for content about the wider world which may also incorporate a local perspective". DFID has given a £10,000 grant for this prize to the One World Broadcasting Trust each year for the past five years.

### **4.3.2. Key outcomes**

#### **Quantifiable outcomes**

DFID has invested a total of £50,000 in the One World Media Awards since 2004 but, as the OWBT Director Andy Glynne says, it is difficult to quantify the outcomes of this funding. The only hard figures on file come from the press coverage of the event itself.

#### **Media coverage of the event**

OWBT has put considerable effort into maximising the pick-up of the Awards by UK national and regional as well as international media. In the years reviewed there has been increasing success year on year to report on this front, culminating in 2008 with the following coverage:

- International - BBC World broadcast the awards ceremony to a global television audience of some 282 million homes
- National - Feature stories from the awards appeared in the Daily Telegraph (905,000 circulation), Guardian (378,000) and Independent (240,000) and also ran in a prime-time slot on the Radio 4 Today Programme (6 million audience)
- Regional- A Press Association story on the event was carried in over 50 separate regional news websites as well as appearing in Northern Echo (50,000 circulation), the Glasgow Herald (67,000) and in 10 smaller regional newspapers.

Importantly, OWBT has also targeted the influential trade press to good effect, in 2008 achieving a comment piece and a feature in Broadcast (10,000 circulation), a news story and a comment piece in the Press Gazette (32,500) and a news report in Televisual magazine. The BBC in-house staff magazine, Ariel (25,000) also did a feature.

#### **Qualitative outcomes**

The Awards are seen to be very professionally run with expert judging panels and the event itself bears comparison with other prestigious UK media award ceremonies in terms of presentation. But the organisers also manage to insert a distinctive serious thinkpiece into the proceedings by inviting a distinguished guest speaker to make a short address appropriate to the occasion. In recent years speakers have included Professors Jeffrey Sachs and Tariq Ramadan, Rt Hon Hilary Benn, Baroness Scotland and, last year, Archbishop Sentamu. The seriousness of the programme for the event has been leavened on occasion by satirists such as John Bird and John Fortune, the British Asian muslim comedienne Shazia Mirza and the British Iranian stand-up, Omid Djalili.

### 4.3.3. The project's impact

#### **Knowledge and perceptions of global issues within the broadcast industry**

The One World Media Awards ceremony, hosted by Channel 4 News presenter Jon Snow in London in June each year, has become an annual fixture within the media industry calendar – a calendar which is rather packed with awards of all kinds. It would be virtually impossible to set up a new such award event today – it was fortunate that the One World Awards were established in a less ferociously competitive media era.

There are, however, very few awards geared to the coverage of developing countries and most of these, like the Diageo African Business Reporting Awards, the UNESCO World Freedom Prize and the Reuters/IUCN Environmental Media Awards, are open to media entries from around the world and do not have the UK media focus of the One World awards.

The closest parallel is with the Amnesty UK International Media Awards scheme which is geared to human rights journalism. One World Awards, however, is a much larger event than the Amnesty one, attracting 350/400 attendees including senior commissioning editors, reporters and producers to what is in effect an annual UK media-industry-meets-the-development-industry exhibition. As BBC Deputy Director-General Mark Byford observed, the One World event “is *the* award for recognising outstanding coverage of the developing world”.

#### **Knowledge/understanding of aid institutions and the UK Government's role**

Although the stated objective of the One World Awards is not to showcase aid institutions or the UK Government's role in development, they do in practice provide opportunities to show the media that the activities of aid agencies can be mediaworthy. This is done in different ways – one way is through branding in the publicity material and in the actual programme of the awards ceremony.

The brands of leading aid sponsors such as Save the Children Fund, Christian Aid, Unicef and Concern are there alongside those of media groups Reuters, ITV, Channel 4 and BBC in all the pre-event publicity for the Awards and during the event itself. DFID's brand has been prominent among these.

DFID has also been visible in terms of participation at the event: Under Secretary of State for International Development Shahid Malik MP attended last year's Awards and DFID Director-General of Corporate Performance Sue Owen participated in the prize-giving in 2007. In 2005 Secretary of State Hilary Benn was the main guest speaker at the Awards.

The media content on display at the event often features the work of aid institutions. This is particularly the case with the Local Media Awards where the winners have been:

- in 2004 *Abandoned Children Appeal* (Eastern Daily Press)
- in 2005 *Rwanda Revisited* (BBC East)
- in 2006 *Gambia Hospital* (BBC East)
- in 2007 *Flight of the Goats* (BBC N Ireland) – a NI/Tanzania aid link

- in 2008 *A History of Violence* (Herald Magazine, Glasgow) – on re-building the lives of child soldiers in Northern Uganda

### **Gender**

There was a special One World award for “Women in Society” until 2005 when it was replaced by a Millenium Development Goals award which was won last year by the documentary *Iron Ladies of Liberia*. Women are prominent not just as subjects of shortlisted media productions but as award-winners – for example, in 2007 the award for Broadcast Journalist of the Year went to reporter Sharmeen Obaid-Chinoy of Channel 4’s *Unreported World*.

### **4.3.4. Key strengths**

#### **Reputation**

The One World Awards have built up a strong reputation within the media industry. The organisers have managed achieve the same sort of effect for awards as Comic Relief has with its telethon, namely making coverage of the developing world – widely perceived in media circles as a minority interest - attractive to mainstream media.

#### **Industry know-how**

The Awards team-members are rooted in the broadcasting industry and enjoy an extensive network of media contacts.

#### **Innovation**

The Awards have been able to continuously adapt to external changes in the media and aid environments by:

- introducing new prize categories such as Local Media, Popular Features and New Media and also special awards e.g. for addressing MDGs
- recognising and promoting new talent, in particular from the developing world. The Sierra Leonean presenter Sorious Samura – a rare African presence on UK primetime – received early recognition at the One World Awards. Another rising star, the Karachi-born Sharmeen Obaid-Chinoy, was One World’s 2007 Broadcast Journalist of the Year.

### **4.3.5. Key weaknesses**

#### **Local Media Base**

For the specific category of Local Media sponsored by DFID it is not clear that the introduction of a new prize in 2004 has had the effect of expanding the base of local media coverage which might have been anticipated. Entries in this category have in fact fallen over the period and while this is in line with the worsening financial pressures on regional media there appears to be little evidence of any systematic attempt to respond to this problem on the part of OWBT. Nor has the Department evinced much interest in this – OWBT had been encouraged to believe at the outset that DFID would assist with promotion of the prize but very little such practical assistance has materialised.

#### **Funding Commitments**

DFID’s commitment to the Awards has alternated between three-year and one-year periods.

The initial funding in 2004 was for one year only, although that was followed by a three-year commitment for 2005/7. Funding for 2008 was an ad hoc affair for just that year (and no formal contract seems to have been issued). A further one-year funding grant has recently been agreed for the 2009 Awards (together with an additional £3,000 grant to facilitate a youth jury for the separate Children's Rights Award).

#### ***4.4. Development Awareness Fund Media Grants***

##### **4.4.1. Project summary**

The Development Awareness Fund (DAF) was established in 1998 to assist UK-based non-profit organisations in "raising awareness and understanding of development issues". The DAF identified as priority themes the challenges and prospects for development, global interdependence and international efforts to reduce poverty including the role individuals can play in this.

The Fund was originally administered by DFID East Kilbride but in 2006 responsibility was transferred to Triple Line Consulting Ltd who now act as management agents for the scheme. They do not have in-house media expertise but draw in the services of a specialist media assessor, Nikki van der Praag on media applications. Nikki has extensive editorial experience with Oxfam's Development Education Department, New Internationalist magazine and the Panos Institute.

Under the main DAF scheme (there is also a mini-grants scheme for funding under £10,000) annual grants of between £10,000 and £100,000 can be allocated for a maximum of 3 years. The DAF grant criteria rule out the production funding of material as a primary project focus as well as significant overseas travel and discourage repeat funding applications.

In the period for which DAF records were inspected, 2005-2009, only three projects with a significant media component were found to have been funded out of a total of 97 projects approved. A combined total allocation of £402,000 was made to these three projects.

It was also possible to review the latest appraisals of 2009/10 applications where a further four media-related projects were successful, representing an additional combined allocation of £674,000.

In all, DFID has allocated just over £1 million under the DAF scheme to seven different media projects over the five years, 2005-2010.

##### **4.4.2. Key outcomes**

###### **Quantifiable outcomes**

Only one of the media projects examined, the Marie Stopes International (MSI) collaboration with The Guardian on a new development journalism competition in 2008, had been completed at the time of this review. The other two projects are still ongoing, the Preston community arts project Prescap, which uses community radio, and the media-for-

development agency, Mediae, which has reversioned *Makutana Junction* (an African television soap) for UK classroom use.

Unfortunately no proper evaluation of the journalism competition has yet been done – MSI accept that this is their fault as the considerable time interval before project implementation and enforced changes from the original submission meant that monitoring and evaluation were not, as envisaged, built in when the project finally went ahead. However, MSI's partner, Julian Rose, the Guardian's head of advertising and sponsorship, has pronounced the competition as one of the most successful ever run at the Guardian with 423 entries from journalists and 20,000 unique users subsequently visiting the competition site 25,000 times, viewing a total of 112,000 pages.

Rose compares this level of traffic very favourably with an average site generating approximately 10,000 page views. Another positive indicator was the 14 minutes each user engaged with the site as against an average for similar sites of under 2 minutes, an achievement which Rose ascribes to "the passion for the subject which the competition generated".

### **Qualitative outcomes**

All three projects examined have used highly creative means to promote development awareness in line with DAF objectives. Strictly speaking, only the MSI is a media project in that its main activity concerns the media – in this case the sensitising of a new generation of journalists and existing freelancers to the development agenda. The other two projects are a community arts organisation (Prescap) and a development agency with a primary focus on Africa (Mediae), both of whom are using radio and television programmes respectively for educational purposes.

Mediae are in the throes of producing an interim evaluation (to be available in May 2009) but only the topline of their findings were available as this review was being compiled. The projectholder claims considerable success in raising awareness of the Millennium Development Goals from the initial UK classroom exposure of the Kenyan television soap extracts. But Mediae acknowledge that competent teachers are required to make optimum use of this resource – and that without the involvement of regional Development Education Centres (DECs) it would have been very difficult to reach the right people within schools.

Prescap's aim is to promote awareness of development and global interdependence among young people in their area of Lancashire, in particular among young people who feel disengaged from formal education. The projectholder harnesses community radio, in this case Preston FM, to imaginative effect by giving radio skills training to local youth and broadcasting the results to the wider community.

### **4.4.3. Key strengths**

#### **Educational impact**

The DAF scheme is a competitive one and on this narrow review (a much wider review of the DAF is being undertaken by other evaluators) the appraisal system would seem to ensure that only good projects holding out a genuine prospect of an educational impact get through. Certainly in this review all the projects examined would seem to have merited their

inclusion in the scheme, though in the absence of evaluation reports it is not possible to be certain about their impact.

### **Help with the application process**

Several of the applicants gratefully acknowledged help from Triple Line Consulting with the rather complicated process of filling out the DAF application forms. The mandatory Concept Note was appreciated as was the patience of Triple Line staff in handling queries. Richard Lace of Prescap, who has extensive experience of successful fundraising from a range of sources including the Arts Council, the National Lottery and local authorities and business sponsors, said that he had failed on his first DAF attempt but received helpful feedback (“unusually so for a government department”) for a revised Concept Note second time around.

#### **4.4.4. Key weaknesses**

##### **Lack of media fit**

Although the DAF scheme lists media as one of its target groups alongside formal education, business and faith groups, there are very few media applications and most of these are in fact essentially educational projects which are making use of media. Of the four media-related applicants approved in the current 2009/10 round, only one is a media organisation, the One World Broadcasting Trust, which plans to target journalism schools.

The other three projects all seem well designed and deserved winners but the Northern College’s community sector development education project is geared to adult educators and involves only a component of media skills training to promote greater media literacy and equip communities to produce their own media messages. Traidcraft Exchange, which seeks to reawaken public interest in fair trade, has an even smaller media component in their project. The Environmental Justice Foundation have the media firmly in their sights for their campaigning to end pirate fishing but again only as one of a number of targets – such as academic thinktanks, commercial stakeholders, celebrities and other opinion formers.

On the other hand a well designed and professional project (in media terms) from the Thomson Reuters Foundation, aiming to create a microsite on climate change, failed to make the grade. The Triple Line appraisers complained about the level of salaries of those involved and required more specific and quantifiable outcomes: the comment was made that “only their first outcome gives any indication of prospective numbers – in this case the numbers of journalists participating in training courses”.

##### **Box ticking**

The application process would appear to privilege organisations which are already familiar with DFID and/or have in-house capacity to fill in the necessary forms with the requisite text (or “guff” as one media applicant described it). The language of the process is more geared to the world of education than media – one successful media projectholder admitted that a Development Education Centre had helped with filling in the “slightly confusing logframe”. Media applicants without development education expertise at hand would appear to be at a disadvantage.

## **Absence of pro-active strategy on media**

The DAF process is restricted to the assessment of projects which are submitted to Triple Line. The review found no evidence of a pro-active strategy in terms of promoting the scheme to specific media sectors in the first place or of an analysis of sector-wide trends and lessons gained by DFID funding of specific media projects.

Three examples may suffice. The Prescap community radio initiative looks very promising but as there are some 130 community radio stations throughout the UK (with another 50 new ones in the pipeline) DFID funding at this level of support (£103,000) cannot be rolled out across the country. There is certainly scope for more dynamic radio stations like Preston FM being encouraged to help weaker and smaller stations and indeed for greater collaboration at a regional level in some areas. But it would be best for DFID to develop more of a strategic partnership with the national body, the Community Media Association.

Mediae (who have found Triple Line “very helpful” in terms of the application process) are now at a stage when they want to broaden out the lessons they are learning from the use of African television footage in the *Makutano* project and are keen to promote these to the education sector more generally. They have made some overtures to DFID Communications but their offer to make a presentation has not yet been accepted. DFID can seem rather “arms length” and lacking an obvious strategic contact point.

The MSI/Guardian international journalism competition has recently had its funding extended for the period 2009/2011 but this has been done quite outside the Development Awareness Fund. The funding allocated (£200,000 per year) which is beyond the DAF limit comes from the main BSD Programme budget. The application process was *sui generis* and as such rather time-consuming for those concerned.

Perhaps the most eye-catching aspect of this project is that no attempt seems to have been made to liaise or link with the other longer established DFID-funded media awards scheme, the One World Media Awards. Although the two awards schemes are in adjoining areas there is nevertheless potential for overlap and duplication (e.g. over awards to freelance journalists) but MSI appear to have had no idea that there was already a development media awards scheme in existence. There seems to be nothing in the system which encourages a strategic look at DFID-supported awards.

## **5. Conclusions**

### ***5.1. Project conclusions***

#### ***5.1.1. CBA-BMS***

- i. The BMS scheme has yielded an estimated £10 million worth of television programming for an investment of £2.2 million, films that would otherwise not have been screened. With a broadcast success rate of 70 per cent for travel

- bursars and 55 per cent for programme development beneficiaries receiving a broadcast commission the scheme would appear to punch well above its weight.
- ii. The scheme has succeeded in bringing the developing world to UK television screens and has earned a credible and impartial reputation in the broadcast industry.
  - iii. Television programmes help make people more aware of what is going on in the developing world, and without the BMS funding there would in all likelihood be fewer television programmes and lower public awareness. But it is less likely that there has been enough of a critical mass of programming about the development process to increase the public's understanding of what development really means. And there is probably not enough to really increase levels of concern about poverty. (More research needs to be done to find out if BMS-funded programmes are watched mainly by people who are already concerned.)
  - iv. Many programmes would never have been screened if the producers had not been able to take advantage of the BMS funding. There is a strong likelihood that, had it not been for the BMS, the amount of programming about the developing world would have been a fraction of what it was. Whilst there is not any polling to show whether the level of public awareness of the developing world and support for development has increased since the inception of the scheme, it is possible that without the scheme it would have declined.
  - v. With only 2.1 FTE staff, the scheme is under-resourced and is highly dependent on the expertise and experience of the individuals who make up its small (and mainly part-time) team.
  - vi. Many of the films produced as a result of the scheme either highlight the need for development, or cover initiatives that are relevant to the development agenda. Few are explicitly about specific development projects. For example they may be about initiatives that address the Millenium Development Goals (such as Lion Television's *African School* series), but not about the development community's progress towards the MDGs. However, radically changing the terms of BMS funding to make it more tightly focused on films that highlight development interventions would risk the scheme being rejected by the broadcast industry because it would be seen to be interference with editorial independence.
  - vii. The BMS scheme has funded (and encouraged) films that attract new audiences because they are about a popular subject and have been able to embed development messages in films that do not seem at first glance to be about development.
  - viii. BMS already works to develop opportunities for more coverage of development work and there is potential for more to be done. But any proposed new directions for the BMS, particularly those aiming to achieve more television content about the role of development institutions, should be led from the BMS team itself and should be piloted for at least a year before being fully instituted.
  - ix. BMS needs to be buttressed by sample audience polling and focus group work on specific BMS programmes to research their impact on viewers' attitudes and actions in support of development.

### **5.1.2. IBT**

- i. The quality of IBT's longitudinal research is acknowledged to be academically robust. With no similar studies being done elsewhere, the absence of this broadcasting research would have left the international development community with no weapon to influence the vastly changing landscape of the broadcasting world.
- ii. The purpose of the IBT research is not to tell us what we already know (or suspect). Its purpose is to provide objective evidence to support lobbying for a broadcast development-friendly broadcast environment. The lobbying outcomes have undoubtedly had a positive impact on the shape of television now and in the future. Without the lobbying successes, it is doubtful whether there would be any meaningful commitment to content about the developing world in the UK television industry, or any mechanism for holding public service broadcasters to account for it.
- iii. IBT has been able to lobby senior figures in the broadcast industry to whom DFID would find it difficult to gain access. And IBT has lobbying credibility because it is staffed by experienced television professionals.
- iv. It is likely that the survival of what serious developing world content (outside conflict and disaster coverage) remains on UK television owes no small debt to the research and lobbying that IBT has been doing over the last few years, as well as to the R&D support offered by the BMS funding.
- v. IBT's activities address a complex and rapidly evolving broadcast environment. The outcome of IBT's work will not be felt immediately because it addresses longer-term impacts of current policy changes. But if the work they do was not being done, a strongly negative impact on the broadcast environment for international issues would be felt in the medium and long-term future.

### **5.1.3. One World Media Awards**

- i. The One World Media Awards are well established within the UK media, providing an attractive industry shop window for concerns about the developing world.
- ii. It is very difficult to measure the impact of an awards scheme (and in any case DFID does not appear to have agreed evaluation criteria at the outset of their grant funding). However, very few other UK media award schemes specifically encourage the generation of media content on the developing world. Many of the One World Award winners would not have got accolades from other award schemes.
- iii. The One World Awards mechanism provides encouragement to editors, producers and reporters to focus on an international agenda which in a media ratings-driven culture tends to be neglected in favour of domestic stories. It is likely that the awards play a positive role in challenging a dominant cynical and insular culture within UK media. Nick Fraser, editor of BBC Storyville, one of the few remaining international documentary strands on television, said "These awards are very important to us. It's so hard to fund films about subjects like world democracy, so these awards make a big difference".

- iv. There is potential for a greater emphasis within One World Awards on development coverage, not just coverage of the developing world. This may be achievable through a revitalised Local Media prize category but it may be that discussions with OWBT could achieve the same effect in another category or categories or indeed more generally within the awards scheme. As with our conclusion on CBA BMS, any formula for doing this that is not sensitive to the media environment could result in alienating media professionals. Therefore, any proposed new directions for the One World Awards should come from the OWBT team itself in the first instance.
- v. DFID funding has been modest, so it may be argued that DFID has got a bargain entry ticket to a media initiative which if it was to be started up now from scratch would require heftier – and riskier – financial assistance. DFID will have gained some benefit from the profile acquired through association with an event where it is seen by the relevant media in a positive context and in good company.
- vi. One-year commitments are destabilising for any organisation and should be generally avoided. In the case of Awards it is not possible to sustain any initiative to boost coverage in a particular media sector on any period shorter than three years.

#### **5.1.4. Development Awareness Fund Media Grants**

- i. The media (and media-related) projects receiving DAF funding are worthy recipients of public monies and make good use of their funds in line with BSD objectives.
- ii. The DAF mechanism is primarily geared to the field of education and works best for quintessentially educational projects which have a media component. Such projects appear to be appropriately assessed by Triple Line Consulting and its specialist media advisor.
- iii. Applications from media organisations for media activity do not fit well into the existing DAF scheme where they can suffer a form of discrimination – media salaries do tend to be higher than in some other occupations and it is not always possible for media projects to provide the same kind of statistical outcomes as the formal educational sector.
- iv. The assessment of media projects outside the DAF scheme is entirely *ad hoc*.
- v. There is no strategic overview taken of the media sector which would pick up such issues as DFID funding of two awards schemes (and apparent discrepancies such as the very modest resources for promotion in one scheme and a very large promotional budget in the other) and the scope of local and community media to advance a development agenda.

## ***5.2. Overarching conclusions (on the BSD media strategy as a whole)***

### **5.2.1. External conditions**

#### **Trends**

The media is highly complex and changing fast. Consultation with broadcasters and other media professionals indicates that a number of significant trends have a strong influence on the conditions with which BSD media strategy must engage in the short and medium-term future. It is very difficult to summarise neatly the complex range of conditions at play, which are listed below:

- i. For now the big television networks remain the most important media for reaching large audiences, but many media professionals believe it is unlikely that this will be so five years from now.
- ii. The broadcast regulatory framework is going through a process of review to bring it in line with the new digital reality. This has potential for far-reaching consequences, some of which will impact on future opportunities for bringing information about the developing world to UK audiences.
- iii. UK television is an increasingly hostile place for serious documentaries. Broadcasters are resistant to ideas for traditional documentaries about development because they are more expensive than programmes filmed in the UK and broadcasters are convinced that they will only attract small audiences.
- iv. Programme-making budgets are getting tighter all the time and funding is becoming more and more fragmented. It is increasingly rare for a broadcaster like the BBC or Channel 4 to fully fund a documentary. Instead they are being funded by a 'whip-round', with producers having to spend months finding several backers who will each finance a percentage of the production costs.
- v. News programmes attract far more viewers than documentaries. But news works on the principle that 'if it bleeds it leads' and covers mainly negative stories, especially conflict and disasters. With the paucity of other programming to balance and supplement the news, UK audiences tend to gain a distorted picture of the developing world.
- vi. Dramas (like *Slum Dog Millionaire*) and innovative formats (like *The World's Strictest Parents*) can be a way to communicate realities about the developing world in ways that will attract audiences. Broadcasters are more likely to respond to ideas for popular formats than documentaries about development.
- vii. The biggest factors influencing how many people watch a television programme are what time of day it is broadcast and which channel it goes out on. Serious documentaries are often scheduled on digital channels and/or outside prime viewing time where they achieve low audiences. But if they are repeated on a terrestrial channel at prime time they can get up to ten times more viewers.

- viii. Celebrities, 'expert personalities' or well-known presenters are increasingly being used to attract audiences to a new subject, though focus group research suggest that this tactic works only if the personality comes over as convincing and authentic.
- ix. Big events (like the World Cup in South Africa) provide significant opportunities for programmes focusing on a developing world country.
- x. Content is increasingly being transmitted across multiple platforms. For example BBC iPlayer brings an additional audience of 300,000 to some programmes. And 'Project Canvas', which is currently under development, is designed to enable BBC iPlayer, YouTube and other web-based content to be available on your television as well as your computer.
- xi. Content that has been produced for one purpose (for example a television programme on one of the main networks) is sometimes being re-edited in a different format (for example a short film, or a film that focuses on a different angle) and transmitted somewhere else (on a different channel or on the Internet.)
- xii. Audiences are fragmented across multiple television channels and the Internet. Content needs to be everywhere, but the Internet, television and the print media can be used to disseminate the same information and the print and broadcast media can be used to drive audiences to the Internet to find more details and/or interact.
- xiii. Young people expect their attention to be drawn to information via their favourite media. Research into where young women get their news was undertaken by NBC News in America and reported in the book *Media Rules* by Brian Reich and Dan Solomon. It found that instead of actively seeking news by buying a newspaper, tuning into a TV news show at a fixed time or searching the Internet, they expect that if news is important it will find them through their social networking mechanisms (eg FaceBook or Twitter), email or mobile phone.
- xiv. Members of the 'FaceBook Generation' are increasingly responding to opportunities to be active participants in the media instead of passive consumers. They expect that when something arouses their interest they will be signposted to where they can get involved, be invited contribute their own response to it via a comment or debate mechanism, be able to share it with their social networks (via mechanisms like email, FaceBook or Twitter), or be able to join a movement.
- xv. The cost, size and weight of the technology needed to produce video footage has fallen dramatically and Internet sites like YouTube or specialist Internet channels have made it easy to stream video on the Internet. So it is possible for non-professionals to produce their own video content (sometimes known as user-generated content) and show it on the Internet or even get it screened on television.

- xvi. It is becoming more and more likely that the old model of television channels creating content for the nation will be replaced by partnerships of brands, new media owners, campaigners, foundations, charities and private individuals commissioning, sponsoring and distributing fiction and non-fiction content. Many commentators believe that the future for brand promotion lies in sponsoring content instead of using TV advertising (which HD recorders and the Internet have rendered far less effective). For example, Eurostar paid for Shane Meadow's last fiction film and are looking at documentaries. Many brands now want to appear highly ethical which is an opportunity for development bodies.
- xvii. Films are becoming a vehicle for social change. The *Films for Change* movement in America (backed by large foundations and philanthropists) is now focused on what films can achieve. This goes far beyond seeking to simply get a film to a large audience, but encompasses strategies for getting audiences to engage with the content of films on a far deeper level.

### 5.2.2. DFID's BSD media strategy's fitness for purpose

The projects funded under the BSD scheme are all very sound projects and in some cases the individual projects punch above their weight. But it cannot be said that BSD media activity as a whole punches above its weight because DFID has not succeeded in making its portfolio of projects amount to more than the sum of their parts.

- i. There is no evidence of a strong DFID 'hand on the tiller', regular review of the BSD's direction, or (until the commissioning of this evaluation) monitoring of its progress and impact.
- ii. DFID was the architect of the CBA scheme but, in the case of all the other media projects, DFID funding appears to have been a reaction to funding applications rather than as a result of any pro-active move on the part of DFID. These projects have been assessed on their contribution towards realising the objectives of the BSD strategy and then for the most part left to get on with it.
- iii. There has not been a meaningful partnership relationship between DFID and the funded media projects, and there is little or no connection between the DFID's in-house and outsourced media operations.
- iv. DFID has not identified coherent development messages (or lobbying asks) for its BSD strategy to communicate to target audiences.
- v. DFID's own field capacity for supporting the communication of development to the UK audience seems currently very weak, as experienced by producers under the BMS scheme. The levels of media experience and commitment of DFID field communications staff are in general eclipsed by those of leading development ngos.
- vi. Whilst it can be argued that some of the funded schemes help to build (or at least maintain) support for development amongst some segments of the public, there has not been enough emphasis on initiatives to increase awareness of development. Seeing media coverage about poverty and human rights violations may help convince audiences of the need for development but it does not necessarily give them an up-to-date conception of what the development process involves.
- vii. Not enough has been done to promote better awareness of the centrality of gender issues to the development process.

The priorities therefore for the BSD media strategy is to:

- i. Set milestones and ensure that the strategy is making progress towards achieving its goals.

- ii. Make the BSD a living strategy that is adapted to keep pace with the fastest changing media landscape ever known.
- iii. Have a coordinated communications machinery in which value is added by all elements working in collaboration towards the same objectives.
- iv. Make good use of the Internet to disseminate content over which DFID has editorial control, which could help to communicate the reality of development in the 21<sup>st</sup> century and the role of women and girls to the development process.

## **6. Recommendations**

### ***6.1. Project recommendations***

#### **6.1.1. CBA-BMS**

- i. Funding for the Broadcast Media Scheme should continue. The BMS project manager should be asked to review the scheme's staffing establishment and submit costed proposals to ensure that the project has sufficient human resources to cover its workload and sustain its capacity in the medium to long term.
- ii. The BMS project manager should also be asked to put forward costed proposals to DFID, by the end of 2009, for initiatives that could increase the amount of content about development activity (as opposed to content about the developing world). BMS could test these during the 2010/11 financial year. If the testing meets with success, then the initiative(s) should be continued for as long as conditions remain favourable. If not, then further initiatives should be conceived and tested.
- iii. DFID should commit to a minimum of three years funding every time it renews its grant to BMS.
- iv. The project's title is very long-winded, so consideration should be given to a change of name for the organisation.
- v. Each year BMS management should select a sample of the television programmes that have been commissioned following BMS funding and use focus groups to market test the impact they make on viewers' levels of concern about international poverty. This will give some reliable indication of how much impact television programmes have on public opinion.

#### **6.1.2. IBT**

- i. Further research funding applications from IBT and its partners are likely to be of significant value in influencing upcoming policy decisions in relation to

- international content on UK television and should be given favourable consideration.
- ii. DFID should consider entering into an ongoing funding partnership with IBT in order to develop a stronger partnership between the two organisations and a longer-term vision for IBT's role in achieving DFID's objectives.
  - iii. DFID should look to commissioning IBT to undertake further research on media issues of importance to the BSD strategy. These include (but are not restricted to):
    - The scope for increasing news of development within mainstream television news bulletins
    - The role of the Internet in informing the UK public about the developing world. (It is understood that DFID is already looking into commissioning an Internet study.)
    - Trends in local media with particular reference to its capacity to cover UK-linked development stories

### **6.1.3. One World Media Awards**

- i. DFID co-funding of the One World Media Awards should continue and indeed if agreement can be reached on (iii), (iv) and (v) below there would be a case for an increase from its current very modest level – a level which was fixed five years ago and has not been subsequently altered. (It is particularly important for DFID funding to be maintained during a recession which is bound to affect the level of funding of the Awards from hard-hit commercial media organisations like ITV and possibly also from charities reliant on public donations.)
- ii. DFID should commit to a minimum of three years funding every time it decides to renew its grant to OWBT.
- iii. The OWBT should be asked to review the future viability of the Local Media Award; if the category is to be retained, OWBT should come back to DFID with a credible promotional strategy to ensure an increasing level of entries. The focus on a Local Media Award needs to be rethought in the light of the current severe financial crisis affecting regional and local media. It is probable that only the BBC will be in a position to afford such coverage in future (it is noteworthy that three of the five Local Media winners have been BBC regional broadcasters).
- iv. The OWBT should be invited to propose, either through a reinvigorated Local Media category or in some other way, how the Awards might better recognise creative communication of development work itself and not just aspects of life in the developing world.
- v. DFID should agree specific measures with OWBT to evaluate the impact of the Awards, for example on the numbers of good quality entrants, the extent of media coverage of the event and the award-winners and on key messages.
- vi. There should be greater convergence between new One World thinking and DFID's (relatively) new Communications Strategy. In particular there should be a dialogue over the need to reward media used by "interested mainstream" and "family first sympathisers" groups over that used by "active enthusiasts".

#### **6.1.4. Development Awareness Fund Media Grants**

- i. A clear distinction should be made between projects which are primarily educational but which have a media dimension and those which come from media organisations and concern media activity.
- ii. The former projects should continue to be assessed under the Development Awareness Fund but the latter should receive separate treatment by DFID Communications. Applications would have to be assessed by either external media consultants or by the proposed DFID Media Strategy Panel of communications staff and outside experts (see 6.2.1.v for more detail on the latter).

### **6.2. *Overarching recommendations***

#### **6.2.1. Strategic**

It is recommended that DFID should have better control over the realisation of the BSD media strategy.

- i. DFID should have a more co-ordinated strategy for harmonising the external BSD media activity with in-house activities such as DFID media relations and the DFID website. (Recent team restructuring is a positive move in this direction.)
- ii. Key development messages should be generated and disseminated through both DFID in-house and outsourced BSD media operations.
- iii. DFID should determine what media policy and regulatory outcomes would support the achievement of its BSD objectives and put in place an action plan that includes
  - funding for outsourced research and lobbying initiatives
  - collaboration with INGOs and others with an interest in the same outcomes
  - a planned programme of related in-house activity

There are various options to achieve these ends:

- iv. DFID could recruit an in-house expert with the appropriate media professional background to help Communications staff develop a more pro-active and co-ordinated strategy on all DFID-funded media activity promoting development awareness.
- v. DFID could set up a specialist Development Awareness Media Strategy Panel comprised of two or three designated DFID Communications staff and two or three outside media experts. The panel could meet perhaps twice a year to review the media strategy, commission and consider evaluations and research findings.
- vi. DFID could outsource some of the tasks involved to established media partners such as CBA and IBT.

These options are not exclusive.

## 6.2.2. Operational

### Partnership

It is recommended that in future DFID should be more pro-active in managing its relationships with the media projects it supports and in determining what direction it wants its funded projects to take.

- i. A named person in DFID should be assigned responsibility for steering the organisation's outsourced media projects. Every year there should be at least one strategy meeting with each project, where DFID and the project director should discuss and agree the direction the project will take in the medium and long term.

### Measuring impact

It is recommended that in future DFID should do more to evaluate the outcomes and effectiveness of its strategy. It is suggested that:

- ii. DFID should continue to monitor the ratio of commissions to funding awards achieved by the BMS as well as the number of hours of programming on UK television about the developing world.
- iii. DFID should be clear about what media policy and regulatory outcomes it wants to see. It should identify the milestones that need to be reached and the research that needs to be commissioned for these outcomes to be achieved. The research and lobbying work should be evaluated against the passing of milestones and the achievement of clearly defined objectives.

### Sourcing content

In order to fuel the BSD strategy, DFID needs to source compelling content about the development process. Some positive initiatives have already been put in place, but there is scope for this to be done to a greater extent. It is recommended that DFID considers piloting the following two initiatives:

- iv. DFID to open up a Development Communications Hub at one of its field offices. The role of this hub should be to
  - source good quality content (in the form of short-form video, feature articles, photo stories, podcasts, blogs) by commissioning local video producers, journalists or participants in the development process to produce material for DFID to publish on the Internet or elsewhere
  - facilitate media access to DFID-supported development projects in the region
  - facilitate training and support for project workers, volunteers or other participants to produce 'user-generated content' such as films or blogs about their personal struggles in relation to the development agenda
  - share expertise with other DFID business units outside the UKThe hub should be led by a person with proven skills and experience to commission good quality content and manage media relations.
- v. DFID to support the CBA's new initiative to commission BMS producers to make short-form films for DFID when they visit developing countries. This would require working closely with field offices and producers to develop a clear idea of what kind of content is needed. The resulting films could be posted up a DFID FaceBook channel, with links from the DFID website. In this way DFID could aim to stream fresh video material on a regular basis.



## Appendix I. References

Steve Barnett *Stories from Faraway Places: International reporting, public service television and a glass half full* (from *The Media in the UK* edited by Julian Petley and Granville Williams, Palgrave, forthcoming 2009)

Charlie Beckett *SuperMedia: Saving journalism so it can save the world* (Blackwell, 2008)

Julia Corbett and Jessica Durfee *Testing Public (Un)Certainty of Science Representations of Global Warming* (Science Communication 2004)

Andrew Currah *What's Happening to Our News: an investigation into the likely impact of the digital revolution on the economics of news publishing in the UK* (Reuters Institute for the Study of Journalism, 2009)

Andrew Darnton *Global Poverty and the Public Report 2: The UK Public's Perspective on Global Poverty* (DFID/COI, 2007)

Phil Harding *The Great Global Switch-Off: International Coverage in UK Public Service Broadcasting* (POLIS/Oxfam/IBT, 2009)

Ian Hargreaves, Justin Lewis and Tammy Speers *Towards a Better Map: Science, the public and the media* (ESRC, 2003)

Tracy Logan *Extra Analysis on Annual Tracking Survey 2008* (DFID/COI, 2008)

Brian Reich and Dan Solomon *Media Rules! Mastering Today's Technology to Connect and Keep Your Audience* (Wiley, 2008)

*New News, Future News* (Ofcom, 2007)

*BBC Public Purpose Remit: Bringing the UK to the World and the World to the UK* (BBC Trust, 2007)

*Government White Paper on International Development* (DFID, 1997)

*Building Support for Development Strategy Paper* (DFID, 1999)

*Viewing the World: A study of British television coverage of developing countries* (DFID, 2000)

*DFID Citizen Segmentation Report* (DFID/Ipsos MORI, 2008)

*Audience Segmentation Research Project* (DFID, 2008)

*DFID Engagement with the Broadcast Media draft report* by James Medhurst (DFID, 2008)

*Communications Matters: Our Communications Strategy* (DFID, 2009)

*Reflecting the Real World* (IBT, 2006)

*Bringing the World to the UK* (IBT, 2006)

*Reflecting the Real World 2: How we connect with the wider world* (IBT, 2007)

*The World in Focus* (IBT/CBA-DFID, forthcoming 2009)

## **Appendix II. Acronyms**

BERR	Department for Business, Enterprise and Regulatory Reform
BMS	Broadcast Media Scheme
BSD	Building Support for Development
BSDSP	Building Support for Development Strategy Paper
CBA	Commonwealth Broadcasting Association
DAF	Development Awareness Fund
DCMS	Department for Culture, Media and Sport
DFID	Department for International Development
IBT	International Broadcasting Trust
MDG	Millenium Development Goal
MPH	Make Poverty History
MSI	Marie Stopes International
OWBT	One World Broadcasting Trust

## **Appendix III. Acknowledgements**

The authors would like to thank:

Martin Scott – University of East Anglia  
Prof Steven Barnett – University of Westminster  
Terry Watkins – TW Research  
Paul Baker – BBC  
Flora Gregory – Al Jazeera English Television  
Caroline Diehl – Media Trust/Community Channel  
Richard Bradley – Lion Television  
Stephen Garrett – Kudos Film & Television  
Brian Woods – True Vision Productions  
Jess Search – Shooting People Productions  
Helen Palmer – ONE  
Adam Wakeling – Notion Pictures  
Sandra Whipham – Blue Yonder  
Mark Hawker – Dark Fibre Films  
Sally-Ann Wilson – CBA BMS  
Mervyn Warner – CBA BMS  
Marion Simpson – CBA BMS  
Linda Hutchinson – CBA BMS  
Mark Galloway – IBT  
Sophie Chalk – IBT  
Andy Glynnne – One World Broadcasting Trust  
Diana Thomas – Marie Stopes International  
Kate Lloyd Morgan – Mediae  
Richard Lace - Prescap  
Paul Thornton – Verulam Associates  
Hilary Thornton – Verulam Associates  
Paul Mylrea – DFID  
Natalie Acton - DFID  
Jenny Yates – DFID  
James Hardy- DFID  
Diana Dalton – DFID  
James Medhurst – DFID

With additional thanks to Joyce Ogberega and Cathy Welch of DFID Communications for helping facilitate the “blue skies” roundtable