

## 1. Executive Summary

This submission addresses the recent changes to BBC Radio Scotland's late-night music programming and their cultural and economic impact on the Scottish music industry.

Our findings show that the changes, which have been in effect for 15 days (at time of writing, 16<sup>th</sup> January 2026), have led to a significant decline in all key categories for Scottish music development and discovery within the late-night slots analysed. This includes a 26% fall in plays of Scottish music; a 69% fall in plays of new music; and, of most concern, a 67% fall in plays of new Scottish music by independent artists. (Fig. 2)

**The submission highlights three main areas for the Committee's scrutiny:**

- 1. Removal of Curator-Led Shows:** The elimination of all four curator-led late-night specialist music discovery shows presented by Iain Anderson, Roddy Hart, Natasha Raskin Sharp and Billy Sloan, has disrupted the career pipeline for emerging Scottish artists. These programmes were crucial for providing first national airplay and credible endorsements that artists could leverage for further opportunities.
- 2. Discrepancy in BBC's Communications:** There is a gap between the BBC's public reassurances and the actual commissioning direction and music broadcast under the new schedule. The BBC's claims of supporting Scottish music are contradicted by the data showing a reduction in new Scottish releases and independent artists' airplay.
- 3. Evidence Basis for Changes:** The submission questions the evidence basis for the programming changes, including audience research, RAJAR interpretation, and definitions of "specialist" output. It calls for transparency in the BBC's decision-making process and the impact assessment of these changes.

The submission is not a complaint about taste or the loss of individual presenters. It focuses on the function of late-night specialist programmes (as defined in the methodology), as a vital platform for emerging Scottish talent. It provides comparative analysis showing a marked shift away from new music, independent music, and Scottish artist representation in the late-night slots.

The submission asks the Committee to require the BBC to reconcile its public claims with the measured changes in output, publish detailed and disaggregated RAJAR data, and disclose the full commissioning record. It also seeks clarity on music policy, decision making responsibilities, and measurable forward commitments for new Scottish music and independent artists.

## 2. Introduction

### **Purpose of this Submission**

This submission is not a complaint about taste, or about the loss of any single presenter.

It is about function.

### **The Role of Late-Night Specialist Programmes**

BBC Radio Scotland's late-night specialist music programmes (timeslot 10pm-12am Mon-Sat, 9-11pm Sun\*) have, for decades, been one of the key remaining public service spaces where emerging Scottish artists can receive their first serious national airplay through presenter-led discovery.

That first play is not a vanity moment. It is the first credible endorsement an artist can take to funders, promoters, festivals, record labels, other broadcasters, and international industry contacts that says, in effect, this work deserves your attention. (ATT01: Open letter to BBC Radio Scotland from established Artists and Cultural Organisations)

\*Note: on a couple of occasions, the timing of the programme slots changed to accommodate events such as football games. The playlists were primarily show-based, rather than timeslot based.

### 3. Industry Recognition and Advocacy

The significance of these late-night slots for emerging talent is well understood within Scotland's music industry. In December, the industry responded to the removal of these programmes by sending an open letter to the BBC authored by the Scottish Music Industry Association. (ATT24: Scottish Music Industry Association open letter to BBC Radio Scotland)

This was followed on the 16<sup>th</sup> of December by a second open letter from the artists themselves. Over 300 established artists and key figures from Scotland's music and cultural sectors, including major organisations such as The Musicians Union, SMIA, Music Venue Trust and The Scottish Music Centre, signed this second letter in support of new talent and requested a pause to the changes to allow for formal consultation. (ATT01; ATT02: Open letter signatories list)

#### **Impact on Artists' Careers**

Amongst the signatories, 207 established artists specifically noted that their first meaningful airplay occurred within these BBC Radio Scotland late-night programmes. (ATT02: Column E) This group includes artists spanning various genres and generations, such as Eddi Reader, The Delgados, Frightened Rabbit, Idlewild, Glasvegas, Rachel Sermanni, Honeyblood, Kathryn Joseph, Karine Polwart, Blue Rose Code, Iona Fyfe and Constant Follower. (ATT01; ATT02)

For most Scottish artists, this initial exposure triggers a chain reaction: one broadcast leads to a quote, a quote leads to a booking, a booking leads to a tour, and a tour leads to opportunities for international export.

For example, the band Constant Follower attributes the start of their career to airplay on The Roddy Hart Show. That exposure enabled them to successfully apply for funding, which was instrumental in producing their debut album. Their current label discovered them through a late-night show, demonstrating the career-changing impact these broadcasts have had for both Constant Follower and numerous others.

### 4. Concerns Over Programming Changes

The central concern is clear: the replacement of all seven nights of curator-led late-night specialist programmes in favour of a playlist-led approach focused on "mainstream, easy listening" (ATT11, p.4, para 10: BBC ITT document) late-night content.

The four shows from the previous schedule which form the spine of the seven-night programme, presented by Iain Anderson, Roddy Hart, Natasha Raskin Sharp and Billy Sloan, were replaced on 1st January 2026 by the new schedule's two distinct show strands: Up Late Mon-Fri, and Roddy Hart's Mix Tape Sat-Sun.

Data from the first fifteen days of this new schedule provides clear evidence that there is a decline in the quantity of Scottish music aired, a reduction in new Scottish releases being featured, and most importantly, fewer independent Scottish artists are receiving their first vital national airplay and endorsement from respected radio presenters. (Fig. 2; Fig. 3)

##### 5. Comparative analysis: BBC Radio Scotland late-night music output and artist representation: 1st-15th January 2025 vs 1st-15th January 2026

BBC Radio Scotland's new late-night schedule has been on air for 15 days (at time of writing, 16th January 2026). Playlists were extracted from BBC online sources for all shows from 1st-15th January 2026, that aired between 10pm-12am Mon-Sat and 9-11pm Sun; and compared against the playlists for the same period in 2025. (ATT21: Full BBC late-night playlists 1st-15th Jan2025 and 2026)

The results show a marked shift away from new music (-69%), independent music (-56%), and Scottish artist representation in the late-night spaces (-26%).

The methodology for the comparative analysis and all data used is attached. (ATT23: Methodology; ATT21)

##### **Figure 1. Era of the music played on the new BBC Radio Scotland late-night schedule**

This figure shows the difference between the music being played by the 2026 playlist-led shows and the 2025 curator-led shows in terms of what decade the music was originally released.

It compares the distribution of plays by decade for 1st-15th January 2026 against the same period in 2025. Each bar shows the percentage change in the number of plays for that decade.

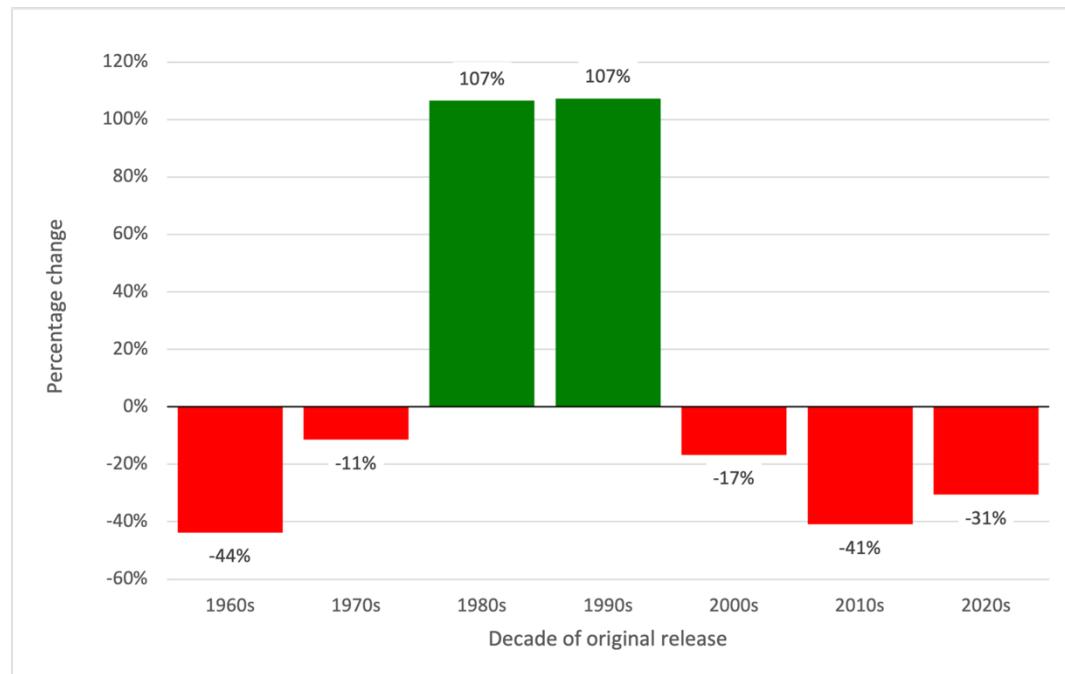


Figure 1: Era of the music played on BBC Radio Scotland late-night schedule, 1st-15th January 2025-2026

## Interpretation

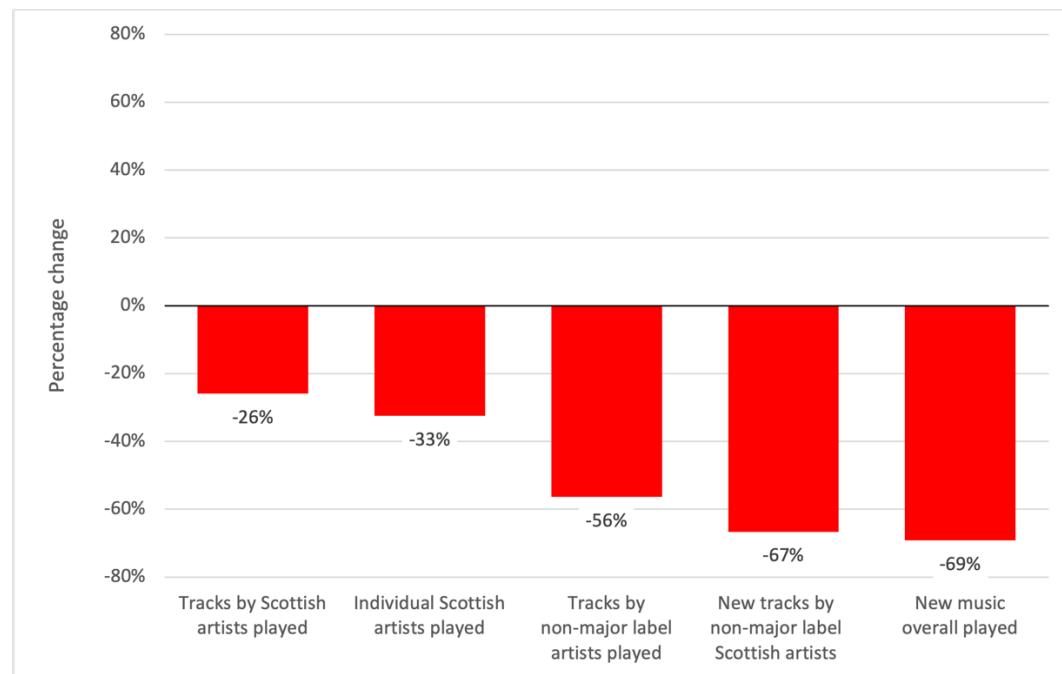
The BBC stated its goal is to offer balanced programming that reflects Scotland's varied musical preferences. (ATT05, p.2, para 3)

However, data indicates late-night shows now heavily feature 1980s and 1990s 'catalogue music' (both +107%), reducing play of music from all other decades. The significant drop in music released in the 2020s (-31%) affects current work, new artists, and recent Scottish releases, shifting away from a balanced approach and undermining support for Scotland's contemporary releases which are the foundation upon which Scotland's music economy is built.

**Figure 2. Reduction in key categories for Scottish music across the new late-night schedule**

This figure isolates key categories that declined in 2026 compared with 2025. Each bar shows the percentage change in plays of Scottish music and representation of Scottish artists within the playlists, in particular emerging independent Scottish artists. It compares the playlists from the late-night schedule for 1st-15th January 2026 against the same period in 2025. Each bar shows the percentage change in the specific key category.

'New music' is categorised as music from within the same calendar year as the specific show's airing date. 'Independent releases', also noted as non-major label releases, are categorised as releases not: originally or subsequently released by a major label or their subsidiaries and not distributed by a major label. 'Scottish artists' is primarily categorised as artists born or living in Scotland. (ATT23: methodology)



*Figure 2: Reduction in key categories for Scottish music across the new late-night schedule*

## Interpretation

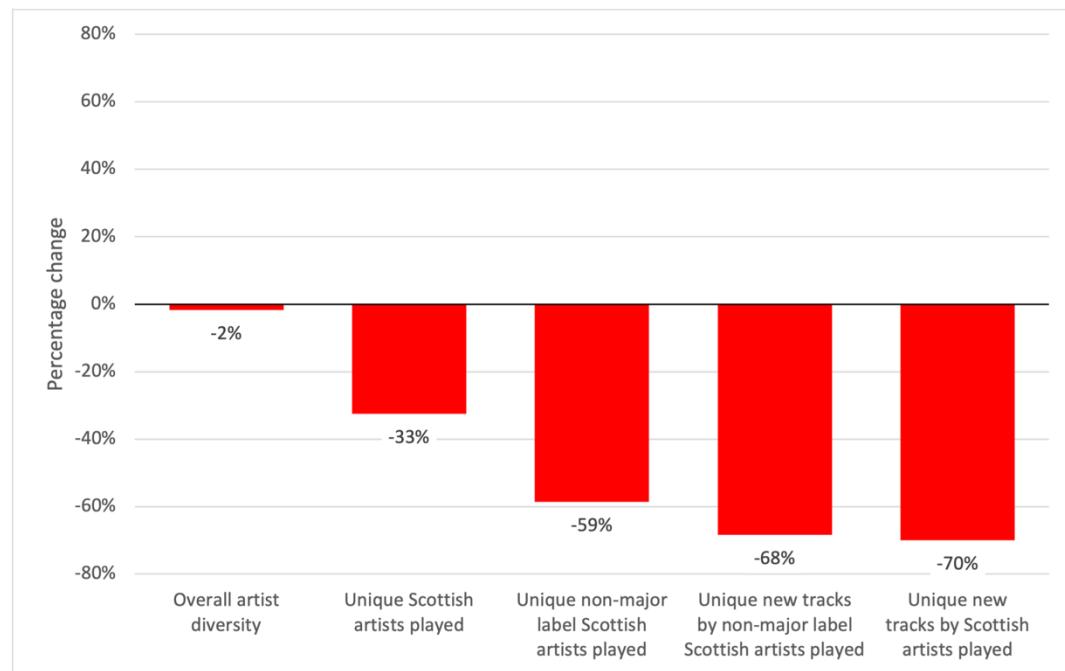
The BBC stated that new and specialist music remains central to its output, with selections intended to highlight Scottish talent (ATT05, p.1, para 5; ATT07; ATT08).

However, data shows significant reductions in plays of Scottish and new music, especially independent releases, under the new late-night schedule despite more total tracks being played overall (361 in 1st-15th January 2026 vs 337 for the same period in 2025). (ATT21, sheets 2-3)

Notably, there was a 69% drop in new music aired overall, indicating late-night slots are no longer reliable for discovering new music. Fewer plays and less repeat exposure mean emerging Scottish artists now have reduced opportunities to build audiences and music careers.

**Figure 3. Change in Scottish artist and new release diversity across the new late-night schedule**

This figure shows the percentage change in the number of unique artists and unique releases being played. It combines measures of artist diversity (unique artists played within the playlists) and new release diversity (unique new tracks being played) for the period 1st-15th January 2026, compared with the same period in 2025. Each bar shows the percentage change in the number of unique artists or unique new releases played.



*Figure 3: Change in Scottish artist and new release diversity across the new late-night schedule*

## Interpretation

The BBC said they would continue their “commitment to showcase the best from Scotland’s music industry and beyond, including unsigned bands”, and that they would be “celebrating and championing music from emerging and established artists both within and outside Scotland.” (ATT12)

During the first 15 days of the new late-night schedule, the total number of unique artists played dropped by just 2%, but Scottish artist representation declined sharply by 33%. The most significant decrease was in plays of new releases by Scottish artists not signed to major labels, which fell by 68%.

This suggests that late-night programming is no longer a reliable channel for showcasing new Scottish talent, with the greatest reductions in areas where public service broadcasting has the most cultural influence.

### **Summary of Findings from 1st-15th January**

During the first half of January, the late-night schedule shifted towards playing more 1980s and 1990s catalogue music, with their absolute plays more than doubling compared to the same period in 2025. (ATT21) Music from all other decades declined, notably a 31% drop in 2020s music where new releases reside. New music plays fell by 69%, new independent music plays by 56%, and new Scottish non-major label music plays by 67%. While the number of overall unique artists played dropped only 2%, unique Scottish artists being played fell by 33% and unique Scottish non-major label artists being played by 59%.

These changes indicate a move away from supporting new releases and emerging Scottish talent, limiting opportunities for young artists and reducing diversity in programming. This shift effectively restricts a vital platform for Scotland's next generation of musicians, the bedrock of Scotland's music economy and music exports. (ATT24)

### **Question for the Committee to put to the BBC**

The Committee should require the BBC to reconcile their claims to elected members and the public that these changes support Scottish music with the measured changes in output set out above; and to explain what measurable commitments it will now make for new Scottish releases and independent Scottish artists across late-night programming. (ATT05; ATT07; ATT08)

## 6. Discrepancy Between BBC's Public Framing and Commissioning Direction

### **Contradictions in BBC Communications**

In the BBC's written replies to complaints and correspondence with elected representatives, as well as in public statements, the BBC repeatedly emphasises reassurance and continuity regarding its late-night music programming.

For example, the BBC states that it is "increasing the number of late evening programmes every week" and moving from "six programmes and one repeat" to "seven individual programmes". It also states: "Please be assured that we will not be playing currents [sic] hits like the other stations you refer to and we are not stopping support for Scottish artists." (ATT05, p.1, para 4: BBC complaints response, CAS-8258842-P9N6Z0)

Contrary to this claim, the BBC's own tender document for the new late-night schedule describes a single "live late-night show" running across "5 nights, Monday through Friday", with presenters delivering "a consistent personality and sound across the weekly schedule." (ATT11, p.4, paras 5-6; ATT05, p.1, para 7)

In addition to the weekday show, Roddy Hart's Mix Tape now occupies two late-night weekend slots.

The BBC claimed it was replacing four curated late-night shows with seven individual programmes. In practice, however, it has provided two distinct strands: Up Late and Roddy Hart's Mix Tape.

### **Commissioning Language and Its Implications**

The BBC's public tone does not align with the documented commissioning direction for the replacement late-night slot.

The language used in the tender includes instructions to improve "flow" by "bringing more mainstream, easy listening tracks which will appeal to audiences aged 45+." It further directs that the slot should "retain broad mainstream appeal to target all listeners aged 45+." (ATT11, p.4, paras 7–10)

These phrases are significant as they point to a shift towards commercial radio logic, specifically in the timeslots where public service broadcasting can take the most cultural risks. This shift towards commercial radio programming is substantiated by data from the first 15 days of the new shows' playlists.

A public service music discovery show is not defined solely by the inclusion of a few "hidden gems". Instead, it is characterised by editorial independence, depth, and a commitment to introducing unfamiliar Scottish work into the national conversation with meaningful context. A playlist-driven mainstream, easy listening strand cannot fulfil this role, even if it occasionally features new acts.

## **7. BBC Claims about Specialist Music Output**

### **Overview of BBC's Statements on Specialist Music**

The BBC has asserted, in correspondence with both MPs and the public, that a substantial proportion of its music programming remains specialist and curated. Specifically, it claims that "around 50% of our music output will be specialist and non-playlist-type music, and it will be around two-thirds of all music output at weekends." A separate response to a complaint further emphasises that "over 50% of our music shows [will be] curated by dedicated production teams and on weekends up to 67% of the music will be specialist." The BBC has also framed its plans in terms of weekly hours, stating that the new schedule will feature "33 hours of specialist music each week, across various genres."

### **Specialist Strands Retained in BBC Scotland Programming**

BBC Scotland may refer to the ongoing specialist strands within its broader schedule, which include Another Country, Travelling Folk, Take the Floor, Piping Sounds, Vic Galloway, The Quay Sessions, BBC Introducing in Scotland, and Classical Now.

### **Limitations of Remaining Specialist Programmes**

Although these programmes have value, they don't serve the same purpose as the late-night discovery shows that were cut. Genre-bound or format-specific strands reach their intended audiences but leave out many artists who previously relied on the late-night platform. Even those strands featuring new music offer limited entry points and cannot replace the broad discovery pipeline for Scottish releases. Citing specialist content percentages misses the unique role of the late-night shows, and claiming "specialist still exists" is not an adequate response; it constitutes a category error.

## **Concerns about Measurement of Specialist Hours**

There is additional concern that the headline figures for “specialist” hours could be satisfied on paper without maintaining genuine opportunities for music discovery in practice. The BBC’s written correspondence has defended late-night output by combining various programming types under a single reassurance, raising practical questions about how the “specialist” figure of 33 hours per week is calculated.

## **Recommendation for Committee Scrutiny**

The Committee should require the BBC to publish, for a representative set of weeks, a programme-by-programme breakdown showing (i) which hours are presenter/curator-led (presenters have autonomy to play the music that they wish) versus playlist-led (presenters are wholly or largely required to play music decided by a centrally curated playlist or senior management) versus listener-generated (listener phone-in/email/text/online requests), using clear definitions, and (ii) how many plays were given to new Scottish releases and to unsigned Scottish artists, and (iii) how those figures compare before and after the change.

## **8. Radio Joint Audio Research (RAJAR), and how the figures have been framed**

### **Misinterpretation of RAJAR Data used by the BBC to Justify the Late-night Schedule Change**

“It should also be noted that the current late-night Saturday programme has a market share in the latest radio listening figures of less than 2.5%, meaning more than 97% of people listening to the radio in Scotland at that time of day are choosing to listen to something else. That clearly requires some attention.” (ATT07, p.2, para 1)

The BBC has cited a RAJAR “market share” of under 2.5% for BBC Radio Scotland’s late-night Saturday slot in communication to MSPs and in public statements, implying that over 97% of Scottish listeners choose other stations at that time. (ATT07, p.2, para 1; ATT12, Notes to editors)

However, RAJAR share measures listening hours, not the number of people, so this figure reflects time spent rather than audience size. Presenting it as a proportion of listeners could mislead readers, including MSPs, about the actual audience. Unless using a different metric like average audience, the BBC should not conflate time share with share of people.

### **The Importance of Context in Interpreting RAJAR Figures**

The BBC also fails to provide basic context needed to interpret the figure fairly. In the RAJAR release covering the same quarter that the BBC draws from, BBC Radio Scotland’s overall share is 5.7% of all radio listening in Scotland (its TSA). (ATT13, p.5, table ‘Scottish Stations’, row ‘BBC Radio Scotland’ (Share Q3 2025 = 5.7%: RAJAR All Comparative Charts.) Stating “less than 2.5%” without explaining that it is a share of all radio listening, and without placing it alongside the station’s overall share, makes the number sound catastrophic when it may simply reflect the expected profile of a specialist programme in a late-night slot. (ATT07, p.2, para 1)

### **Misrepresentation of Market Share**

This distinction is significant because the BBC is using the figure rhetorically rather than descriptively. The assertion that “more than 97% of people listening to the radio in Scotland at that time of day are choosing to listen to something else” misstates the meaning of RAJAR “market share”. Even by the BBC’s own definitions, the correct interpretation is that more than 97% of total radio listening time in Scotland during that period is spent on other stations.

## **Consequences of Misinterpreting Listening Figures**

This shift in framing is important. It converts a time-based share of radio listening into an implied judgement about public rejection of the programme. It also encourages a misleading conclusion regarding the purpose of a specialist show, as such output is not intended to maximise share across the entire radio market. Rather, specialist programming is designed to meet the needs of specific audiences and address distinct cultural requirements.

## **Evaluating Specialist Programming**

A late-night specialist music programme can fulfil its remit even with a modest overall market share. The appropriate measures of success are whether the programme reaches its intended audience, the strength of time spent listening for that kind of output, and its performance compared to similar specialist offerings, not its standing relative to the broader radio market.

## **Recommendation for Committee Scrutiny**

The Committee should ask the BBC for detailed RAJAR data and their internal analysis, including query definitions, metrics (reach, average hours, average audience, TSA, time period, slot definition, geography), comparisons with similar programmes, and benchmarks. Without this, the Committee cannot determine if the BBC has reported statistics accurately or fairly represented audience behaviour.

## 9. BBC Framing of Responsibility for Programme Loss

### **Nature of the BBC Tender and the Misleading Characterisation of Independent Producers' Decisions**

“As to why the existing late-night programmes are ending... They are made for the BBC by independent production companies, and the existing independent production companies did not bid to continue to make the programmes in the recent public procurement round. We cannot award contracts to people who do not bid for them.” (ATT07, p.2, para 1)

The BBC, in its responses, has attributed the discontinuation of the specialist programmes to the actions of independent producers. Specifically, the BBC has stated in written correspondence to MSPs that independent production companies did not submit bids to retain their slots.

This effectively shifts responsibility for the loss onto the independent teams who have dedicated years to these shows. However, this framing omits a crucial detail.

The BBC ITT was not an invitation for each existing specialist, presenter-led discovery show to continue in its previous format. Instead, it proposed a single five-night strand, explicitly directed towards “mainstream, easy listening” music for audiences aged 45 and over, with all music selections to be approved by the Head of Audio. (ATT11, p.4, para 6-7)

The commissioning process therefore did not invite bids to continue existing programmes as currently delivered. The only option available was to bid for a new Monday to Friday commission with a completely different editorial approach, as specified in the Invitation to Tender (ITT). (ATT11)

It is misleading to suggest that independent producers simply turned down a straightforward renewal of the shows they had previously delivered.

### **Recommendation for Committee Scrutiny**

Given these circumstances, it is recommended that the Committee require the BBC to disclose the full commissioning record. The BBC should clarify whether a continuation option for the existing programmes was ever considered, and, if it was not, provide an explanation for this decision.

### **10. Staff Concerns Regarding BBC Radio Scotland's Music Policy**

Several BBC staff have shared anonymous concerns about the new station-wide music direction. They note fewer opportunities to feature new Scottish releases or emerging talent, as programming shifts toward familiar hits and centrally controlled playlist options. Staff are hesitant to speak out publicly due to fear of professional repercussions.

While these anonymous accounts cannot serve as primary evidence for the Committee, they align with the BBC's formal statements on its current direction and indicate which documents the Committee should request for full transparency.

### **Recommendation for Committee Scrutiny**

The Committee should request publication of all written policies, guidance documents, targets, and internal instructions governing the selection of music, including "new Scottish music", across the station's schedule, and particularly about late-night programming.

### **11. Scrutiny of Equal Access in Commissioning Process**

A specific aspect that merits thorough examination is the matter of equal access in the commissioning process for the new weekday late-night output. The company awarded this commission, SILENT RADIO LTD (company number SC862086), was formally incorporated on 8 September 2025. According to the BBC's Invitation to Tender (ITT) timetable, the ITT was published on 11 September 2025. (ATT11, p.7)

While the timing of incorporation does not constitute evidence of impropriety, its proximity to the publication date of the ITT raises legitimate questions regarding the process.

### **Recommendation for Committee Scrutiny**

It is recommended that the Committee require the BBC to provide the following documentation:

- The official record of the ITT publication, including the exact timestamps and the platform used for publication
- Any records of pre-tender market engagement relating to this commission
- The complete clarification log associated with the tender process
- The evaluation criteria and scoring matrix
- List of bidders

These materials will enable the Committee to verify equal access and process integrity, regardless of outcome.

## 12. Contextual Considerations for Committee Scrutiny

### **Leadership Appointment and Strategic Direction**

In 2025, BBC Scotland announced the appointment of a new Head of Audio and Events. The individual selected for this role was formerly employed by Bauer Media, a prominent commercial radio organisation, where they held a senior content position (ATT19: Radio Today report on Victoria Easton Riley's appointment).

### **Relevance of Commercial Radio Experience**

This context is significant for the Committee's scrutiny as it highlights the strategic direction BBC Scotland is now taking. Commercial radio typically seeks to maximise reach, minimise audience switching, and keep listeners engaged with familiar content.

### **Public Service Obligations of BBC Radio Scotland**

By contrast, BBC Radio Scotland is publicly funded to pursue a different mission. The BBC's Royal Charter tasks the organisation with serving the public interest through high-quality, distinctive programming and fulfilling Public Purposes—such as reflecting, representing, and serving the UK's various nations and regions. The Framework Agreement further details these obligations, stressing the need for distinctiveness and creative risk-taking, particularly in areas where commercial markets may not suffice.

### **Regulatory Requirements and Cultural Remit**

Ofcom's Operating Licence sets out these duties specifically for Scotland. For BBC Radio Scotland and BBC Sounds, the BBC must provide content that is relevant and interesting to Scottish audiences, including a broad range of programming that reflects Scotland's culture (ATT18, p.25, 4.42–4.43). Additionally, the BBC must broadcast music particularly relevant to Scottish listeners.

The late-night schedule is one of the few opportunities where this remit can truly be met. These hours allow for an emphasis on discovery rather than familiarity, promoting new Scottish work with contextual introduction and conviction, rather than relegating it to background "flow" (ATT15: BBC Framework Agreement; ATT16: BBC Framework Agreement update December 2025).

## 13. Conclusion

The recent changes to BBC Radio Scotland's late-night music programming have had a material impact on opportunities for new Scottish releases and independent artists who are the bedrock of the Scottish music industry. The removal of curator-led shows has disrupted the career pipeline for emerging artists, and the discrepancy between the BBC's public reassurances and the actual programming direction raises significant concerns. The evidence basis for these changes remains unclear, and there is a pressing need for transparency in the decision-making process.

This submission calls on the Committee to hold the BBC accountable for their claims and actions. It is imperative that the BBC reconciles their public statements with the measured changes in output, publishes detailed RAJAR data, and discloses the full commissioning record. Furthermore, the BBC must clarify their music policy, the role of senior leadership in music selection, and their commitments to supporting new Scottish releases and independent artists.

By addressing these issues, the BBC can ensure that their programming decisions align with their stated goals of supporting the Scottish music industry and providing a platform for emerging talent.

The future of Scottish music depends on the preservation and promotion of diverse and innovative programming that reflects the rich cultural heritage of Scotland.

#### 14. What we are asking the Committee to do

We respectfully ask the Committee to:

##### **1. Seek clarity on BBC Radio Scotland's late-night remit**

Request that BBC Scotland provides a clear, written definition of:

- what constitutes a curator-led specialist music programme
- how this differs from playlist led or format led output
- how late-night output is expected to fulfil the BBC's public service and cultural remit in Scotland

##### **2. Request full and disaggregated RAJAR data for late night output**

Ask the BBC to publish RAJAR data for BBC Radio Scotland late night output that clearly separates:

- reach vs average audience vs average hours
- late night output from daytime output
- curated specialist programmes from playlist led strands for the relevant periods before and after the schedule change.

##### **3. Require transparency on the commissioning process**

Request disclosure of:

- the full invitation to tender and editorial specification for the late-night strand
- confirmation of whether continuation of existing programmes was permitted within that tender
- the evaluation criteria, scoring framework, and decision timeline used
- the list of bidders, where permissible
- any pre-tender engagement or clarification process undertaken

##### **4. Request publication of BBC Scotland's music policy documents**

Ask the BBC to provide:

- current internal music policy documents governing Radio Scotland
- any policy or strategy documents relating to Scottish music development, discovery, or diversity
- clarity on how these policies are operationalised within commissioning decisions

## **5. Examine the impact of schedule changes on Scottish music development**

Ask the BBC to account for:

- changes in plays and representation of new Scottish releases
- changes in representation of independent and non-major label Scottish artists
- changes in the number of unique Scottish artists receiving airplay using comparable time periods.

## **6. Consider whether current provision meets public service obligations**

Invite the Committee to assess whether the current late-night schedule:

- supports discovery and progression of Scottish artists
- reflects the breadth and diversity of contemporary Scottish music
- aligns with Ofcom's Operating Licence requirements for the BBC in Scotland

## **7. Seek measurable commitments for future provision**

Request that the BBC sets out:

- how it will measure and report on specialist music provision going forward
- what minimum commitments exist for new Scottish music and independent artists
- how any future schedule changes will be evaluated against public service outcomes

### About the author

Stephen McAll is the songwriter and producer behind Scottish band Constant Follower. His work has been nominated three times for the Scottish Album of the Year Awards, appeared in the Official UK Top 20 Chart and is recognised internationally. Alongside his work as an artist, Stephen writes publicly about the conditions that allow Scottish music culture to thrive.

Stephen is the author and coordinator of an open letter to the BBC on behalf of Scotland's music community regarding the removal of Scotland's late-night music discovery programming. That letter has been signed by over 300 established artists and leading figures and organisations across Scotland's music ecosystem.

Attachments supplied with this submission

ATT01\_OpenLetter\_BBC\_RadioScotland\_LateNightChanges\_2025-12-16.pdf  
Open letter to BBC Radio Scotland from established Artists and Cultural Organisations, dated 16 December 2025.

ATT02\_OpenLetter\_Signatories\_2025-12-16.xlsx  
Signatories list for the open letter (spreadsheet)

ATT03\_MediaRelease\_PauseLateNightChanges\_Over300Signatories\_2025-12-19.pdf  
Media release: "Over 300 musicians, writers and arts organisations urge BBC Radio Scotland to pause late night changes".

ATT04\_SelectedArtistQuotes\_LateNightShows\_PublicValue\_2025-12.pdf  
Selected artist quotes document (illustrative statements on the value of late-night specialist output).

ATT05\_BBC\_Complaints\_CAS-8258842-P9N6Z0\_2025-12-11.pdf  
BBC Complaints response to Stephen McAll (Case Ref: CAS-8258842-P9N6Z0).

ATT06\_BBC\_Reply\_IreneCampbellMP\_FindlayNapier\_IC06992.pdf  
BBC reply to Irene Campbell MP on behalf of open letter signatory Findlay Napier (Case Ref: IC06992), including the full text of the BBC response.

ATT07\_BBC\_Reply\_FindlayCarsonMSP\_FC6559.pdf  
BBC reply to Findlay Carson MSP on behalf of open letter signatory Norman Paterson (Case Ref: FC6559).

ATT08\_BBC\_ComplaintsResponse\_CAS-8263452-B0V3F5\_SeanMcLaughlin.pdf  
BBC Complaints reply to Dr Sean McLaughlin (Case Ref: CAS-8263452-B0V3F5).

ATT09\_BBC\_OnlineComplaintReply\_RadioScotlandLateNightChanges\_2025-12-02\_Captured\_2026-01-06.pdf  
"Contact the BBC" complaint response, dated 2 December 2025 (retrieved 6 January 2026).  
<https://www.bbc.co.uk/contact/complaint/radioscotlandchanges>

ATT10\_Herald\_Opinion\_StephenMcAll\_BBC\_MisleadingMSPs\_WithLinks\_2025-12-02.pdf  
Opinion piece for The Herald by Stephen McAll: BBC misleading MSPs (2 December 2025), with supporting links pack (combined).  
<https://www.heraldscotland.com/opinion/25668018.bbc-behaviour-scotland-radio-cuts-rings-untrue/>

ATT11\_BBC\_ITT\_RadioScotland\_LateNightMusic\_2025-09.pdf  
BBC Invitation to Tender document (late-night music commission).

ATT12\_BBC\_MediaCentre\_NotesToEditors\_LateNightWeekendSchedule\_2025-11-28\_Captured\_2026-01-06.pdf  
BBC Media Centre release including Notes to Editors, 28 November 2025 (retrieved 6 January 2026).  
<https://www.bbc.com/mediacentre/2025/bbc-radio-scotland-new-late-night-weekend-schedule>

ATT13\_RAJAR\_AllComparativeCharts\_2025-Q3.pdf  
RAJAR data release: All Comparative Charts, Q3 2025.

ATT14\_UKGov\_BBC\_RoyalCharter\_Cm9365.pdf  
Royal Charter for the continuance of the British Broadcasting Corporation (Cm 9365).

ATT15\_UKGov\_BBC\_FrameworkAgreement\_Cm9366.pdf  
Framework Agreement between the Secretary of State and the BBC (Cm 9366).

ATT16\_UKGov\_BBC\_FrameworkAgreement\_Updates\_CP1460\_2025-12.pdf  
Updates to the BBC Framework Agreement (December 2025).

ATT17\_UKGov\_BBC\_Agreement\_CP682\_2022-05.pdf  
Agreement between the Secretary of State and the BBC (CP 682, May 2022).

ATT18\_Ofcom\_OperatingLicence\_BBC\_UKPublicServices\_Updated\_2025-12-18.pdf  
Ofcom Operating Licence for the BBC's UK Public Services (updated 18 December 2025).

ATT19\_RadioToday\_Appointment\_VictoriaEastonRiley\_2025-05.pdf  
Radio Today report on appointment of Victoria Easton Riley as Head of Audio and Events at BBC Scotland from Bauer Media (retrieved 6 January 2026)  
<https://radiotoday.co.uk/2025/05/victoria-easton-riley-named-head-of-audio-and-events-at-bbc-scotland/>

ATT20\_SilentRadioLimited\_SC862086\_CompaniesHouse\_Incorporated\_2025\_09\_08.pdf  
Company information showing incorporation of BBC tender winning bidder for Up Late, production company Silent Radio Limited; incorporated on 8<sup>th</sup> September 2025 (retrieved 6 January 2026)  
<https://find-and-update.company-information.service.gov.uk/company/SC862086>

ATT21\_FullPlaylists\_Jan1toJan15\_2025\_to\_2026.xlsx  
Spreadsheet containing all playlists from the first 15 days of late-night radio in 2025 and the first 15 days of 2026. Sheet 1 playlists 2025; sheet 2 playlists 2026.

ATT22\_Luminate\_DSP\_Report\_2020\_to\_2026.xlsx  
Luminate DSP Reporting 2020-2026 (retrieved 10 January 2026)  
<https://luminatedata.com/2025-year-in-review/>

ATT23\_Methodology\_FullPlaylists\_Jan1toJan15\_2025\_to\_2026.pdf  
Methodology in relation to the playlist spreadsheet

ATT24\_SMIA\_OpenLetter\_BBCRadioScotland\_PauseChanges\_Consultation\_2025-11-2.pdf  
Scottish Music Industry open letter to BBC Radio Scotland