



8<sup>th</sup> October 2015

## **BBC Charter Review DCMS Public Consultation (Green Paper)**

### **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 annex 2.

### **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.<sup>1</sup> Annex 1 of this submission contains selected quotes provided to UK Music from artists, composers, producers and performers on the BBC, as well as a list of other endorsements received.
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.

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<sup>1</sup> <http://letitbeeb.tumblr.com/>

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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 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.<sup>2</sup>
6. The BBC launched “British Bold Creative”<sup>3</sup> 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.
7. We believe it is important for the BBC to uphold prior agreements with rightsholders, including where repertoire is to be broadcast on BBC services. When considering responses to this consultation, we also refer the Government to the submissions made by members of UK Music.

### Specific Questions

- **Why the BBC? Mission, purpose and values**

#### **Question 1**

How can the BBC’s public purposes be improved so there is more clarity about what the BBC should achieve?

8. In 2014, the BBC launched its music strategy.<sup>4</sup> 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.

<sup>2</sup> [http://www.bbc.co.uk/bbctrust/our\\_work/services/radio/service\\_reviews/music\\_radio](http://www.bbc.co.uk/bbctrust/our_work/services/radio/service_reviews/music_radio)

<sup>3</sup> <https://downloads.bbc.co.uk/aboutthebbc/reports/pdf/futureofthebbc2015.pdf>

<sup>4</sup> <http://www.bbc.co.uk/mediacentre/mediapacks/bbcmusic>

9. 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 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.<sup>5</sup> 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.
10. Also important is the public purpose to “promote education and learning”. The likes of Ten Pieces<sup>6</sup>, that aims to open up classical music to 7 to 11-year-olds, Radio 2’s ‘learn to play guitar’ courses<sup>7</sup>, Radio 1’s series of Academy workshops<sup>8</sup> and BBC Introducing’s online tutorials<sup>9</sup> 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.
11. 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.
12. If clarity to the public purposes of the BBC is to be sought then UK Music would propose that the remit for “Stimulating Creativity and Cultural Excellence” should directly reference the BBC music strategy and its three core activities. This will provide greater focus for what the BBC intends to do to deliver its objective for music.
13. Other objectives, such as “Representing the UK, its Nations, Regions and Communities” and “Delivering to the Public the Benefit of Emerging Communications Technologies and Services”, could also be recalibrated given that they may interact with the BBC’s creativity output and so make this relationship explicit.

### **Question 3**

Should Charter Review formally establish a set of values for the BBC?

<sup>5</sup> <http://www.ukmusic.org/research/measuring-music/>

<sup>6</sup> <http://www.bbc.co.uk/programmes/p01vs08w>

<sup>7</sup> <http://www.bbc.co.uk/programmes/articles/3yMSBMmDqBCJdVYLrMlnCH3/radio-2s-guitar-pick-up-lessons>

<sup>8</sup> <http://www.bbc.co.uk/programmes/p017f6dt>

<sup>9</sup> <http://www.bbc.co.uk/introducing/advice>

14. 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.
15. The BBC has estimated that £2.2 billion of the licence fee income is invested in the creative industries.<sup>10</sup> 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.

- **What the BBC does: scale and scope**

**Question 4**

Is the expansion of the BBC's services justified in the context of increased choice for audiences? Is the BBC crowding out commercial competition and, if so, is this justified?

16. There is room for the BBC and the commercial sector when they both offer distinct and complementary services that lead to increased choice for audiences. The health of the commercial sector is not thwarted by the BBC offering a range of music services.
17. In total there are six services on BBC Network Radio that provide music programming, whilst commercial radio offers a greater number of music based stations nationally, including services that cater for very defined generic tastes, for example Kerrang! and Absolute 80s. Individual BBC radio services have a greater weekly reach (19% of the population for Radio 1, 28% for Radio 2) yet commercial radio as a whole still achieves a total weekly reach of 33% of the population, with the Capital Brand reaching 14%.<sup>11</sup> Per listener, Absolute Radio's audience spends longer (7.9 hours) listening to that station per week than the audience for Radio 1 would listen to that service (6.5 hours).
18. The UK enjoys a healthy commercial radio sector yet the BBC affords opportunities for music which would be difficult to replicate in the commercial environment. According to the recent "British Bold Creative" report from the BBC, Radio 1 "breaks the hits that others play" and shares 3% of its tracks with Capital yet Capital shares 32% of its tracks with Radio 1.<sup>12</sup> The report also

<sup>10</sup>

[http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/reports/pdf/bbc\\_report\\_contribution\\_to\\_the\\_UK\\_creative\\_industries.pdf](http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/reports/pdf/bbc_report_contribution_to_the_UK_creative_industries.pdf)

<sup>11</sup> [http://www.rajar.co.uk/docs/2015\\_06/2015\\_Q2\\_Quarterly\\_Summary\\_Figures.pdf](http://www.rajar.co.uk/docs/2015_06/2015_Q2_Quarterly_Summary_Figures.pdf)

<sup>12</sup> <http://downloads.bbc.co.uk/aboutthebbc/reports/pdf/futureofthebbc2015.pdf>

claims that Radio 2 is the most popular radio station in the UK (30% of the adult population listening every week) and is hugely distinctive in its genre offerings (including Jazz, Folk and Country). These statistics underline the sheer variety of music offered by BBC music services and crucially that they give opportunities to hear emerging artists and acts alongside more established names.

19. UK Music believes that the BBC should remain a service offering a variety of musical experiences as this puts it in a unique position compared to its competitors for audiences. The BBC provides a wide opportunity for new music and recording artists to be heard by the public, which is important for the future health and success of the UK music industry.
20. We set out further data and statistics on the diversity of music provided by the BBC in our response to question 9 later in this submission.

#### **Question 5**

Where does the evidence suggest the BBC has a positive or negative wider impact on the market?

21. New content is essential for a vibrant music industry which in turn benefits society as a whole.
22. 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.<sup>13</sup>
23. 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.<sup>14</sup> 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%.<sup>15</sup>
24. The report also demonstrates that the BBC takes risks on new artists and providing exposure before release. 2015 Brit Award's nominee George Ezra was played over 118 times before his second UK single "Budapest" was released, despite his debut single not charting. A subsequent single from George Ezra,

<sup>13</sup>

[http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/reports/pdf/bbc\\_report\\_contribution\\_to\\_the\\_UK\\_creative\\_industries.pdf](http://downloads.bbc.co.uk/aboutthebbc/insidethebbc/reports/pdf/bbc_report_contribution_to_the_UK_creative_industries.pdf)

<sup>14</sup> [http://www.bbc.co.uk/bbctrust/our\\_work/services/radio/service\\_reviews/music\\_radio](http://www.bbc.co.uk/bbctrust/our_work/services/radio/service_reviews/music_radio)

<sup>15</sup> <http://www.ukmusic.org/research/measuring-music/>

“Did You Hear the Rain”, was played for 73 days on the BBC before featuring on commercial radio.

25. Frontier Economics also identified that BBC radio enables new artists to be played on shows with big audiences and assists with the raising of an artists profile and success. “Stay With Me”, a song by Sam Smith who won the 2015 Brit Award’s Best Breakthrough Act and Global Success awards, received 80% of its BBC radio plays in daytime slots. Sam’s earlier singles “Latch” and “La La La” received 77% and 86% of BBC radio play on daytime. Sam Smith is now the latest singer to record a James Bond theme, which the Secretary of State for Culture, Media and Sport recently acknowledged as one of the most successful film franchises of all time.<sup>16</sup>

### **Question 7**

How well is the BBC serving its national and international audiences?

26. As demonstrated throughout this submission, the BBC plays an important role in ensuring audiences are able to enjoy a range of music, whether it is the diversity of content and genres offered or the opportunities afforded to new artists. It is vital that the BBC should be held to account over this role.
27. 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.
28. 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.
29. 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 specialists 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 and is the only service provider in a position to do so.

<sup>16</sup> <https://www.politicshome.com/party-politics/articles/news/john-whittingdales-speech-tory-party-conference>

30. 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.<sup>17</sup> 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.
31. Increased televised music programming will mean more commissions and performances of classical works, offering greater access for a wider percentage of the population.
32. 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.

### **Question 8**

Does the BBC have the right genre mix across its services?

33. The range of genres played on BBC Music Radio services is wider than elsewhere.<sup>18</sup> The BBC should continue to reflect a broad range of music. Small cuts to genres can have a profound impact on those sectors.
34. 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.
35. 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.
36. According to "British Bold Creative"<sup>19</sup> –

*"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."*

<sup>17</sup> <http://www.ukmusic.org/research/music-tourism-wish-you-were-here-2015/>

<sup>18</sup> [http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our\\_work/music\\_radio/music\\_radio.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our_work/music_radio/music_radio.pdf)

<sup>19</sup> <https://downloads.bbc.co.uk/aboutthebbc/reports/pdf/futureofthebbc2015.pdf>

37. Radio 3 is also essential for its role in the regions and delivering BBC public purposes in that regard - 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.
38. 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.
39. 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.
40. UK Music also notes the analysis from the 2015 Audiomonitor report produced by Audiencenet which indicates there is a significant differentiation between genre tastes for Radio 1 and Radio 2 listeners. Radio 1 listeners are more likely to be interested in Indie/Alternative Rock, Dance, Hip Hop/Rap and RnB/Urban. Radio 2 is more of a home for Country, Folk and Rock and Jazz enthusiasts.
41. Furthermore, the same report reinforces the diversity of genre tastes offered by other BBC music services. Radio 1Xtra listeners are more likely to be interested in House, Drum'n'Bass, Techno, Funk, Dubstep, Garage and Grime for instance.
42. 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.<sup>20</sup>

### **Question 9**

Is the BBC's content sufficiently high quality and distinctive from that of other broadcasters? What reforms could improve it?

43. 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.
44. 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

<sup>20</sup> [http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our\\_work/music\\_radio/music\\_radio.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our_work/music_radio/music_radio.pdf)

of listeners in different ways. However, the onus must always be on the BBC to ensure its services are distinctive.

45. 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.

46. 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%.

47. 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 2014<sup>21</sup>, whilst comparative figures were in excess of 13,000 songs for Radio 1 and, for Radio 2, over 21,000 songs.

48. 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.

49. Crucially, output of individual BBC radio stations is also significantly distinctive from each other.

50. 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).

51. 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 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."*<sup>22</sup>

<sup>21</sup> Based on a sample of four representative stations in 2014 and determined by reported song and music usage between 3 and 6 minutes.

<sup>22</sup> [http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our\\_work/music\\_radio/music\\_radio.pdf](http://downloads.bbc.co.uk/bbctrust/assets/files/pdf/our_work/music_radio/music_radio.pdf)

52. 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.<sup>23</sup>

- **BBC Funding**

**Question 12**

Should the level of funding for certain services or programmes be protected? Should some funding be made available to other providers to deliver public service content?

53. 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.

54. 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.

55. 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 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**

**Question 19**

Should the existing approach of a 10-year Royal Charter and Framework Agreement continue?

56. 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.

57. 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.

<sup>23</sup> <http://downloads.bbc.co.uk/aboutthebbc/reports/pdf/futureofthebbc2015.pdf>

58. 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.
59. The BBC provides an important role for producers of creative content and should be allowed to maintain this position until 2027 and beyond.
60. 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 1

UK Music launched a public facing campaign, #LetItBeeb, highlighting the music industry's support for the ongoing diversity of the BBC's music services.

The campaign is supported by a number of artists, composers, producers and performers, including Sam Smith, Sir Paul McCartney, Coldplay, New Order, Brian Eno, Boy George, George Ezra, James Bay, Jessie Ware, Paloma Faith, Disclosure, David Arnold, Chase & Status, Sting, Chrissie Hynde, Annie Lennox, Rita Ora, Marc Almond, Judith Weir CBE, Rachel Portman OBE, Debbie Wiseman CBE, Kaiser Chiefs, Paul Epworth, Coldcut, Andreyana Triana, Joby Talbot, Ben Haenow, Little Mix, Bob Geldof, Midge Ure, Scouting For Girls, Michael Price, DJ Food, Laura Doggett, Public Service Broadcasting, Jack Savoretti, Bernard Butler, Steve Levine, MNEK, Can, Example, John Parrish, Fat Goth, The Invisible, Charlie Andrews, Gareth Jones, Guy Massey, Alan Moulder, Martin Brammer, Arjun, Jay Kadn, Tigerstyle, Jaz Dhami and Erasure.

A number of supporters have provided UK Music with their views on the future of the BBC. We believe it would be useful for the DCMS to receive these quotes and so we are reproducing a selection below. The quotes should be treated solely as the views of the individuals quoted and are not to be confused with the substantive contents in this submission which expresses UK Music's view.

*"For almost a hundred years the BBC has been at the centre of British musical culture. It has acted both as a laboratory and a showcase for contemporary music, creating a uniquely lively national consciousness about music. It is undoubtedly a huge factor in the sophistication, experimentalism and global success of British music. By contrast, the American experience of commercial radio shows an inexorable drift towards monocultures: stations that specialise in a particular musical niche such as 'country' or 'modern gospel' and never play anything else. The BBC, charged with serving a broad public, has always been eclectic by default. This has produced generations of musicians with unusually broad references; a tradition of adventurous curation represented by people like John Peel; and a musically sophisticated audience willing to support and encourage experimentation. There are very good economic reasons for not fixing what isn't broken: the British music scene is a huge export earner, and I think everybody in the business would agree that the BBC is a fundamental part of that*

success. But there is another, possibly more important reason, for retaining the broad-based service that no commercial operator would be able to offer. The inclusivity that the BBC represents engenders tolerance, assimilation, integration, and a sense of shared community. In a multicultural society, that's worth a lot." - **Brian Eno**

"I spent my teenage years with BBC Radio 1 - these days I've migrated to Radio 3 and 6 Music (with occasional, rewarding visits to Radio 2). The Proms, which I've attended and listened to every year since 1967, has been my true musical university. I believe that without wide-ranging BBC programmes like 'Composer of the Week' a large part of classical music would have vanished completely by now." – **Judith Weir CBE, Composer and Master of The Queen's Music**

"Since I watched Kylie Minogue - Locomotion on TOTP, BBC Music has been part of my life. Providing a platform for new music for so many years it's entrenched in the British music culture... and long may it continue! #LETITBEEB" - **Paloma Faith**

"Like a favourite member of the family: #LetItBeeb. From quiet times, to times of celebration, the BBC is where I've turned to be entertained, informed, thrilled and consoled. Losing Front Row, The Culture Show, Radio 3 or any of the great BBC4 music documentaries, would be a huge blow to the British cultural landscape. One of my earliest memories is sharing the experience of 'Listen With Mother' with my mother. The theme of which is still one of my favourite pieces of music. Without the BBC Proms' commissioning programme, I wouldn't have had the opportunity to explore the important issue of climate change, in 'The Water Diviners Tale' for which I feel truly honoured." - **Rachel Portman OBE, Composer**

"The BBC's pre-eminent reputation as a source of news, entertainment and the dissemination of culture is unchallenged in the world, and one of the reasons I am proud to be British. It has been our most successful nationalised industry, our most potent export, belongs to the people as a whole, and must remain so. There is nothing that could reasonably replace it, and any cynical attempt to do so by private interests would greatly reduce our influence and status in a world that is desperate for objective information and cultural diversity. Let it Beeb!" - **Sting**

"Having spent the first 22 years of my life in the States, I am constantly reminded and amazed by what a boost to the culture the BBC is here. And, having travelled extensively over the last 40 years, I can be sure that the BBC has no rival anywhere. I am always glad to come back to it." - **Chrissie Hynde**

"The open and adventurous attitude the BBC has towards music, drama, comedy and documentaries has the world envious of what we have. Without the unbiased viewpoint and ability to champion the newcomer, our creative industries would take a severe blow were the BBC to be restricted or restrained in any manner" - **Midge Ure**

"I'm indebted to the BBC for countless influences in all kinds of ways, but I'm especially grateful for Top of the Pops, which was broadcast every Thursday night. If it hadn't been for that fantastic show, I don't know whether I'd have become a performer. TOTP's was a television highpoint of the week for me and I watched it religiously. It had a massive musical influence on just about every single teenager in the UK, all the way

*through the 60's 70's 80's 90's and right up to 2006, when it was sadly taken off the air. Any recording artist who had a hit single in the charts usually performed on the programme and every time I ever appeared on the show it felt like an incredible kind of honour. Thank you BBC for changing my world!" - Annie Lennox*

*"The BBC is our most important cultural institution, and, I would argue, the single most important organisation of its kind anywhere in the world. It is the thing that makes me proudest to be British. In a world where the dissemination of information across the globe at the touch of a button has become the norm, having the BBC to turn to as a non-partisan reporter, catholic curator of arts and culture, and centre of excellence for the production of world-class media in all its forms, is more important than ever. Nowhere better is the BBC's excellence exhibited than in its legendary support for music. I must be one of the few people who has appeared on all four of the BBC's flagship radio stations. From appearing live on the Radio 1 roadshow to having my music performed at the Proms, I've seen the BBC's music strand in all its wonderful variety. BBC television gave me my first break scoring for screen when I got to write the music for The League Of Gentlemen. I have BBC Young Musician Of The Year to thank for kickstarting my career as a classical composer. Now, thanks in good part to the support of the BBC, my work takes me out of the country for a good portion of the year. Listening to BBC radio podcasts is one of the few things that keeps me sane. That, and knowing that, when I make it home, the BBC will be waiting for me, a reassuring beacon for cultural integrity in an increasingly unpredictable, insane world. We should be fiercely proud of the BBC and do everything in our power to stop it being eroded by axe-grinding politicians who, to quote Oscar Wilde, know the price of everything and the value of nothing. We need the arts now, more than ever. Elsewhere in the world they are prey to the interests of big business and scattered to the winds of self-interested philanthropy. In the UK we have the BBC as our cultural lodestone; the centre of our rich musical universe. We should be profoundly grateful for that fact. The sad truth is that we won't know what we've got till we've lost it. We simply mustn't let that happen."*

**Joby Talbot, Composer**

## **Annex 2**

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

For more information please contact Tom Kiehl, Director of Government and Public Affairs, UK Music on [tom.kiehl@ukmusic.org](mailto:tom.kiehl@ukmusic.org) or 020 3713 8454.