

A stylized logo consisting of the letters 'U' and 'K'. The 'U' is formed by two parallel, rounded shapes. The 'K' is formed by two parallel, angular shapes. The logo is rendered in a dark grey color.

# UK

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UK MUSIC

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**Response to:**

**BBC Trust consultation: Delivering Quality First  
BBC Trust consultation: review of BBC local radio**

**December 2011**

**UK Music** is an umbrella body representing the collective interests of the UK's commercial music industry - from songwriters and composers, artists and musicians, to studio producers, music managers, music publishers, major and independent record labels, music licensing companies and the live music sector.

UK Music exists to represent the UK's commercial music sector in order to help drive economic growth and to promote the benefits of music on British society.

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 – with over 2,000 members, 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
- The BPI representing over 440 record company members
- 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, on behalf of 50,000 performers and 6,500 record companies, licences the use of recorded music in the UK
- PRS for Music is responsible for the collective licensing of rights in the musical works of 85,000 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

## **UK Music response**

### **Context: the BBC's role in the UK's cultural life**

UK Music's response to the specific proposals under consultation are framed by our understanding of the BBC's unique responsibilities.

As a public service broadcaster, the BBC is duty-bound to stimulate creativity and enrich the nation's culture, and to represent the UK, its nations, regions and communities. These (and the BBC's other public purposes) serve as the basis for the public's financial support.

The interplay between the BBC, and the UK's music community, is inevitably both wide and deep. This is because music plays a very significant role in the UK's cultural and economic life, and in the UK's national and regional identity.

As a nation we love music, and we make music the rest of the world loves.

The UK is the third largest market for music consumption in the world. Per capita, we are the largest, in that we spend more on music per person than the population of any other country in the world.

Music originated by UK artists account for 12% of global music sales; UK is second only to the United States as an exporter of music, and one of only three countries in the world that exports more music than it imports.

The UK's music industry is estimated to generate some £4 billion to the UK's GDP.

VisitBritain has identified music as one of the top five qualities that exemplify what is great about Great Britain.

Music-driven tourism contributes some £860 million to the UK's economy each year and accounts for more than 7.5 million tourism visits.

A survey of a representative sample from 50 countries found that the UK ranked 4<sup>th</sup> for its reputation for its exciting contemporary culture such as music, film, art and literature.

Music is an integral part of the identity of the UK's nations and cities. Local artists, famous clubs and music festivals are frequently used to market their distinctiveness and appeal to potential tourists, university applicants, and business investors.

Given the importance of music to the UK's cultural and economic life, and to the identity of its peoples, it follows that music forms a central part of the BBC's content. This is as it should be, reflecting the BBC's public service commitments to its audiences.

### **General approach to cuts**

UK Music welcomes the opportunity to assess the likely impact of the BBC proposals on the sector we represent. We consider the proposals in Delivering Quality First and the service review of BBC Local Radio together, as they are running concurrently and impact upon each other.

We agree with BBC management that it would be irresponsible simply to impose a uniform cut across every BBC service. It is right to examine all areas for potential savings, prioritising investment in the creation of high-quality original content.

Even with this responsible approach, the level of cuts agreed by the BBC is so severe as to make it impossible to avoid inflicting damage. We set out areas where we feel the pain could reverberate beyond the fate of individuals, and have a detrimental impact on the UK's wider cultural capacity. These are:

- the cumulative impact of proposals for radio on contemporary classical music
- how the proposals for local radio will affect "BBC Introducing..."
- the trend to reduce music programming broadcast on the BBC's television stations 1 and 2
- the potential consequence of cuts on the volume and range of original music commissioned for use in BBC drama

## **Radio**

### The cumulative impact on contemporary classical music

- Radio 3: broadcast around 25% fewer live and specially recorded lunchtime concerts
- Radio 3: less specially recorded contemporary music for *Hear and Now*
- Radio 3: fewer orchestral concerts in the evening, replacing with chamber and instrumental concerts
- Radio 2: reduce the amount of live music broadcast by a small increase in the number of repeats of *Friday Night is Music Night*

A reduction in the overall demand for classical compositions and performances could shrink the size and capacity of the UK's contemporary classical music community and could put its longer term sustainability at risk.

UK Music fears that the cumulative impact of the BBC proposals could lead to a depression in the demand for new commissions and performances of contemporary classical music.

BBC Radio 3 remains the primary commissioner, programmer and broadcaster of new classical music not only on the UK's airwaves, but in the world. The importance of this global leadership role cannot be overstated. Commissioners at BBC Radio 3 have unrivalled knowledge of the contemporary classical music landscape and are instrumental in its evolution and innovation. The infrastructure built by and through Radio 3 is comprehensive, performing as it does a specialist service in the creation of new musical works and nurturing both old and new works through their performance, broadcast, analysis and reinterpretation. In short, Radio 3 is integral to classical music in the modern age. BBC Radio 3 is the single most important channel for listeners to access new music, through the channel itself and through the iPlayer.

It follows that a reduction in the number of contemporary classical performances, particularly those specially recorded or performed, for Radio 3 will reverberate deeply.

A 25% reduction in the range of live music and specially recorded music broadcast could affect the whole classical community, not only composers and the publishers

who invest in them, but also performers and promoters and large international festivals which take place in the UK annually.

The law of economics warns that a cooling of demand at source often reverberates further and wider. For example, reduced programming of live and specially recorded music will reduce the opportunities for composers' and performers' work to be heard and known, which will inevitably have a knock on effect on their future performances and commissions.

Cuts to the level of contemporary music for *Hear and Now*, and plans to reduce the number of orchestral concerts in the evening, will compound the problem. It could also reduce the distinctiveness of Radio 3. In his foreword to *the BBC Trust's Review and Assessment* of the previous year, Lord Patten wrote, "the Trust's reviews of BBC Radio 3 [and BBC 4] showed that these stations offer something truly different – for me this includes BBC Radio 3's nightly concert, which manages to sound fresh every day." The proposal for fewer evening orchestral concerts broadcast on Radio 3 may make it harder for the station to 'sound fresh every day'.

Furthermore, we note plans to reduce the amount of live music broadcast on *Friday Night is Music Night* which features the BBC Concert Orchestra.

What makes these cuts to contemporary classical music a matter of strategic concern for both the BBC and UK Music is the impact it could have on the ability of the UK to maintain its international reputation and standing in this field. These latest proposals continue a trend of cuts over the past 15 years to investment and support for contemporary classical music. This slow strangulation cannot continue without serious consequences being felt. The question must arise as to whether it is possible for a professional class of classical musicians and writers to sustain livelihoods in the UK.

#### Impact of proposals in DQF and the local radio service review on BBC Introducing

- Radio 1 – replace current late night (4 to 6.30 am) Nation's opt-out programmes with a single programme that offers a UK-wide platform for undiscovered, unsigned, and emerging talent
- Local Radio – increase levels of programme sharing in off-peak slots.

UK Music is deeply concerned as to how these proposals will affect the BBC Introducing slots.

All of the local and national BBC Introducing programmes are broadcast in off-peak slots and may therefore be subject to 'programme-sharing'.

Little detail is offered as to what will happen to the various local BBC Introducing slots: whether the 30 plus slots will be replaced with a handful of regional Introducing slots, or by a single UK wide Introducing slot, or indeed, whether the BBC intends to scrap BBC Introducing altogether.

UK Music would vehemently oppose any move to cut BBC Introducing altogether. Indeed, the loss of BBC Introducing would represent a travesty, precisely for the reasons given by the BBC itself on its BBC Introducing web pages:

*Every week we broadcast over 30 shows all over the country to bring you the latest unsigned, undiscovered and under the radar talent.*

*Our family of local shows across the UK are at the frontline of discovering and playing new artists.*

*Week by week our shows throughout the UK invite fresh talent to their studios to record live sessions.*

*We aim to find undiscovered artists and feature them on the big stage. That's why you'll find us at many of the biggest and best music festivals across the country every year, featuring a wide variety of new music.*

*But it doesn't end there. Our local champions recommend the very best tunes from their scene to specialist and daytime DJs on Radio 1, 1Xtra, 6 Music and Asian Network. That means, if you're the cream of the crop, your music could be heard by a nationwide audience of millions.*

BBC Introducing is an unquestionably important part of the music landscape, providing as it does a bridge of progression for those in the early stages of their careers. Artists such as Florence and the Machine and The Ting Tings credit BBC Introducing for bringing them to the attention of the UK public.

## **BBC INTRODUCING NEW ARTISTS AND HOME AND ABROAD**

**By Andy Parfitt, former controller of BBC Radio 1**

*The following extract is taken from Adding Up the Industry report, published by PRS for Music, August 2011*

On a freezing evening at the end of 2009 I made my way to The Flowerpot, a classic Kentish Town music venue. My job that night was to explain to an audience of journalists, politicians and opinion formers what BBC Introducing had been doing throughout the year, and why they might be interested.

Readers of this report will probably already know that BBC Introducing is a service for unsigned artists, which allows them to upload tracks to the BBC so that they can be listened to and assessed by a range of producers and presenters, providing them with an instant and steady stream of burgeoning UK talent. Being 'spotted' can result in a BBC session on BBC local radio, Radio 6 Music, a playlist slot on Radio 1 – even a performance on a BBC Glastonbury stage. It is a remarkably simple but powerful idea that is the modern day equivalent of sending a demo cassette to John Peel, or loitering outside the Radio 6 Music studios ready to thrust a CD into a presenter's hand.

The evening at The Flowerpot started with my short speech and was followed by live performances from some bands that had recently uploaded their tracks – also, amazingly, on the bill that night – in this tiny pub – was Florence and the Machine, one of the few international breakthrough acts to have made an impact in the US, and contributed significantly to both the recorded and live revenues laid out so clearly in this report.

Why was Florence Welch here sharing the small stage with Out Like a Lion, a West Country indie-pop outfit playing their first ever gig? As it happened, Florence was

back to say a generous 'thank you' for the early support she received from BBC Introducing. Her presence hopefully encouraged others in pursuit of creative recognition, recording contracts, festival bookings - on a macro level, those looking ahead at the difficult road to economic success for UK music.

The encouragement and mentoring that presenters like Zane Lowe, Tom Robinson or Steve Lamacq give to these grassroots artists is part of the offer – how to get a good contract, what the A&R department might bring and all the other questions relating to the professional world of the industry. The UK has an extraordinary and unique young music-making culture and the BBC provides resources and powerful platforms.

Likewise, the BBC Introducing stage at major festivals provides a dream opportunity for new acts to perform to a large, ready-made audience gathered primarily to see the more established artists and performers. This arrangement illustrates the virtuous cycle of investment and renewal that characterises the creative and cultural vibrancy of the UK, in which the BBC has an important role to play alongside the commercial music industry.

### **BBC INTRODUCING STAGE AT MUSIC FESTIVALS: CREAMFIELDS**

BBC Introducing is hugely important for new and emerging talent, it is one of the few platforms available that targets a national audience and offers invaluable experience and knowledge of the industry.

**Gill Nightengale**  
**Cream**

However, evidence from our members suggests that the reductions planned are already having an impact on the BBC Introducing stage in festivals

### **BBC INTRODUCING STAGE AT MUSIC FESTIVALS: NOZSTOCK**

BBC Introducing is a well loved and integral stage at Nozstock: The Hidden Valley festival.

It allows local bands a platform to launch their career and gather local support. For some acts this could be their first experience of performing to a large audience and receiving air play.

Our audiences are also fond of the stage, seeing that we are supporting local talent and the wealth and range of talent that is shown in such a small county.

Many acts who play on our BBC Introducing stage have gone on to receive national recognition such as Sam Issac, The Anomalies, Apples and Muchuu who all went to be signed by booking agents after support from BBC Introducing. Many acts who have played their first set on Nozstock's BBC Introducing stage have then gone on to receive prime time main stage appearances in later years.

If the BBC Introducing support is scrapped, the opportunities for new acts to gain first hand knowledge of the industry and launch their music to wide audiences would be severely limited. Therefore we are strongly opposed to plans for change.

Festivals and audiences would lose out on a wealth of untapped talent in the UK at this time.

**Ella Nozworth**  
**Nozstock**

A quick browse of the Introducing playlists show that in just one month in Scotland, around 80 different artists or bands will have had their music broadcast on an Introducing session. A further 70 plus local artists or bands will have had their music broadcast on a Introducing in Bristol. By these calculations, in any given month, BBC Introducing will have broadcast well over 2,000 artists or bands from every part of the UK.

We question whether the BBC has given proper consideration as to how the loss of local and national BBC Introducing slots would affect the ability of the BBC to meet its responsibility to reflect the UK, its nations, regions and communities. According to the BBC's own research, audiences continue to report significant weaknesses in how the BBC represents the different nations, regions and communities across its output. This is particularly true for Scotland and Northern Ireland. Yet, in the BBC's Annual Report and Accounts for 2010/11, BBC Introducing programmes in Scotland, Wales, and Northern Ireland are singled out for praise as "connecting us to grass roots music makers."

We also question the wisdom of diluting the localness in local radio in the immediate run-up to the Olympics. We note that the importance of local radio's "creative and cultural projects which bring audiences together" is highlighted in the BBC Annual Report and Accounts, "particularly as we move towards 2012 and the Cultural Olympiad."

#### **BBC INTRODUCING STAGE AT MUSIC FESTIVALS: GLASGOWBURY**

We work really closely with BBC Radio One Introducing NI as regards the festival, including a partnership with our main stage. Aside from the obvious knock on to losing such a key event partner, we feel that the proposed cut of Introducing would have a detrimental effect on new and emerging music and its representation at festivals as a whole including access and promotion - themes which are close to Glasgowbury's heart.

Glasgowbury is a festival reserved predominantly for unsigned and emerging new bands and artists. By performing at the event, acts are afforded the rare opportunity of having their music recorded and broadcast through the Radio One channels, opening themselves up to the possibility of having future festival appearances and gigs throughout the UK.

The proposals by the BBC, if implemented, could see a centralisation of services with obvious massive knock on downfalls for individual areas and whole regions (such as Northern Ireland, Scotland and Wales) who could quite frankly be left out and forgotten. We feel, and know, that BBC Introducing plays a massive part in the lives of so many people - from fans to musicians to music lovers alike - all of who will be affected if the cuts become a reality. For example, new and emerging acts in Northern Ireland (the furthest flung part of the UK) have the opportunity to use the BBC 'uploader' so that their music is heard not only in Northern Ireland, but possibly throughout the rest of the UK where gigs, live broadcasts, recording sessions and festival opportunities can become a reality.



BBC Introducing in NI has afforded so many acts opportunities which may never have been possible without their help and support - in Northern Ireland they are our link to the outside world. Acts such as General Fiasco, Axis Of, Yes Cadets and Rams' Pocket Radio have all been viewed at Glasgowbury, had their sets recorded, and all have gone on to play either the Introducing stages at major UK Festivals or indeed larger and more prolific stages.

In short, the proposed cuts to BBC Radio One Introducing is essentially taking a swipe at the new music scene across the UK and one that we feel will lead to a centralisation of services, inhibiting the growth of what should be a massively cherished sector.

**Niall Kerr**  
**Media & Marketing Manager, Glasgowbury**  
**Northern Ireland**

UK Music firmly believes that BBC Introducing embodies the BBC's public purposes to stimulate creativity and cultural excellence and to represent the UK's communities. We would greet any proposal to cut BBC Introducing with utter dismay and complete opposition.

We note that the BBC proposes that local radio programming will be shared across England between 7 -10 pm with all stations coming together *except when providing local sports commentaries*. On what basis has the judgement been made that local sport is more important than local music? We would wish to understand how such value judgements are made.

#### Impact of proposals on the variety of music broadcast by the BBC

The introduction of programme sharing across local radio will inevitably reduce the variety of music broadcast on the BBC. This is disappointing from a cultural perspective, particularly as the BBC distinguishes itself from commercial radio by the breadth and range of music broadcast.

Proposals to decrease the amount of live music played and increase repeats on BBC Radio 2 are also disappointing. Again, we note that "inspiring live music from across the UK" is highlighted and celebrated in the BBC's Annual Report and Accounts, alongside a commitment "to bringing the very best live music to our audience and supporting both established and emerging UK artists."

## **Television**

### The trend to reduce music programming broadcast on the mainstream television stations

- BBC Two and BBC Four would share more arts and music programmes through complementary scheduling and repeating. A small number of arts and music programmes would transfer from BBC Two to BBC Four.

For all the prominence that music plays in the social, cultural and economic life and identity of the nation, the BBC broadcasts very few television programmes on its main television channels featuring music that reflect this status.

The Graham Norton Show usually includes one musical guest, and Arena documentaries often focus on a significant figure or development in the world of music. However, Later...with Jools Holland is the only television programme broadcast on the main BBC television stations that is devoted to performances from contemporary artists.

There would appear to be less music programming on BBC television now than five years ago. A report produced by Ofcom into public service broadcasting appears to show that the total hours per year of music programmes watched by the average individual has dropped from 5.3 in 2006 to 4 hours in 2010. As the other main television stations continue to reduce the volume of their public service broadcasting output, it is more important that the BBC should strengthen its own.

**Extracts from an article by Jo Whiley, published in *The Independent* on 30<sup>th</sup> November 2011:**

“[Top of the Pops]’s demise did seem to mark the start of a tangible decline in both output and quality of music on television. Musicians are forced to pitch their wares in the “and finally” slot on chat shows and game shows, a nice accompaniment to the end credits, but very little more than that. Save for Jools Holland, music performance on television is a vanishing act, relegated down the pecking order to the point where musicians are booked as guests to chat about their latest album rather than get on and play it...”

“It is a sorry state of affairs that there are so few credible outlets on television to showcase enormously exciting acts...”

“You need only look at the proliferation of the music festival market to see the length and expense that people are willing to go to see real performances...”

“Surely, now more than ever, television needs to recognise this appetite for performance, step in and help to bring the best musicians to the viewer...”

BBC Four is an important innovation in the overall BBC television offer, and continues to broadcast high quality music programmes. We welcome proposals to *increase* music programmes on BBC Four. However, our concern is that music programming should not disappear altogether from the BBC’s main television channels into its specialist digital channels. Music is a mainstream passion and interest of the UK’s citizenry and the BBC ought to reflect this more proportionally.

### The Proms

We are heartened to see that the BBC recognises the importance of the BBC Prom Season and that it has committed to ‘reinvest in the Proms to maintain quality’. The Proms are unique and Roger Wright has directed them magnificently over the past 4 years. He has managed to incorporate a diverse mix of old and new works, some very significant commissions, as well as a number of UK and World premieres - whilst all the time growing audience numbers.

We are concerned, however, about any further investment in television themed Proms. Whilst we recognise that events such as the ‘Horrible Histories’ Prom or the ‘Dr Who’ Prom encourage large and new audiences to the Proms and to the Royal

Albert Hall, we would be disappointed if the proposed reinvestment in the BBC Proms led to more concerts of this type. Over many years, the Proms have contributed to the BBC's public service broadcast remit to instruct, entertain and educate through classical music, both old and new. Great care must be taken to ensure that this balance is maintained.

Furthermore, we foresee that any reduction in commissioning new music on BBC Radio 3 will have an impact on the variety of contemporary classical music available to be performed at the Proms in the future.

#### A reduction in the volume and range of original music commissioned for use in drama

- BBC Three: Some reductions in drama, music and entertainment programmes.
- BBC Four: Reduce investment in original UK drama.

Any reduction in drama may subsequently lead to a reduction in music specially commissioned for those drama programmes. This could have a significant impact on the community of writers and composers who specialise in compositions for media because the BBC is the largest commissioner of this type of music. Again, we draw attention to the potential knock-on effects on the UK's broader creative and cultural capacity.

Indeed, a measure of how well the BBC is fulfilling its public service obligations is the extent to which its activities reverberate beyond its institutional walls and act as a stimulus to other creative and artistic communities.

#### **Conclusion**

It is ironic that the specific programmes which are earmarked for cuts by the BBC are the very same programmes highlighted in other BBC documents as representing the best that the BBC has to offer.

This is particularly true for BBC Introducing, programmes on BBC Radio 3, and live music.

We appreciate that the BBC finds itself in an unenviable position in having to find savings of a scale that can only be painful. But we urge the BBC not to cut that which makes it distinctive and provides justification for its public subsidy.

Ends.

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