



30th September 2015

**House of Commons Culture, Media and Sport Select Committee
BBC Charter Review inquiry**

About UK Music

1. UK Music is the umbrella body representing the collective interests of the UK's commercial music industry, from songwriters and composers to artists and musicians, studio producers, music managers, music publishers, major and independent record labels, music licensing companies and the live music sector.
2. UK Music exists to represent the UK's commercial music sector, to drive economic growth and promote the benefits of music to British society. The members of UK Music are listed in an annex.

General

3. The future of the BBC and the debates, negotiations and outcomes concerning Charter Review is of great interest to UK Music. We have recently launched a public facing campaign, #LetItBeeb, which highlights the music industry's support for the ongoing diversity of the BBC's music services.¹
4. The BBC relies heavily across all its platforms (radio, television and online) on the music created and supported by our members, yet it also provides an important platform for listeners to access our member's works. Any changes to the BBC's services and values resulting from the next BBC Charter should strengthen and build upon the BBC's important music services. Without these services there would be diminished music output which would fail to deliver the plurality of outputs so essential to meet the variety of tastes and interests of licence fee payers. It will also have far reaching cultural and economic implications for the UK, disproportionately impacting new artists and reducing the UK's reputation globally.
5. The BBC has made significant steps in recent years to place music at the heart of its broadcast services, alongside news and sport. Whilst there is room for

¹ <http://letitbeeb.tumblr.com/>

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improvement on television, there are a number of different radio services available on the BBC that cater for audience demand for popular, classical and folk music. The recent BBC Trust Radio Service review into Radio 1, 1Xtra, 2, 3, 6Music and Asian Network acknowledged the extent to which these stations provide a necessary role in introducing new UK music to audiences and in developing musical talent.²

6. The BBC launched “British Bold Creative” in September 2015, setting out the BBC’s programmes and services for the next Charter. The document reaffirms the BBC’s commitment to music and claims that the BBC is the most significant music broadcaster in the world with over 40,000 hours of content a year, making music the BBC’s largest genre by volume. Through Charter Review, the Government should at the very least enable the BBC to fulfil existing commitments to music. If the BBC take their ambitions for music further by proceeding with the development of a digital music service then this must be fully licensed by music rightsholders.

CMS Select Committee inquiry

7. Concerning the future of the BBC, UK Music sent a detailed letter³ on 18th September to the Chair of the BBC Trust as part of the Tomorrow’s BBC⁴ consultation and is responding to the DCMS Green Paper consultation.⁵ UK Music’s response to the inquiry of the House of Commons Culture, Media and Sport Select committee is based on the key areas raised by the Green Paper consultation for the music industry.

Public Purposes and Values

8. Under Charter Review, the Government will consider the case for reform of the BBC’s public purposes and whether there should be a defined set of values for the Corporation. This should not be treated as an “either/or” exercise. Creativity should be at the heart of any values the BBC represents and be maintained as part of its public purposes.
9. In 2014, the BBC launched its music strategy.⁶ There are three core activities of the strategy – (i) emerging talent, (ii) digital and (iii) landmark programming. Through new initiatives such as the Ten Pieces projects, BBC Introducing partnerships, the development of BBC Playlist and the BBC Music Awards, as well as existing broadcast services and programming, music is increasingly a focus for the BBC’s output. The strategy is proving to be suitable for the BBC to deliver its public purpose objectives. Any changes to the BBC’s public purposes could have a profound impact on the delivery of the strategy.
10. It is crucial that the “Stimulating Creativity and Cultural Excellence” objective is maintained as a public purpose for the BBC. Any dilution of this purpose will

² http://www.bbc.co.uk/bbctrust/our_work/services/radio/service_reviews/music_radio

³ http://www.ukmusic.org/assets/general/BBCTrust_UKMusic_September_2015.pdf

⁴ <http://www.bbc.co.uk/bbctrust/>

⁵ <https://www.gov.uk/government/consultations/bbc-charter-review-public-consultation>

⁶ <http://www.bbc.co.uk/mediacentre/mediapacks/bbcmusic>

disincentivise the work that the BBC currently provides regarding music. We estimate the UK music industry contributes £3.8 billion to the economy and £2.2 billion in exports.⁷ Having a plethora of legal licensed platforms and services that enable audiences to enjoy and discover music helps to maintain a strong national economic contribution. That the BBC contributes a number of services underpinned by such an objective demonstrates the significance of this public purpose for music.

11. Also important is the public purpose to “promote education and learning”. The likes of Ten Pieces⁸, that aims to open up classical music to 7 to 11-year-olds, Radio 2’s ‘learn to play guitar’ courses⁹, Radio 1’s series of Academy workshops¹⁰ and BBC Introducing’s online tutorials¹¹ all potentially complement the existing work of UK Music members and we would support and welcome further involvement in these and other initiatives. Given that we can provide the expertise, the BBC should be required to work with us to ensure the music they deliver across all formats is the most diverse and challenging. It is important that the younger generation learn about music in an engaging way and that programming is not seen as patronising or dumbed down for children.
12. A further existing public purpose of the BBC is “bringing the UK to the world and the world to the UK”. The BBC is the window through which those from overseas can learn about UK music. The UK economy benefits from having high caliber and diverse international BBC services. This should continue to be encouraged.
13. The BBC has estimated that £2.2 billion of the licence fee income is invested in the creative industries.¹² Whilst it may not be possible to place an exact value on the BBC’s contribution to creativity, it is clear that it is at the heart of much of what it does. Any values established for the BBC should be reflective of this, which the BBC is then held to account for.

Scale and scope

(i) The distinctiveness of the BBC from other broadcasters

14. Collectively Radio 1, 1Xtra, Radio 2, Radio 3, 6Music, Asian Network, Proms, BBC Introducing, Glastonbury and festival coverage, music broadcast programming and documentaries represent a diverse range of services which provide access to a wide variety of programming and music for licence fee payers.

⁷ <http://www.ukmusic.org/research/measuring-music/>

⁸ <http://www.bbc.co.uk/programmes/p01vs08w>

⁹ <http://www.bbc.co.uk/programmes/articles/3yMSBMmDqBCJdVYLrMlnCH3/radio-2s-guitar-pick-up-lessons>

¹⁰ <http://www.bbc.co.uk/programmes/p017f6dt>

¹¹ <http://www.bbc.co.uk/introducing/advice>

¹²

http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/reports/pdf/bbc_report_contribution_to_the_UK_creative_industries.pdf

15. The BBC's radio services operate in a densely populated market, serving audiences alongside national, local commercial radio and community radio services. All parts of the market can, and do, meet the needs and expectations of listeners in different ways. However, the onus must always be on the BBC to ensure its services are distinctive.
16. Data from music licensing company (and UK Music member) PPL about the use of recorded music in radio broadcasts in 2014 indicates that:
- Overall, 75% of all tracks played across the full range of BBC radio services were not broadcast on commercial radio.
 - Over half the tracks played across Radio 1, Radio 2 and BBC national and local radio stations were not broadcast on commercial radio.
 - For 1Xtra, that proportion was almost two thirds of the tracks played. For the Asian Network, it was three quarters. For Radio 3, it was 93%.
 - 6Music was the most eclectic radio station, playing 29,000 distinct tracks.
17. PPL's data also indicates that, 64% of artists whose tracks were played on BBC radio did not have their tracks broadcast on commercial radio. For Radio 1, this was 39% of artists and, for Radio 2, 41%.
18. A further analysis provided to UK Music from *PRS for Music* about the use of musical compositions in radio broadcasts indicates that commercial radio stations played on average 1,800 unique songs in 2014¹³, whilst comparative figures were in excess of 13,000 songs for Radio 1 and, for Radio 2, over 21,000 songs.
19. Therefore, we believe the evidence supports the view that the BBC is sufficiently distinct from commercial radio in the music it plays and that while this distinctiveness is maintained both the BBC and commercial sector can grow and thrive together.
20. Crucially, output of individual BBC radio stations is also significantly distinctive from each other.
21. For instance, although there is some minor overlap between Radio 1 and Radio 2, the majority of tracks played on each station remains unique. At the time of writing, the combined A, B and C Lists for both stations equate to a total of 69 individual tracks. Of these, there is a crossover of only 5.8% (or 4 tracks in total).
22. This is consistent with the findings of the BBC Trust Service Review that *"just 2% of the tracks played by Radio 1 and 2, and 2% of tracks on Radio 2 and 6 Music were shared. The overlap with 1Xtra was much lower, at just 0.7%. Of the 899*

¹³ Based on a sample of four representative stations in 2014 and determined by reported song and music usage between 3 and 6 minutes.

*songs played across either Radio 1 or Radio 2, just 20 songs were played on both networks, and only five tracks were played more than five times on either.*¹⁴

23. Similarly, the recent BBC response to the Charter Review, “British Bold Creative”, found that Radio 1 shares just 6% of music tracks with Radio 2, while Radio 2 shares 5% of tracks with Radio 1. Just 13% of the combined Radio 1 and Radio 2 audience listens to both stations.¹⁵

(ii) Genres and tastes

24. According to the BBC Trust’s Service Review of music radio services the range of genres played on BBC Music Radio services is wider than elsewhere.¹⁶ The report recommended that the BBC should continue to reflect a broad range of music and that small cuts to genres can have a profound impact on those sectors.

25. The BBC’s music services must be required to provide musical programming which caters to and reflects the wide variety of taste and interests of licence fee payers across the UK.

26. For classical music, Radio 3 is an essential service whose role in sustaining a healthy classical sector cannot be overstated. Radio 3 is the primary commissioner, programmer and broadcaster of new classical music not only on the UK, but in the world. As a result it is the single most important radio service for listeners who want to access new classical music.

27. According to “British Bold Creative”¹⁷ –

“Radio 3 is one of the world’s most important music and arts broadcasters. It supports six performing groups and the world’s largest music festival, The BBC Proms. Radio 3 is the most significant commissioner of new music in the world with nearly 200 original commissions in the past five years. Its music offer is unique with 57% of music broadcast live or specially recorded. Compared to Classic FM it repeats far less music in a week.”

28. Radio 3 is also essential for its role in the regions – the six performing groups are based in London, Manchester, Glasgow and Cardiff; while the station also supports live music events outside of London, including Lichfield Festival, Huddersfield Contemporary Music Festival, Cheltenham Festival, and Bath Festival.

29. With this in mind, it is vital that Radio 3 retains its FM status (the reach on DAB would significantly reduce the audience for this station) and that there is continued investment in the on-line and on-demand services which extend the reach of the station.

¹⁴ http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our_work/music_radio/music_radio.pdf

¹⁵ <http://downloads.bbc.co.uk/aboutthebbc/reports/pdf/futureofthebbc2015.pdf>

¹⁶ http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our_work/music_radio/music_radio.pdf

¹⁷ <https://downloads.bbc.co.uk/aboutthebbc/reports/pdf/futureofthebbc2015.pdf>

30. As the commissioner of new classical works, often in association with the BBC's own orchestras, Radio 3 clearly fulfils a public value and arguably one the market could never provide.
31. BBC 6 Music has a service licence commitment for no more than 30% of all music played each year on the station being new music. This combination of old and new genres was acknowledged as positive by audiences according to the BBC Trust's Service Review of last year.¹⁸

(iii) The role of the BBC in talent development

32. New content is essential for a vibrant music industry which in turn benefits society as a whole.
33. The recent report on the contribution of the BBC to the UK Creative Industries, prepared by Frontier Economics for the BBC, identified areas where the BBC supports and promotes new British talent and therefore has a positive impact on the music market.¹⁹
34. These areas include talent schemes, like BBC Introducing, which is of great merit in terms of showcasing unsigned talent. More than 130,000 artists have uploaded music to the BBC Introducing website and 120 have performed at festival stages. 25 artists that started out on BBC Introducing have signed major record label deals and 8 have achieved number one albums.²⁰ Florence and the Machine, George Ezra, Jake Bugg, Bombay Bicycle Club, Catfish and the Bottlemen, Royal Bood and James Bay have all benefited from this strand of the BBC's work in helping launch their careers. These acts and artists have gone on to create strong economic returns for the UK and contribute to a sector which has seen a year on year growth of 9%.²¹
35. The report also demonstrates that the BBC takes risks on new artists, providing exposure before release, enabling new artists to be played on shows with big audiences and assists with the raising of an artists profile and success.

(iv) What could the BBC do more of?

36. The BBC could improve its service towards music by increasing provision for music on its television services. At present televised music coverage is primarily focused on live events, like Glastonbury and the Proms, with only a small handful of programmes, such as Later...with Jools Holland, across the regular schedule. Only BBC Four provides dedicated music programming on a Friday evening. This is the only type of programming of its kind on BBC television at present and contains a high degree of archive material.

¹⁸ http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our_work/music_radio/music_radio.pdf

¹⁹

http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/reports/pdf/bbc_report_contribution_to_the_UK_creative_industries.pdf

²⁰ http://www.bbc.co.uk/bbctrust/our_work/services/radio/service_reviews/music_radio

²¹ <http://www.ukmusic.org/research/measuring-music/>

37. Therefore, there is a significant void on mainstream television for dedicated music programmes. The only opportunity for peak time audiences to see the charts televised and a showcase for popular artists and songs on the BBC is the annual Christmas and New Year's specials of Top of the Pops, a show that officially finished in 2006 but which is much missed.
38. Equally, because the BBC should be taking a more innovative approach with its television services, we believe there is a significant scope to utilise iPlayer and provide cutting edge programming that focuses specifically on specialist genres. Alongside existing digital-only shows such as *Charlie Sloth's Rap Up* or Marc Riley's *All Shook Up*, BBC technology could open up an even greater range of opportunities to upcoming talent. These programmes and artists should be on mainstream television. The BBC is in a position to take these kind of risks.
39. The BBC's existing popular coverage of Glastonbury demonstrates the huge appetite for televised festival live music coverage. According to UK Music's Wish You Were Here 2015 report, music tourism to festivals contributed £1.7 billion to the economy in 2014.²² There are festivals in every region of the UK yet only a handful benefit from televised coverage on the BBC. More consideration should be given to extending broadcast coverage across all existing platforms for small, boutique and independent festivals. This would enable the BBC to further fulfil their "representing the UK, its nations, regions and communities" public purpose.
40. Increased televised music programming will mean more commissions and performances of classical works, offering greater access for a wider percentage of the population.
41. We feel that the BBC implicitly acknowledge that they could be doing more music programming on television. The creation of the BBC Music brand and strategy last year underlines this and is a step in the right direction. The BBC needs to be both properly funded and required to do more in this area.

BBC Funding

42. The BBC should be investing more in music. UK Music believes that the BBC should be adequately funded and protected for the delivery of its music services, supporting effective targeting of resources. We support the licence fee as a model for achieving this.
43. The BBC is the single biggest employer of professional musicians in the UK. Virtually all members of the Musicians' Union will interface with the BBC at one stage of their career. The BBC's impact is beyond employment however, it is a vital part of cultural life. Without it there would be limited quality cultural broadcast provision. Music and culture in the UK would suffer without it.
44. Other aspects of the BBC's music work should not be ignored. The BBC Orchestras and Singers last year gave 65 world premieres and a further 36 UK

²² <http://www.ukmusic.org/research/music-tourism-wish-you-were-here-2015/>

premieres via its weekly new music programme. Their budget, which is around 1% of the licence fee, is often under threat and requires stability.

BBC governance and regulation

45. We believe that the existing approach of a 10-year Royal Charter and Framework Agreement should be allowed to continue. What this approach provides is certainty for producers of creative content, like the music industry.
46. Whilst it is right to acknowledge that we are currently living in a fast-changing media landscape, this does not justify bringing certain platforms and services provided by the BBC into existential doubt by the Government with ever increasing frequency.
47. Whilst it is healthy to regularly review specific aspects of the BBC, BBC Trust Service Reviews already provide this opportunity without a more all encompassing look being needed for 10 years.
48. The BBC provides an important role for producers of creative content and should be allowed to maintain this position until 2027 and beyond.
49. In the event of a revision to the terms of a 10-year Royal Charter and Framework Agreement, an objective should be to depoliticise the process. This will involve the consideration of a longer term for the next charter in order to sequence with the provisions of the Fixed-term Parliaments Act 2011 so that debates and discussions on the future of the BBC begin a full year after the anticipated 2025 General Election.

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music Industry

- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music
- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

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