Introduction:

The British Academy of Songwriters, Composers and Authors (BASCA) welcomes the opportunity to respond to the Trust’s Delivering Quality First (DQF) consultation. BASCA is a member of UK Music and fully supports UK Music’s submission in response to the consultation. The purpose of this submission is to provide further input from the point of view of the composer and songwriter.

BASCA is the professional association for music writers of all genres in the UK. With over 2,000 members, it is the single voice for British music creators.

BASCA works to foster a sense of community amongst songwriters, lyricists and composers, and to campaign on their behalf in the domestic, European and international political arenas. As the only association in the country made up entirely of music writers, the organisation has an unparalleled insight into the issues affecting music creators in the UK today. We work closely with our members, keeping them informed in a constantly changing environment via our publications, websites, seminars and professional networking events. BASCA also presents the Ivor Novello Awards, British Composer Awards and Gold Badge Awards annually.

BASCA is a board member of UK Music and the National Music Council in the UK and the Alliance of Popular Composer Organisations in Europe (APCOE), the European Composers Forum (ECF) and the Federation of Film and Audiovisual Composers in Europe (FFACE). It is also a board member of the European Composer & Songwriter Alliance (ECSA).


Response:

BASCA notes the proposals made by BBC management in response to the need to deliver savings. In its submission BASCA will focus upon the role of the BBC as a public service broadcaster in assessing the impact of the proposals.

1. We note the proposal for BBC 2 and BBC 4 to share more arts and music programmes through complementary scheduling and repeating and the associated proposal that BBC 4 will feature more programming in areas such
as live music, both classical and pop, and arts and culture. Whilst we welcome the commitment to more such programming it is not clear from the DQF document whether this will mean more such programming overall or whether it will simply be ghettoised on BBC 4.

2. **BBC 6 Music** – BASCA welcomes the proposals for BBC 6 Music and how they reflect the views expressed by the music industry and general public in response to the suggestion of closure nearly two years ago.

3. **BBC Radio 3** - BASCA believes that Radio 3 embodies the best of the BBC. It provides a unique and distinctive service that is virtually unrivalled. 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 plays a part in shaping the UK arts agenda. Any decision to change the output of Radio 3 will have knock-on effects that must be considered. It should also be borne in mind that Radio 3 is the primary commissioner, programmer and broadcaster of new classical music not only on the UK’s airwaves but also worldwide.

It is also important to consider that Radio 3’s output is not, and cannot be, replicated in the commercial sector. As was pointed out by UK Music in the response to the service review of Radio 3:

i) Three UK commercial stations indirectly compete with Radio 3, namely Classic FM, and to a much lesser extent, Jazz FM and Smooth Radio.

ii) 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.

iii) 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".

iv) 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.

v) 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.

Any decision to reduce the amount of live music played on Radio 3, BASCA believes, will have a disproportionately large effect on the contemporary classical music sector.

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).

Again, as stated in the Service Review response, 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).

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. 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. Any reduction in amount of live music broadcast will impact upon this.

For the UK contemporary classical music community, Radio 3 is the senior statesman among patrons. Public funding from many other sources has dramatically reduced over recent years, in part due to a widening arts remit which a number of significant bodies have had to take on. For example, direct Arts Council funding for classical music commissions has declined catastrophically over the past two decades. British composers of both classical and jazz music are now, more than ever before, nurtured by opportunities coming under the Radio 3 aegis. Radio 3 secures for the nation and the British people a vibrant contemporary classical and jazz music scene where emerging composers can develop their talent and established
composers can contribute to national heritage. Through engagement with UK composers in interviews, retrospectives, workshops, awards ceremonies and other featured programming, Radio 3 informs and educates audiences about living classical and jazz music and those who create it. This will be so much less effective with either reduced programming or a loss of any of the existing Radio 3 performing ensembles.

We would urge you to bear these essential factors in mind before implementing cuts which would undermine the health of UK classical and jazz music both at home and abroad.