

MORE THAN THE MUSIC

The UK recorded music business and our society



BPI

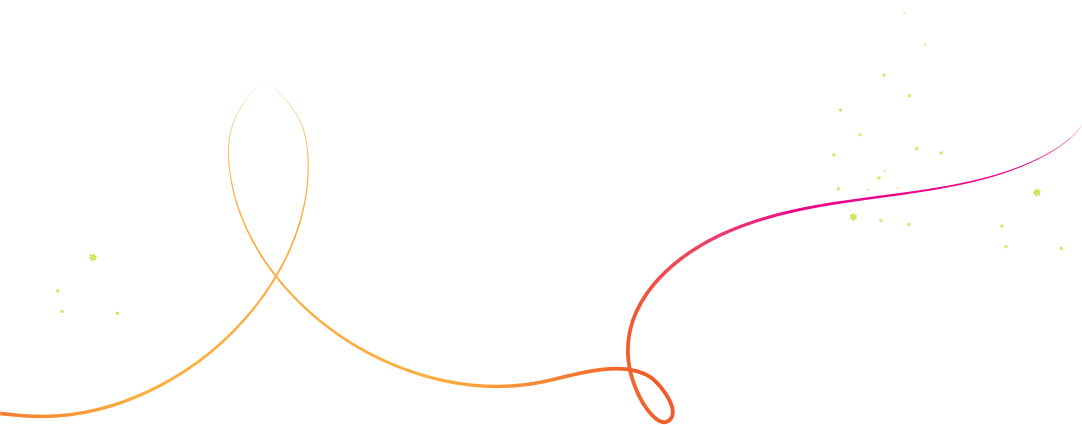
The British Recorded Music Industry

The BPI

Representing the UK recorded music industry, the BPI's membership comprises of hundreds of music companies including all four major record companies, associate members such as manufacturers and distributors, and hundreds of independent music companies representing literally thousands of labels.

For more information please go to our website:

www.bpi.co.uk



Imagine

Imagine life without music. It's just not possible. Music predates even language: it is so integral to human life that it accompanies virtually every social activity – work, religion, pleasure, travel. We dignify the important milestones in our lives, from birthdays, to marriage, to death itself, with music. Every one of us has a favourite song or melody.

Music defines our national culture. British music of all genres fuses a huge range of global influences, yet still is recognisably part of our society, distinct from any other.

It's also a success story. Since the sixties the UK has been the home of artists who have become internationally famous, their achievements

supported and fostered by a thriving network of partners: promoters, producers, venues, record companies, websites, and music-lovers themselves. The UK has more buyers of CDs per head than any other country in the world.

As a result we have a thriving music scene which benefits all of us.

This publication explains a little more. We'd love to hear from you – our contact details are inside the back cover.



Working in society

Music and the music business do not exist separately from one another. The success story that is British music depends both on the talent and the network that supports its achievement.

The UK record industry makes a huge positive economic contribution to the UK. But we know that with prosperity and cultural importance comes responsibility. Music business people welcome that. Music is so deeply embedded in society it is only natural that musicians and those working in the business should want to give something back.

The BPI plays a major role in funnelling this determination to make a positive contribution. Through our staging of the annual BRIT Awards and Classical BRITs shows the BPI makes a substantial contribution to the record industry's charitable foundation, the BRIT Trust. The BRIT Award's contribution to the BRIT Trust will exceed £1.5 million in 2007 taking the total raised over the last sixteen years to £10 million.

The BRIT Trust was established in 1989 and is entirely funded by the music industry. Its mission is to give young people a chance to express their creativity regardless of race, class or ability. Since its inception over £13 million has been donated by the BRIT Trust to various charities, including £250,000 to Drugscope, the UK's leading independent centre of expertise on drugs, focusing on informing policy and reducing risk;

and £500,000 to Save the Children following the south Asian Tsunami of 2004.

The BRIT Trust is a key source of funding for a number of charity projects including the BRIT School and Nordoff-Robbins.

But music – like any form of culture – can do bad as well as good. Freedom of speech can mean freedom to offend. Music lyrics reflect the idiom and attitudes of the young, which can shock older people.

Neither 'anything goes', nor censorship is appropriate. The music business has chosen a responsible middle way: a system of 'parental advisory' labelling warning consumers or their parents about potentially offensive content.

The system has been in use since 1995. It is widely understood and supported by our membership. We advise our members that senior people should vet every release. We think it strikes the right balance between anarchy and repression; between freedom of expression and social responsibility.

The umbilical link between music and wider society can be used to promote positive messages. PPL, the music industry services company which licences recorded music on behalf of record companies and performers,



joined forces with the socially conscious group Urban Concepts to support their anti-gun campaign "Don't Trigger", to raise awareness surrounding the tragic increase in the use of firearms on the streets of Britain. Don't Trigger's 2007 message is delivered through a 90 minute feature film, "Hip Hop Opera". With contributions from over 130 artists, writers and musicians, the tracks show how music can make a positive contribution to the fight against gun and knife criminality in Britain.

ARTIST INITIATIVES:

The contribution made by record companies to developing socially progressive programmes is only one part of the industry story. Recording artists are equally prolific in stepping outside the creative sector to engage with civic society on a huge range of issues. No survey of the record industry's activity in this field would be complete without saluting the efforts of the UK's successful recording artists in raising the profile of international issues through their recording and performing schedules.

Live 8: on July 2 2005, ten years on from the seminal Live Aid concerts, Live 8 took the campaigning message "Make Poverty History" as the focus for its summer. Concerts took place in 10 venues, 150 bands and 1250 musicians played across the globe – not to ask people for money, but to add their names to the Live 8 List, presented to Tony Blair as G8 President, as part of the Global Call for Action Against Poverty.



About the world

Climate change is the biggest challenge facing the world right now. Everyone has to play a part in tackling it – this isn't something that can be left to governments and multinational organisations.

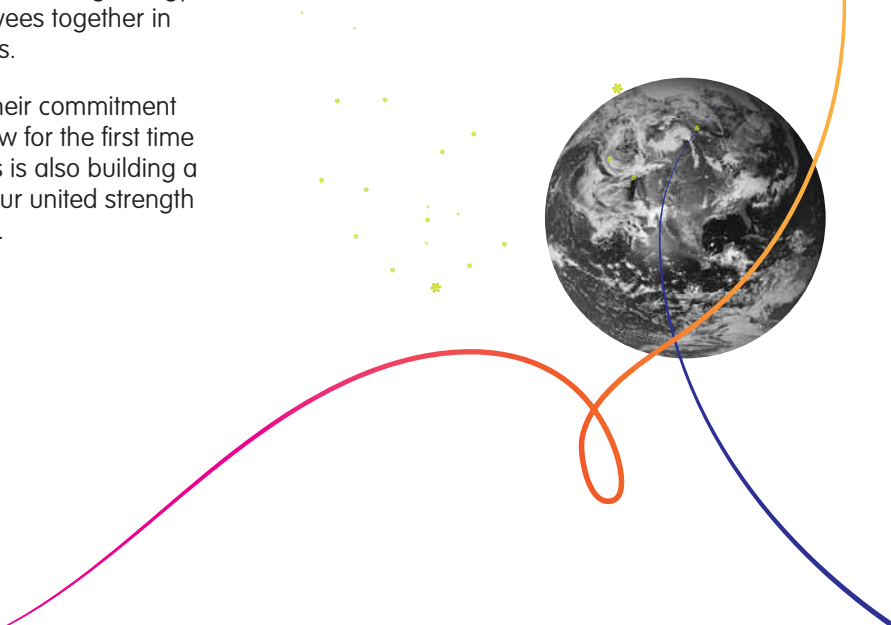
Music people understand that. They are uniquely placed to raise awareness, nationally and internationally, of the urgent global need to deal with carbon emissions. We reach millions of consumers who themselves can make a huge contribution to the environmental debate.

Record companies have already started reducing their emissions. Many of our members are increasing their recycling, reducing energy use, and bringing employees together in environmental campaigns.

And artists have shown their commitment through Live Earth. But now for the first time the whole music business is also building a partnership that will put our united strength behind achieving change.

ARTIST INITIATIVES: Live Earth

On 7th July 2007, Live Earth brought together more than 150 of the world's top musicians for 24-hours of music from 7 concerts across all 7 continents. Live Earth achieved audience figures of more than 2 billion at the concerts and through television, radio, film, and the Internet. The UK's show at Wembley featured UK artists such as Bloc Party, Corinne Bailey Rae, Damien Rice, David Gray, Duran Duran, Genesis, Keane, Razorlight and Snow Patrol.



Julie's Bicycle

Julie's Bicycle was formed in April 2007 by a group of industry leaders who wanted to understand the implications of energy reduction in the context of the UK music industry, and identify solutions that would be achievable and effective.

Julie's Bicycle is:

- creating an industry-wide consensus on emission reduction targets and low energy use;
- providing the music industry with evidence-based knowledge of climate change;
- developing practical and sustainable programmes for individuals and businesses.

The company commissioned research from the Environmental Change Institute, Oxford University, to get a rough idea of what our carbon footprint is and where the tread is deepest. Using this research the industry will determine what greater steps it can take to move towards carbon neutrality.

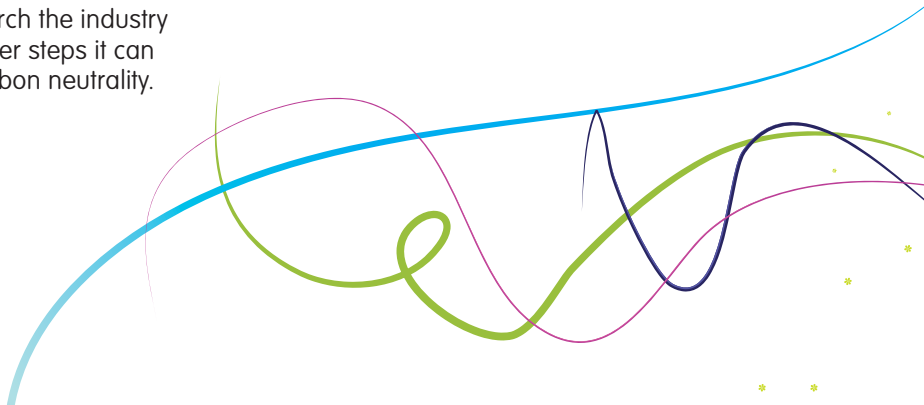
Julie's Bicycle is developing programmes which provide answers to the nuts and bolts of energy reduction. The company is delivering environmental audits and training programmes focused on real change.

It is also setting up a grant-giving trust for the the not-for-profit/community/sole trader/artist communities to 'green' their activities.

For more information please see:
www.juliesbicycle.com

ARTIST INITIATIVES: Carbon neutrality

Coldplay and KT Tunstall are just two of the international acts which insist upon their tours being carbon neutral. The carbon emissions caused by their power generation and transport are mitigated by being processed through recognised carbon offsetting schemes.



Teaching and learning

Music is a vital element in any child's education. Not only is it a subject for study and participation in its own right, but it can also play a unique role in bringing to life other parts of the curriculum and enhance the whole of education.

Introducing music into a child's world at an early stage can produce a lifetime of pleasure and enjoyment. The music business is full of people who have had that chance and want to make sure that as many people as possible share that opportunity.

We believe that there has to be a shared effort to ensure that all children, whatever their background and circumstances, can experience music at first hand. At the moment there are 48 specialist music colleges within the state school

system in England; and to date over 1200 people have taken part in the government's music mentoring programme. This engagement with music in schools is growing all the time.

All children deserve the chance to experience making music and to see what it means to them.

One of the main ways the British record industry shows its commitment to bringing music to children is through the BRIT School and Nordoff Robbins. Both are funded directly from the BRIT Trust, which receives an annual donation from the money raised by the BRIT Awards.



The BRIT School

The Brit School takes students of all academic abilities aged from 14 – 19 and is the only non fee-paying performing arts school in the UK. It is a state school funded by the Department for Children, Schools and Families and by the BRIT Trust, the charitable arm of the BPI.

Students at the school are from completely diverse backgrounds and are encouraged to broaden the range of their activities: rappers learn dance, pianists can learn photography. The school teaches 900 students in music, dance, drama, musical theatre, production, media and art & design. Since its establishment more than 3,500 students have attended.

Students are selected for entry solely on the basis of their aptitude and talent in one of the artistic disciplines. But although academic qualities are not a basis for admission, exam results are outstanding too: in 2007 92% of GCSE students

achieved 5 or more A*–C passes. Teamwork skills are an important part of the curriculum.

Enthusiastic ex-students can be found working in all sectors of the media and arts worlds, where the roll-call of famous faces who have benefited from the BRITs education includes band members from The Kooks, The Feeling and Athlete. Four of the five most successful female singers in the UK (Katie Melua, Amy Winehouse, Leona Lewis and Kate Nash) developed their talent there.

The BRIT School also supports arts education in other schools and academies through its Leading Edge Partnership. The Birmingham equivalent of the BRIT School, the Eastside Academy, heavily supported by the BRIT School is becoming a reality.

For further information please see:
www.brit.croydon.sch.uk





Nordoff-Robbins

The BRIT Trust has provided £275,000 each year for the past 17 years to Nordoff-Robbins Music Therapy. The charity offers over 30,000 music therapy sessions to children and adults in need across the UK. Often isolated and unable to express themselves due to brain injury, learning difficulties or autistic spectrum disorders, participants are encouraged to use sound and music to gain access to otherwise unreachable feelings and communicate them for the first time. The charity runs a centre of excellence in London and has 21 outreach programmes which have used music therapy to benefit more than 10,000 people so far. Raising money for Nordoff-Robbins programmes is a commitment made by many senior figures from the music business: this year's fund-raising committee target is over a million pounds.

For further information please see:
<http://www.nordoff-robbins.org.uk>

EMI Music Sound Foundation

The EMI Music Sound Foundation (EMI MSF) is an independently governed music education charity established in 1997 on the centenary of EMI Records to improve young people's access to music education in the UK and Ireland. Since 1997, the EMI MSF has:

- awarded over £3 million to organisations and individuals;
- helped over 1,000 children buy instruments;
- helped 210 music students with bursaries for college fees;
- and sponsored 35 secondary schools to become specialist music and performing arts colleges.

To mark the tenth anniversary of the EMI Music Sound Foundation, the charity announced a new financial package worth £200,000 to improve teacher training and music resources in around 150 primary schools across England. These primary schools will benefit from specialist music teacher training plus access to new resources such as sheet music, percussion instruments, ICT to help with composition and listening skills and music books for young children.

In June 2007, EMI received the 'Big Tick in Business in the Community Jubilee Award', for its support for the EMI Music Sound Foundation. The Awards celebrate companies whose long-term community programmes have been delivering a positive impact for at least 10 years.

For further information please see:
www.emimusicfoundation.com



ARTIST INITIATIVES: Charity records

The record industry has always been a huge supporter of charity campaigns such as Comic Relief, Sports Relief, Children in Need and the Asian Tsunami Relief Fund. In recent years bands such as the Sugababes, Proclaimers, Girls Aloud, McFly, Tony Christie and Liberty X have provided the tracks for these campaigns, raising hundreds of thousands of pounds in the process.

National Music Week

In November 2006 the BPI, together with the Music Manifesto and the retailers body ERA, launched a new initiative, National Music Week. The initiative – involving 1.3 million students from 2,000 schools across England – encouraged young people to broaden their musical horizons by using music in other lessons. Participating schools were provided with resource packs, including a CD-ROM with original lesson plans and activities. These explored contemporary music and the music business itself, encouraging debate around topical and controversial issues, such as music filesharing. Education packs

included the cutting edge industry tool U-MYX software, giving pupils the capability to create new versions of songs.

The resources included ten original tracks from leading contemporary British artists. They visited as many of the participating schools as possible. Feedback from students given the chance to meet real musicians was enthusiastic. Music teachers and schools around the country were involved in the programme: including performances and workshops by Soweto Kinch and Seth Lakeman at Pimlico School, a 12 hour sponsored singing event at Carnforth in Lancashire, and composing a school anthem in Warrington.



Photography:
Tony Atilla

Opening up

Our success is based on the contribution made by the brightest and the best young people. That helps us in our role – in common with all the creative industries – of acting as an important motor for growth in the economy.

We are hugely attractive to young people as a place to work and develop their skills. There is never any shortage of applicants to join the business, in whatever guise. That's great. We could just publicise how to find a job in the music business and leave it at that.

But that won't do. We also recognise the duty we have to ensure that we are not limiting ourselves to one type of person from one community. We have a long way to go: at the moment 96% of the music workforce is white (Creative & Cultural Skills, "Music: Impact and Footprint" 2006). We want the best people from every community. And we have to seek it out, not wait to be discovered.

We do. Our initiatives share a number of common features. They focus strongly on providing opportunities to those communities which have not traditionally been well represented within music management. And they are very practical, focusing on actual engagement and work experience.

Music For Good

Since February 2006 SonyBMG has worked with Music for Good, a programme operated by social marketing group Livity.

As part of the partnership two young people from local community groups are working at SonyBMG's London headquarters. Here they are being personally mentored by senior members of staff and are receiving hands-on training in the skills required to work for a leading entertainment company. During their time with the company they are also automatically entered into the internal SonyBMG Academy where they receive 12 master-class sessions from the heads of the key business divisions. The initiative has been such a success that the BRIT Trust is now providing funding to roll out the programme more widely across the record business.



The Chocolate Factory

The Chocolate Factory is a voluntary group based in a disadvantaged part of North London which offers a basic music industry diploma to 18 – 25 year old students – primarily from the black and minority ethnic communities. EMI and Universal Music UK decided to work with the Chocolate Factory to encourage its students to consider a career in the music business.

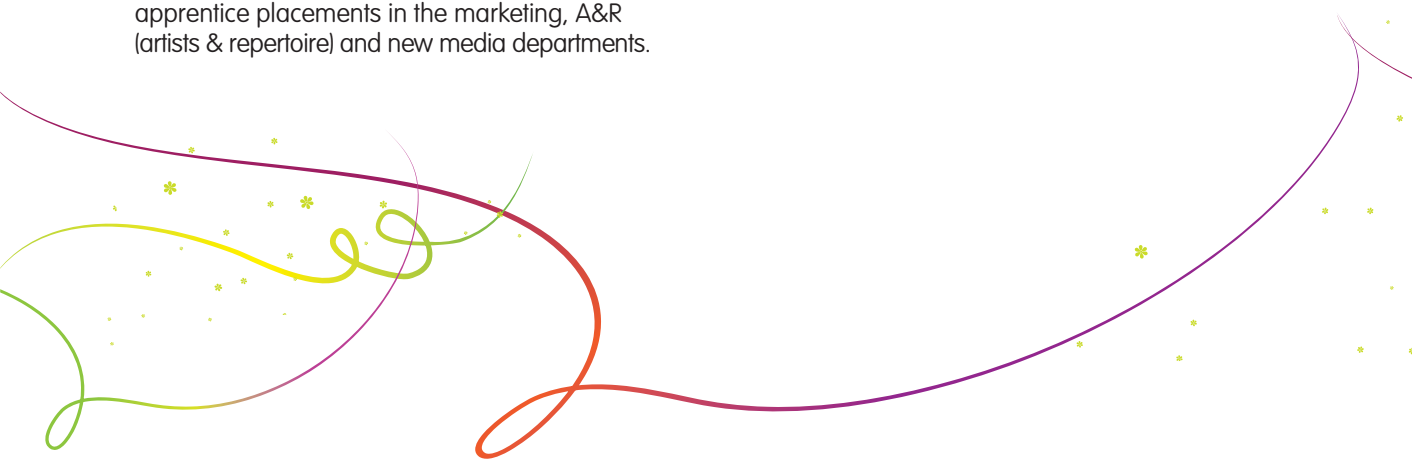
The initiative began with a presentation from the companies on the opportunities in the music business, followed by a pilot programme in which students undertook a six month placement periods at EMI and Universal.

At EMI apprentices work in front line labels focusing on the consumer. Universal identified apprentice placements in the marketing, A&R (artists & repertoire) and new media departments.

Competition for places was keen and those selected began their paid apprenticeships in January 2007. They are in real jobs and have access to plenty of in-house support and training. The initial evaluation from companies and students was very positive and the programme will continue into 2008.

"The structure of the apprenticeship was spot on as I was left to get on with my job but knew that I had support if I needed it. We had regular catch ups and I found these very useful. I am really happy that I was able to stay on one department taking on real responsibilities. This has been an unforgettable experience and I hope the apprenticeship continues to run..."

Chocolate factory participant



Back Stage Pass

In November 2007 the BPI partnered with the Make Your Mark in Music campaign during Enterprise Week to stage "Back Stage Pass" a music industry networking event. Some forty senior managers from the BPI member labels together with representatives from music publishers, record producers, artists managers, higher education and collecting societies met with forty selected young music entrepreneurs. Over the course of ninety minutes, the young people – each of whom had a specific interest in one or more aspects of the music business – were able to engage in conversation with the leading professionals. At the same time, the event gave the business access to a small pool of passionate, energetic and talented young people, all enthusiastic to learn more about it.

"Back Stage Pass was a thoroughly enjoyable afternoon and allowed me to network with key professionals from within the industry I wish to enter into in the future. Everyone was very pleasant and I left with various offers of work experience, my knowledge of the industry was broadened and I received a good insight into the future of the industry."

Claire Paxton-Rider, Essence Music

"The BPI networking event was great, It enables young entrepreneurs like me to meet industry professionals to feed off their knowledge and experience. I made some great contacts and feel a lot more confident to approach leading roles within the industry now. It let me see beyond books and information and allowed me access to first hand experience. I highly recommend this event."

Neil Johnston, Store Van Music



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