



## **BBC Charter Review - DCMS Public Consultation (Green Paper) - October 8th**

### **Background Information**

The MPA welcomes the opportunity to respond to the Department for Culture, Media & Sport consultation on the BBC Charter Review.

The Music Publishers Association ("MPA") is the trade association for music publishers in the UK, with over 260 members. These include all three of the UK's major music publishers, independent pop publishers, classical publishers, production music publishers and printed music publishers.

We have contributed to, and fully endorse, the submission made by UK Music on behalf of the wider commercial music industry.

However, for the purpose of this submission, the MPA would like to amplify some key points from the perspective of music publishers - both in terms of the BBC's unique importance to our sector, and also areas where we believe the Corporation can do even more to support British music.

### **Areas highlighted by MPA members of the BBC's vital importance**

#### **A supporter of new music:**

Radio 3 has commissioned nearly 200 original compositions over the past 5 years. Half the songs played by Radio 1 and Radio 2 in daytime are not played by any comparable station.

#### **Specialists and experts:**

Whether it is Annie Mac, David Rodigan or Daniel P Carter; Trevor Nelson, Janice Long or Bob Harris; Fiona Talkington, Tom Service or Julian Joseph, BBC Radio presenters are among the most respected in their respective genres.

#### **An educator with the ability to connect with young audiences:**

Alongside the continuing success of BBC Introducing, MPA members cited the New Generation Artists Programme and Ten Pieces project as examples of the BBC commitment to young artists and for reaching out to young audiences.

#### **Unencumbered by commercial constraints:**

The BBC is in a position to take risks, challenge the mainstream and support innovation. At the time of submission, Radio 3's forthcoming schedule includes a documentary on the origins of the song ("Why Music?"); a concert and talk on the link between music and memory, with music psychologist Victoria Williamson; and an all-night world premiere performance of Max Richter's epic new composition "Sleep".

#### **The Proms:**

The Proms remains an absolutely pivotal event for the MPA's classical members. Still the biggest and broadest classical music festival in the world, this year's season included 32 premieres of new works, including commissions by several young composers and specific programming designed to engage with new listeners (for instance, the Ten Pieces Prom, aimed at children, and late night collaborations with Radio 1, 1Xtra, 4, 6 Music and the Asian Network).

### **The UK's global reputation:**

Earlier this year, the UK topped a global rankings list for 'soft power'<sup>1</sup>. Both British music and the BBC were widely recognised as elemental to this cultural standing.

### **Support for orchestras, especially on a regional level:**

The BBC supports five orchestras of its own, all on full-time salaries: the BBC Concert Orchestra (London), BBC National Orchestra of Wales (Cardiff), BBC Philharmonic (Manchester), BBC Scottish Symphony Orchestra (Glasgow) and BBC Symphony Orchestra (London), as well as BBC Singers.

### **Support for live music and festivals:**

Aside from The Proms, MPA members recognised Radio 3's important support of live music events outside of London - such as Lichfield Festival, Huddersfield Contemporary Music Festival, Cheltenham Festival, and Bath Festival.

### **Recommendations:**

While we support 2014's launch of BBC Music, and its stated commitment to "emerging talent", "digital" and "landmark programming", there are several key areas where the BBC should target more investment and provide even greater support to British music.

A widespread concern is the lack of music on BBC Television. We appreciate that this is a medium in upheaval<sup>2</sup> - with viewers increasingly watching on demand and on digital devices; and with incoming competition from the likes of Netflix, Sky, YouTube, Facebook and Vice - but beyond coverage of "big ticket" events like Glastonbury, The Proms, Reading/Leeds and T In The Park music coverage on any of the four main BBC TV stations is scarce.

Jools Holland remains a welcome mainstay on BBC 2, BBC 4 dedicates Friday nights to music documentaries and archive compilations, while iPlayer has recently hosted digital-only shows from 1Xtra's Charlie Sloth, 6 Music's Marc Riley and Elbow's Guy Garvey. Elsewhere, CBBC has, since March 2015, hosted an Official Chart Show in conjunction with Radio 1.

However, these programmes are on the peripheries and use a limited pool of presenters. Mainstream opportunities for British music are otherwise confined to spot appearances on entertainment programmes (John Bishop, Graham Norton, Strictly Come Dancing or The Voice) or closing credits to The Andrew Marr Show.

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<sup>1</sup> <http://www.economist.com/news/britain/21657655-oxbridge-one-direction-and-premier-league-bolster-britains-power-persuade-softly-does-it>

<sup>2</sup> [http://stakeholders.ofcom.org.uk/binaries/research/cmr/cmr15/CMR\\_UK\\_2015.pdf](http://stakeholders.ofcom.org.uk/binaries/research/cmr/cmr15/CMR_UK_2015.pdf)

This appears to be the inverse of BBC Radio's commitment to music, with little that could be described as "landmark" or supporting "emerging talent".

Unencumbered by commercial constraints, the MPA believe that BBC Television should be commissioning a wider variety of music at primetime hours and presenting both mainstream and non-mainstream acts to the viewing public - all complemented by a rich and diverse selection of programming on iPlayer.

**Other specific recommendations from MPA members to improve BBC Music services include:**

**No more cuts to BBC music services:**

As presented in the UK Music submission, the MPA fully supports the #LetItBeeb campaign and that BBC music services should be protected from budgetary cuts during the Charter renewal process. Spending on BBC music radio programmes has already been reduced significantly as part of the Delivering Quality First strategy. So while there might be room for further cost savings at the BBC, if those cuts are made in relation to music programming then the impact would be detrimental for Britain's musical culture.

**Education and connecting with younger audiences:**

Whilst the quality of the programming on Radio 3 is generally of a very high level, some members felt that there could be greater input into "supporting listeners' exploration of music and the arts". There are many musical commentators who are not heard on Radio 3 and whose views could be both enlightening and informative. Our members would be happy to work with the BBC to provide access to a wider range of contributors. These could include composers and academics, who would be able to provide the station with some distinct and stimulating material.

**Fair commissioning agreements:**

When music is commissioned for use in BBC productions, MPA member businesses have commented that our composers have, on occasion, been expected to accept terms which do not allow for fair recompense of their creative effort. The MPA is against composers being placed in a position where they are not fairly remunerated. Just as the BBC has an obligation under the 2003 Communications Act to source no less than 25% of qualifying television programme hours from independent producers, the Corporation should also be promoting diversity in music and commission from the widest possible pool of writers.

**iPlayer should supplement, but not replace live TV broadcasts:**

The MPA fully supports technological innovation by the BBC when it helps develop and benefit the commercial online environment. However, some MPA members have found instances when their repertoire, particularly contemporary classical music, was pushed directly onto iPlayer despite prior agreement for it to be broadcast on BBC TV. We believe live performances should remain featured on TV as opposed to being streamed on iPlayer only, which denies both income and profile to the composer and publisher.

**Improved access to BBC recordings:**

Within the contemporary classical sector, the BBC is frequently the only organisation that owns the master recording of works either commissioned by the Corporation or given their world premiere. Some of the MPA's classical members have expressed that there should be improved public access to such recordings - either via the BBC itself, or by offering more beneficial licensing terms to record

labels.

**The BBC should recognise the full value of all copyright activity:**

The BBC should be prepared to license all copyright activity, rather than expecting or assuming content owners will provide additional rights “for free”. Music rights encompass a multitude of values, and bypassing them will have a negative impact in the wider commercial market. From the perspective of the music publishing sector, “for free” means that the creators don’t get paid.

Added to these recommendations, some of our membership have also come forward with market-sensitive data and information concerning the BBC’s importance and impact on their business. While we have been unable to include this information in a public submission, the MPA would welcome the opportunity to meet with officials from the Department for Culture, Media & Sport or the Charter Review Advisory Group to discuss further.

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**About the MPA:**

The Music Publishers Association (“MPA”) is the trade association for music publishers in the UK, with over 260 members, representing nearly 4,000 catalogues covering every genre of music. Our members include all three of the UK’s “major” music publishers, independent pop publishers, classical publishers, production music publishers and also printed music publishers. We estimate that our members represent around 95% of publishing activity in the UK.

The vast majority of our member companies are small or medium sized enterprises. Many of our member companies are multi-disciplinary music companies, operating not just as music publishers but as record labels, managers, promoters, producers, manufacturers, distributors and retailers.

The MPA is the owner of the Mechanical Copyright Protection Society (MCPS) and of Printed Music Licensing Limited (PMLL), which licenses the copying of sheet music in schools. [www.mpaonline.org.uk](http://www.mpaonline.org.uk)