

The logo consists of the letters 'W', 'K', and 'K' in a stylized, bold, sans-serif font. The 'W' is formed by two overlapping 'U' shapes. The 'K's are formed by a vertical bar on the left and a diagonal bar on the right. The letters are dark grey with a lighter grey shadow or outline effect.

WKK

UK MUSIC

**Response to Radio 3 Service Licence Review –
August 2010**

UK Music is the umbrella organisation which represents the collective interests of the UK's commercial music industry - from artists, musicians, record producers, songwriters and composers, to record labels, music managers, music publishers, and collecting societies.

UK Music comprises: the Association of Independent Music representing 850 small and medium sized independent music companies; the British Academy of Songwriters, Composers and Authors with over 2,200 songwriter and composer members; the BPI representing over 440 record company members; the Music Managers Forum representing 425 managers throughout the music industry; the Music Producers Guild representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, remixer, programmers and mastering engineers; the Music Publishers Association, with more than 250 major and independent music publishers representing close to 4,000 catalogues; the Musicians Union representing 32,000 musicians; PPL representing 42,000 performer members and 5,000 record company members and PRS for Music representing 70,000 songwriters and composers and music publishers.

Summary

1. As stipulated by the BBC, Radio 3 is subject to review once every five years and is seeking feedback on four main points - the station's reach, quality, impact and value for money. As set out in the 'Terms of Reference' document published by the BBC, the Corporation also seeks feedback on the impact of BBC orchestras, choruses and BBC Singers on the performance of Radio 3 and any opinions on the future direction for the station. Ultimately, it also asks if the [service licence](#) for Radio 3 needs to be changed.
2. UK Music will take each of these points in turn and present the collective opinions of the various music industry organisations it represents, but allow us to begin by reinforcing our view that the BBC is unique in the world and commands public support because it provides a range and quality of broadcast that is not matched by any commercial broadcaster and is only sustainable through public subsidy. Radio 3 embodies the best of the BBC. It provides a unique and distinctive service that is virtually unrivalled.
3. Furthermore, it sustains a much wider ecology that brings significant cultural, artistic and economic value to the UK. It forms a fundamental and essential part of the infrastructure supporting classical music in the UK and, as stipulated in the service licence, plays a part in shaping the UK arts agenda. These wider benefits and positive knock-on effects must be considered as part of the review of Radio 3 including judgements on value for money and how well it is meeting its public service remit.

4. UK Music would also like to note at this point that it remains important for the BBC not to lose sight of the fact that its external partners clearly generate significant value for the BBC in helping it fulfil its public service obligations. This needs to be appropriately reflected in the way the BBC pays for its creative inputs.

Quality and Impact

5. **A significant part of Radio 3's inherent value lies in the fact it remains the primary commissioner, programmer and broadcaster of new classical music not only on the UK's airwaves, but in the world.**

TESTIMONY

Graham Fitkin (Published by G. Ricordi & Co (London) Ltd)

'The BBC has been brilliant in supporting my work as a composer. They don't seem to apply a one-off commissioning policy but take a long term view, appreciating the fact that composers need time, experience and support to mature.'

6. Figures from a sample of Music Publishers Association members bear this out. In the past three years, all have seen their composers produce new and original works as a result of this investment in musical talent – Boosey and Hawkes (17 commissions from 13 composers), Schott Music (9 commissions from 6 composers), G Ricordi & Co (London) (4 commissions from 3 composers), Oxford University Press (10 commissions from 5 composers); Music Sales Group (23 commissions from 16 composers).
7. Radio 3's commitment to diversity in the music it represents remains unparalleled and should continue as such - the works listed above, for example, not only varied in length from short choral works to 20-minute and longer orchestral pieces, but also embrace a range of styles and composers of different age groups and standing.
8. **Another major part of Radio 3's inherent value is its role as a programmer and broadcaster of classical music and significantly, a repeat broadcaster of classical music that is still in copyright.**
9. The BBC has a light touch in commissioning but huge experience, which almost always proves invaluable at some point in the course of every commission.
10. Points six to eight therefore demonstrate Radio 3's solid commitment to new classical music and how it provides cultural enrichment and financial incentives, as well as highly-valuable broadcast opportunities, to artists and creators. In our view, it is essential to the health and influence of the music sector that this programme of commissioning activity should be maintained and further developed.

TESTIMONY

Gabriel Jackson (Published by Oxford University Press):

"It is impossible to overestimate the importance of the BBC to composers. They are, after all, the biggest commissioners of new music in the UK. As far as my own relationship with the BBC Singers goes, the fact that there is a guaranteed number of commissions for the period of the association is very welcome indeed, and because the Singers are not encumbered by the issues of practicality and difficulty that other choral groups frequently are, the role allows me to explore new things and to expand the range of my work in a way that is exciting for me, and, I hope, interesting for listeners.

As well as the commissioned works, the Singers often programme other existing pieces, so my work is being heard regularly by a wide audience which includes, of course, other potential performers; because there are a lot more choirs than orchestras in the world(!) that is something that is unique to the Singers, and is an important service that they and Radio 3 can provide - simply providing an "ears-on" experience of what is being written in the choral medium right now.

Because most choral pieces are shorter than most symphonies, the Singers' programmes are able to include a lot of music by other living composers, which is invaluable to them, and to listeners. Simply having a formal position a BBC ensemble carries with it immense prestige - it is a gilt-edged carrying card - and gets one very widely noticed, such is the authority and reach of the BBC; again, particularly so in the case of the Singers, whose international reputation is higher, regrettably, than it is at home. What they do for composers, and for new music, is amazing!"

Radio 3's output is not, and cannot be, replicated in the commercial sector.

11. Three UK commercial stations indirectly compete with Radio 3, namely Classic FM, and to a much lesser extent, Jazz FM and Smooth Radio.
12. Jazz FM and Smooth Radio have little crossover with Radio 3, but where they might compete is on repertoire played. Jazz FM ventures into new music in its 'Red Room' service (as a DAB/digital-only station, listeners can enter the 'Red Room' online) and hear a host of new Jazz compositions which might be aired on Radio 3's Jazz Records Requests or Jazz Library shows. Similarly, Smooth Radio airs a 'Fusions Flavours' show which dabbles in World and Jazz music, but nowhere to the same extent as Radio 3.
13. Radio 3 also extends its commissioning programme to contemporary jazz composition, including new works for the BBC Proms. Meanwhile, we welcome the return of Andy Kershaw's world music strand to R3 in the shape of Music Planet, billed as "Radio 3's most significant and ambitious world music project ever".

14. Ultimately however Classic FM is Radio 3's most similarly-aligned commercial rival. However, where they completely differ is that Classic FM is predominantly committed to the airing of popular classics, the majority of which are out of copyright. This is most notably displayed by its "Hall of Fame" poll, which sees its listeners on an annual basis voting for their favourite classical pieces.
15. Classic FM, with a listenership of 5.5m, is both a radio station and more explicitly a 'brand' in that it has a variety of offshoots: a TV channel, a magazine, and concerts in the shape of 'Classic FM Live' – a sporadic booking of shows at the Royal Albert Hall in London. On this level, one can draw some comparisons with Radio 3. However, we would argue that a comparison of the two quickly shows that their offerings are markedly different. To cite some examples, Radio 3's commitment to contemporary classical music is notably stronger; it is responsible for investment in and promotion of the Proms season, it maintains the BBC Orchestras, Ensembles and Singers, and is a valued Womad festival partner and media partner to the British Composer Awards.
16. The diversity of repertoire played on Radio 3 in comparison to commercial radio station Classic FM is validated by data analysis from *PRS for Music*. This shows that more PRS member composers and publishers receive royalties from Radio 3 than Classic FM. The analysis looked at 100% of the works broadcast by both stations in 2009 and the number of individual composers and publishers receiving a distribution from either source. Music publishers are reliant on royalty income from copyright works, without which they would be unable to invest in new creative talent. (Commission fees are almost without exception paid in their entirety to the composer).

TESTIMONY

Sarah Rodgers, Chairman, BASCA

Radio 3 has been media partner to BASCA's British Composer Awards since their inception in 2003. The Awards provide recognition for contemporary classical, jazz and sonic art composition and include categories for community, educational and amateur music-making. Over the 8 years of the Awards, Radio 3 has made an invaluable contribution to the profile and visibility to UK audiences of British composers through broadcast strands and associated performance by BBC ensembles. It has successfully integrated commissioning and performance by BBC ensembles as well as performers from its new generation artists scheme into its association with the Awards. The British Composer Awards are arguably the most significant Awards for contemporary classical music anywhere in the world and Radio 3's commitment to the Awards has greatly benefitted the composing community and helped the general public to a greater awareness and understanding of new classical music.

Reach and Value for Money

17. Radio 3's cost per listener per hour is 6.3p, based on an annual service budget of £39.2 million and an average weekly listenership of 2.2m people. By way of comparison, Radio 2's cost per listener per hour is 0.5p, while Radio 1 is 0.6p. Given the extensive and high-quality output of Radio 3, it is perhaps unsurprising that its cost per listener is relatively higher than other BBC radio stations.

Case Study

James MacMillan: The Sacrifice: Three Interludes

- BBC sole commissioner
- World premiere given by BBC Philharmonic in Manchester on 22nd February 2008
- James MacMillan was engaged as conductor for the world premiere
- World premiere performance broadcast on BBC Radio 3 in March 2009
- Commercial recording released on Chandos label by BBC Philharmonic (with James MacMillan conducting) in 2009
- Scottish premiere given by BBC Scottish Symphony Orchestra in Aberdeen on 20th November 2009
- BBC Scottish Symphony Orchestra's performance broadcast on BBC Radio 3 in May 2010
- London premiere to be given Royal Scottish National Orchestra at BBC Proms on 6th September 2010
- London premiere to be broadcast live on BBC Radio 3

17. Each of the five BBC orchestras, of which three are based outside of London (in Glasgow, Cardiff and Manchester), engage in outreach activities, providing an educational experience and stimulating cultural richness and diversity. For example, the BBC National Orchestra of Wales embarked on a tour of 125 schools this summer, engaging almost 5000 children with classical music.¹

18. Similarly, BBC Scottish Symphony Orchestra embarked on a tour of schools on the Orkney Islands this year, with SSO members working directly with school children on the islands.²

19. It also provides performance and broadcast opportunities for amateur musicians through strands such as Choir of the Year and Listen Up!, often pitching the professional ensembles alongside amateur groups. This is a practical and beneficial way of fulfilling its commitment to education and learning and is inspirational for those involved.

¹ http://www.bbc.co.uk/orchestras/bbcnow/about/news/2010-07-16_schools.shtml

² http://www.bbc.co.uk/blogs/bbcso/2010/06/orkney_stage_one.shtml

20. Radio 3 is entirely unique in that it provides a broadcast platform for classical singers and musicians working across all UK regions. This completely corroborates with the following comment made by Mark Thompson in a speech in 2007: "Public service broadcasting is broadcasting that seeks to do more than satisfy immediate consumer demand. It seeks to promote a wider good for individuals, for households, for the public at large."³
21. Radio 3's weekly listenership is on average 2.2m and has remained so for at least the past six years. However, the listening figures do not tell the whole story of Radio 3's impact and value.
22. By investing the BBC orchestras and singers, as well as supporting orchestras such as the LSO, CBSO and Halle, plus active involvement in the Proms, WOMAD and the British Composer Awards, R3 stimulates involvement in Classical, Jazz and World music on a UK-wide scale, embracing an audience of many age groups and musical tastes.
23. Radio 3's output contains at least 50% live music (up to 500 live performances are broadcast per annum). This in itself is further proof that Radio 3 takes an active, if not leading role, in stimulating creativity and cultural excellence. It provides an unrivalled platform for musicians across the UK, that given Radio 3's networks, would be impossible to replicate outside the corporation.
24. Radio 3's unique position and reputation can be used by those within the industry with whom it collaborates (festivals, performers and performing groups) to leverage sponsorship and funding from other sources to facilitate joint commissions, first and further performance opportunities and commercial recordings, making each pound of investment go much further and strengthening the UK's reputation as a centre for musical excellence.
25. Almost every performance from recent BBC Proms, including every premiere, has been made available to the European Broadcasting Union following a deal struck between the BBC and Music Publishers Association. By collaborating with external, music industry partners such as the Music Publishers Association, Radio 3 is able to fulfil its public service obligations in the shape of promoting British music abroad. UK Music would like to stress that such relationships are vital to the ongoing success of the classical, world and jazz genres, as well as the Radio 3 brand itself.

Case Study

John Adams: Doctor Atomic Symphony

- Co-commission between BBC, St Louis Symphony and Carnegie Hall
- BBC Symphony Orchestra gave the world premiere at the BBC Proms on 21st August 2007
- John Adams was engaged as conductor for the world premiere

³ Made available in the BBC's "The Future Begins Here" pamphlet

- A Composer Portrait at the Royal Geographic Society was dedicated to John Adams on the night of the world premiere
- The world premiere was broadcast live on BBC Radio 3
- Featured in BBC Radio 3 CD review on 29th August 2009
- Also mentioned in BBC coverage of 'Doctor Atomic' UK premiere in 2009
- Performed by BBC National Orchestra of Wales on 17th March 2010 in BBC Hoddinott Hall, Cardiff
- 30 performances of the work scheduled internationally to date

Future Direction

26. Radio 3 controller Roger Wright recently spoke at the PPL AGM, in which he stated: "Standing still is not an option. It's more likely than ever that if you stay in the middle of the road you'll get knocked over. Simply because organisations...have existed for a number of years does not mean they have a right to continue as they have since they were founded, their work unchallenged." The quote clearly demonstrates R3's approach to changing with its audience and with developments in the classical sector.
27. Clearly, like all media platforms, Radio 3 has to adapt in order to guarantee its survival. UK Music would propose that the BBC might look into the following options:
- Strengthen and extend Radio 3's commissioning role.
 - R3 should further embrace the explosion among younger people who engage in and compose classical, world and jazz music. Labels such as Real World⁴ and Babel/Vortex⁵ and festivals such as Big Chill, Green Man, Mostly Jazz and Ether demonstrate a commitment to music which is beyond the "mainstream." Radio 3 is in a unique position where it can promote and encourage the work of younger musicians in these particular areas.
 - Provide more broadcast platforms for creators of contemporary classical music, helping to extend the reach and visibility of composers and giving UK audiences access to creative leaders, originators and innovators.
 - R3 should continue with its ongoing commitment to the Proms and the BBC performing groups - the strength of both and of Radio 3 itself is reliant on strong composing, music publishing, performing and recording sectors and there is need for the BBC to recognise that it is part of a multi-faceted business and ensure that it is working with its partners in the music industry as equitably as possible.
 - Radio 3 should continue its commitment to spoken word programming as a means of complementing its musical output and educating listeners about the value of classical, world and jazz music in the UK.

⁴ Home to Charlie Winston, Mercury Prize-nominated Portico Quartet

⁵ Home to Richard Fairhurst and Polar Bear

- Continue to give sufficient airplay and repeat performances to its independent music commissions.
- Classical publishers are keen to work with the BBC to find ways of unlocking the archive recordings of new British works that are not otherwise accessible to the public other than as part of a live performance. Where the BBC recording is the only recording in existence and the work has not been commercially released, publishers are keen to see these recordings made available for streaming until such time as the work is commercially released.

Conclusion

28. Radio 3 provides an invaluable service to listeners who enjoy classical, world and jazz music, and acts as a stimulus to a much wider audience to explore music and creativity.
29. Our belief is that Radio 3's service licence need not undergo any radical change and should focus instead on ways to engage even more young people and tap into their natural passion for music.
30. We emphasise that the station's value cannot be measured purely by listening figures or budget accounts. An analysis of Radio 3's value must assess the significant contribution it makes to stimulating and nurturing musical talent throughout the nations and regions through its commissions, outreach work, and performance opportunities.
31. We further endorse the importance of Radio 3 to the stability, health and growth of the classical music sector.
32. Finally, the influence and standing of Radio 3 in a worldwide context should not be underestimated. It brings a much-needed focus to UK performers and composers.

For more information contact UK Music on 020 7306 4446 or email contact@ukmusic.org