The Musician

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Spring 2019
theMU.org

Orchestra Conference
Constructive debate on a range of topics at the fourth MU event

Maxine Kwok-Adams
How the LSO's first violinist has tapped into the Twitter zeitgeist

Classical Streaming
The benefits and challenges of streaming classical music

Focus On Bristol
The ever-innovative music city with a rich and diverse heritage

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Copyright Directive News

A change of heart by rights owners on the European Copyright Directive threatens hard-fought for provisions that benefit performers, songwriters and producers.

First of all I apologise for the liberal use of acronyms a little later in this piece. The music industry is littered with organisations that are referred to only by their capital letters and if I'm going to tell this story properly I will have to refer to them, so sorry.

The first acronym I'm going to use is a rather indelicate one, first used by the American military. It perfectly sums up the UK music industry right now and it is of course SNAFU. Successive UK governments have accused the UK music industry of not having a united front. It's easy for politicians to avoid making decisions when they have stakeholders taking polar opposite positions on issues that arise and that's what our industry has done for many

years.

I should pause here to praise the hard work and tenacity of Michael Dugher and his colleagues at UK Music who have toiled tirelessly to bring the disparate factions of the music industry together to form a consensus and, until recently, with some notable successes.

In respect of the European Copyright Directive, it was always going to be an awkward marriage between the rights owners (record companies and publishers) and the performer/creator community (songwriters, producers and musicians). But the rights owners were so keen to close what they call the 'value gap' and achieve a fair and proper licensing regime with the likes of YouTube that it seemed for a while that they were prepared to concede the benefits to performer/creators that are also contained in the Directive and which would potentially cost them money.

So tangible was the apparent entente cordiale between the rights owners and the performer/creator community that, through the good offices of UK Music, money and effort was put

into a campaign to promote the Directive under the banner #Lovemusic.

Negotiating tactic

So, imagine our surprise when we found out that the international trade bodies representing the record companies, IFPI and IMPALA, and the publishing companies, ICMP plus their UK counterparts, BPI, AIM and the MPA had changed their minds and were now actively and publicly lobbying against the Directive. They claimed that their apparent volte-face was simply a negotiating tactic and all they were trying to do was secure last-minute improvements to Article 13, the value gap clause. The cynics amongst us have ventured that it's possible that the rights owners decided that they potentially had more to lose through Articles 14-16 (the clauses that benefit the performers and creators) than they stood to gain through the current wording of Article 13. In any case, it has badly damaged the relationship between the two groups.

National implementation

As I write this the trilogue negotiations have agreed an informal compromise text on the Directive which will be put to the European

Council and then the European Parliament in March or April. This will be followed by publication in the Official Journal, which will trigger the 2-year period for implementation at national level. How the UK implements the Directive post the 29 March Brexit deadline will remain to be seen but to date we have received assurances that the Directive in some form will be implemented in the UK.

Finally, by the time you read this the UK may be hurtling towards a no-deal Brexit. As you will have read before in this magazine the MU believes that Brexit will be bad for our profession. However, a no-deal Brexit will be catastrophic not just for musicians but for the country as a whole. My sincere hope remains that politicians from all parties will finally wake up and act now to prevent this potential disaster.

Enjoy the Spring!
Horace Trubridge, General Secretary

To hear more from Horace, visit theMU.org

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Check your membership details online at theMU.org

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Lee lives in Derry, Northern Ireland. He began his career with BBC Northern Ireland and currently writes for *The Sunday Times* and *Belfast Telegraph*. **p30**

Katie Nicholls
Katie is a freelance journalist and editor whose features and reviews have appeared in titles such as *Mojo*, *The Guardian* and *Kerrang!* **p28**

Henry Yates
Henry is a freelance writer from Gloucestershire who has written for publications as diverse as *Classic Rock*, *Total Guitar*, *NME* and *Record Collector*. **p36**

Neil Crossley
A journalist and editor who has written for *The Independent*, *The Daily Telegraph*, *The Guardian* and *The Financial Times*. Neil also fronts the band Furlined. **p18 & 32**

Andrew Stewart
Andrew writes for *The Times*, *The Guardian*, *Classical Music* and *BBC Music Magazine*, among others. He is also the Director of Southwark Voices. **p10**

Tracey Kelly
A singer- songwriter, one half of pop-jazz duo Tracey & Jason, and an MU member. Tracey has also written for books on pop, jazz and rock. **p50**

Ben Jones
An ex-MU Official and long-time member, Ben is now a freelance music business consultant and project manager for British Underground. **p22**

Ariane Todes
Ariane Todes is a journalist specialising in string music and was editor of *The Strad* magazine. She plays violin in various amateur orchestras. **p14**

Frontline

The MU in action, working on behalf of professional musicians.

LATEST UPDATE ON BREXIT FOR MUSICIANS' UNION MEMBERS

With the Brexit situation still changing on an almost daily basis, publishing any definitive advice is problematic. As the situation stands, even the current leaving date of 29 March 2019 is still in question.

The Union has therefore added a new section to the website with the aim of answering any queries and concerns that musicians may have during the Brexit process. There will be regular updates with further information added throughout the process.

MU General Secretary Horace Trubridge says that the Brexit negotiations remain complex and have many potential risks for musicians.

"The MU will be fighting hard to retain mobility,

funding, copyright and workers' rights and employment status for EU nationals," said Horace, "but it's really important you get involved."

The Musicians' Union continues to lobby the government and MPs to avoid a Brexit that would be damaging to musicians.

Both a No Deal Brexit and a Brexit that is based on the current proposal would see an end to freedom of movement, and independent research has demonstrated that this could lead to the loss of 3,000 full time equivalent musician jobs over the next 10 years.

The Musicians' Union will continue to argue against Brexit, but if it does go ahead our priority will be to convince the government to introduce a touring visa for performers.

The Union has been lobbying for this for over a year, with many MPs having already signed our pledge. We also have a petition that members can find on the MU website. Any members with specific issues or queries should contact their Regional Office.

Brexit information can be found at
theMU.org/Brexit

MU AND ABO LAUNCH MANIFESTO

The MU and the ABO have created a joint Manifesto for British Orchestras and are inviting orchestras to sign up. It was launched at the ABO's conference in Belfast and aims to underline a commitment to best practice including the recognition of professionalism; ensuring fair compensation, treatment and wellbeing; opposition to discrimination, harassment and bullying; and the generation of a positive working environment. Orchestras signed up include the City of London Sinfonia, the BBC Philharmonic, the Royal Liverpool Philharmonic and the Orchestra of the Swan.

Horace Trubridge, MU General Secretary, said, "We are delighted to work in partnership with our friends at the ABO to launch this Manifesto for a Great British Orchestra. With reduced funding alongside the effects of austerity measures on audience numbers, it's vital that we all pull together to support this precious

cultural resource. The Manifesto represents a commitment from players and managers alike to uphold best principles in the UK's magnificent orchestras."

Mark Pemberton, Director of the ABO, said, "After years of austerity, and with Brexit looming, it's more crucial than ever that employers and musicians work collaboratively to forge a pathway to continued success. British orchestras are at the top of their game, but are fragile and under scrutiny in relation to their reach. Combining the strengths of the ABO and the MU will secure a better relationship and a better working environment for manager and musician alike.'

Orchestras interested in signing up should contact Jo Laverty, MU National Organiser, Orchestras, at jo.laverty@theMU.org

MENTORING SCHEME FOR MU MEMBERS

The MU has teamed up with Shesaid.So, a global network of women in the music industry, to deliver a mentoring scheme for female*

MU members. This scheme supports women by matching musicians together, helping one another to grow.

The MU is inviting applications from women working across the industry, with the aim of selecting 20 women to create 10 pairs of mentors and mentees. Each mentor and mentee will meet on a regular basis, as part of a bi-monthly event curated by Shesaid.So.

This project aims to equip members to address challenges they may face, while ensuring that women have the opportunity to meet, learn from and be motivated by positive female role models from the same industry.

“The mentoring scheme came directly from MU Delegate Conference 2017,” said MU Equality, Diversity and Inclusion Official, John Shortell. “It’s great to work with an amazing organisation like Shesaid.so. Female musicians make up a small percentage of festival line-ups and representation in other sectors of the industry isn’t where it should be. I hope that that the mentoring scheme will empower female members by learning from role models who have

overcome barriers."

*The MU uses an inclusive definition of "woman" and "female". We welcome trans women, genderqueer women, and non-binary people who are significantly female-identified to apply for the mentoring scheme.

To apply visit **theMU.org/SheGrows**

INDEPENDENT VENUE WEEK BACKED BY MU

The sixth Independent Venue Week (IVW) in early 2019 was a major success. The scheme encourages audiences to support live music with seven days of gigs. MU Live Performance Official Kelly Wood said that IVW celebrates the importance of live music venues.

"For The MU it's easy to support IVW as it aids our work in the live sector," said Kelly. "Our Fair Play Guide forms part of the artists' booking contract, and we build relationships with venue owners and promoters who are encouraged to sign up to our Fair Play Venue Database."

IVORY BAN PETITION

The UK Ivory Bill (**gov.uk/government/publications/ivory-bill-2018**) passed Royal Assent and became law in December 2018. It is likely to come info force later in 2019, at which point owners of bows with elephant ivory tips will have to register them and obtain permits in order that they can be sold outside of the UK (or outside of Europe in the event that the UK does not leave the EU).

The industry supports the principles of the Ivory Bill. This petition seeks an exemption that would protect the trade and value of antique bows without hampering conservation efforts: **petition.parliament.uk/petitions/237247**

CELEBRATING THE CAREER OF BILL KERR

Colleagues and friends from across the profession praised the achievements of MU National Organiser, Orchestras, Bill Kerr, who retired in February this year:

Dave Lee
Chair, MU Executive Committee

“Thank you, Bill, for everything you’ve done over the years. It goes back to the mid-70s, when you started as a fiddle player in the Hallé Orchestra. You’ve been a long-serving member of the Union. In fact, you made this job yours. You created it and leave quite a legacy. Now we have to propel it forward into a new age, while you enjoy your retirement.”

Nickie Dixon
MU Steward, BSO
Bill has seen many changes in employment trends as well as contractual changes and I have always appreciated being able to tap into this vast knowledge and experience, whatever the query I have had as an MU Steward.

Bill Paterson,
MU Steward, RSNO
I am grateful and privileged to have worked with Bill in a variety of talks with RSNO management over many years and also happy that he has helped boost the profits of the brewery of which I am a director. Have a happy and long retirement Bill!

Daniel Meyer

MU Steward BBC Symphony Orchestra
Bill has been an indefatigable champion for all our orchestras. His enthusiasm for getting stuck in on behalf of orchestras has been admirable and his innovation, the annual MU Orchestra Section Conference, has become a really useful forum for Orchestra Stewards and Chairs to debate issues and compare best (and worst) practices. He will be missed!

Diane Merson-Jones
FOC Member & Roving Steward
To me, Bill is the Musicians' Union. He has been the driving force in so many ways. He was the biggest support to me when going through a bad bully/harassment situation. I don't know how I would have coped without him. Also, his wit is second to none.

MU JOURNAL IN DIGITAL

Musicians' Union members can now choose to receive *The Musician* in digital format only, by selecting the appropriate option under 'Communication Preferences' when they log into the MU website at **theMU.org**

DOMINIC KELLY V MU

Mr Kelly was expelled from membership of the Union and had his approved contractor status revoked in May 2018. Mr Kelly challenged his expulsion from the Union by bringing a claim to the Certification Officer. Following a preliminary hearing on 8 January 2019 the Certification Officer issued a decision on 1 February 2019. She found against the Union and issued an enforcement order requiring us to both restore Mr Kelly to membership and as an Approved Contractor. This we have done. We are naturally disappointed by the decision and are preparing an appeal to the Employment Appeal Tribunal. We are troubled at the wider implications of the decision, which effectively means that any member who commits an act of misconduct (however serious) is completely immune from disciplinary action where the conduct is reported to the General Secretary more than 28 days after the offence occurs. The decision is available on

the Certification Officer's website: **gov.uk/government/publications/breach-of-union-rules-decision-kelly-v-musicians-union**

DATES FOR THE DIARY

05 Mar
What: City Music Forum
Where: Leeds Town Hall, The Headrow, Leeds, LS1 3AD
Info: musicleeds.com/citymusicforum2019

28 Mar
What: Musicians' Union Women In Music Conference
Where: Home Manchester, 2 Tony Wilson Place, Manchester, M15 4FN
Info: theMU.org

01-03 Apr
What: AIM Connected
Where: The Association of Independent

Music, Lamb House, Church Street,
Chiswick, London, W4 2PD
Info: musicindie.com

24-27 Apr
What: Brighton Music Conference
Where: Lower Kings Road, Brighton,
BN1 2LN
Info: brightonmusic
conference.co.uk

03-05 May
What: Sound City+ Music Business Event
Where: Cunard Building, Liverpool, L3 1JR
Info: plus.soundcity.uk.com

Your Voice

This selection of tweets, emails and letters reflects the diverse range of dialogue between the MU and its members.

Joint Venture
AB Orchestras and The MU launch their joint Manifesto for British Orchestras at this year's ABO Conference in Belfast, including a commitment "to make our workforce more reflective of the communities we serve".
Classical Music @ClassicalMusic_

Sound People
A big thank you to Musician Hearing and The MU for my custom mould hearing protection. I recommend all MU members to find out more about this valuable membership benefit.
John Park @johnparkdrums

All Abroad
Returning to Paris for the next few weeks. Hope it will still be as simple as just hopping on a train post-Brexit. #workingintheEU #freedomofmovement #traviata #paris

Aliye Cornish @AliyeCornish

Cover Stars
Just read a great The Musician article about the amazing all-female Heathers Musical band.
Jude Taylor@heyjudetaylor

What About Us?
This morning we hear there are negotiations on allowing lorries and planes to move cross-border post-Brexit. Why not cross-border service providers? Musicians, but also others from many professions whose work takes them across borders within the EU.
Thangam Debbonaire @ThangamMP

Artist Masterclass
Brilliant day at @liverpoolphil for our artist masterclass w Becky @stealingsheep + seminars from @PRSforMusic @SentricMusic @ WeAreTheMU **Sound Station** @MRSoundStation

Vital Venue
Astounding to see so many turn out to @ SaveGwdihw – salutations to Mintys Gig Guide and The MU. Let's #keepmusiclive!
Isembard's Wheel @IsembardsWheel

Colombian Justice
Musicians' Union sends letter to @ ColombianEmbUK over murder of social leaders in Colombia, with at least two musicians among the 20 people already killed in 2019. Other victims include land activists, trade unionists and community leaders.
Justice For Colombia@JFColombia

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soundcloud.com/musicians-union

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The MU Orchestra Section Conference

Constructive debate on a wide range of topics characterised the fourth Musicians' Union Orchestra Section Conference.
Report by Andrew Stewart

Financial realities were offset by guarded optimism at the fourth Musicians' Union Orchestra Section Conference. Delegates gathered at The Studio in central Birmingham on 8 January to hear about the orchestral sector's present state and future prospects. They called for visionary thinking, voiced support for the City of Birmingham Symphony Orchestra's heroic battle against deep funding cuts and delivered messages of thanks to Bill Kerr on the eve of his retirement as MU National Organiser Orchestras.

Conference Chair Dave Lee, MU Executive Committee Chair, deputised at short notice for MU General Secretary Horace Trubridge. Birmingham, he said, had changed beyond

recognition since his time in the CBSO in the early 1970s. The city's ceaseless transformation offered a metaphor for Britain's changing orchestral scene. Bill Kerr and MU Live Performance Official Kelly Wood outlined the latest developments. Their comprehensive Industry Update explored everything from visa applications for travel to the US to progress on pay rate parity for freelancers and full-time orchestral players.

Wake-up call

Kelly outlined the MU's responses to five topics: noise and hearing, freedom of movement, instruments on planes, new EU lighting regulations and CITES certificates in a post-Brexit world. The case of Christopher Goldscheider versus the Royal Opera House, she noted, had sounded a wake-up call for the industry. Last year's landmark legal ruling found that the viola player had suffered irreparable hearing damage at work. The MU immediately wrote to employers, engagers and trade bodies to remind them of their responsibilities under hearing protection law.

The Association of British Orchestra's director,

Mark Pemberton, said the Goldscheider case held profound implications for orchestral players and managements. The music and entertainment sector, he explained, had followed the Health and Safety Executive's Sound Advice guidance for a decade. But the judge in Goldscheider v Royal Opera House took an absolutist view of the Control of Noise at Work regulations, making no distinction between opera house and the factory floor.

Brexit, in whatever form it takes, will restrict the present benefits to UK-based musicians of free movement within the EU. Any return to work permits, visas and carnets, noted Kelly Wood, was unwelcome. "Only 2% of musicians believe that Brexit will be positive for their chances of work," she said. There was concern, too, around the difficulties and costs to musicians of securing US work visas. Travelling with instruments on planes also continued to cause problems, especially within the EU.

Softly-softly

Pay parity between contracted musicians and extras & deps, observed Bill Kerr, surfaced at the 2017 Orchestra Section Conference. "When

it was raised," he recalled, "many who espoused it – a bit like those who voted for Brexit – believed it was a simple matter of informing the other side of our aspiration and reaching an agreement on its implementation." Like Brexit, it has been much harder to deliver. The MU has encountered resistance from certain managements to the idea of parity. Parity was opposed elsewhere by contracted musicians. "Parity became a source of conflict in some orchestras, setting employed members against their freelance colleagues, which was regrettable. This led some to threaten to resign their Union membership."

The MU was taking a softly-softly approach to pay parity negotiations. "I can assure you it's not easy," said Bill, before listing the complications of calculating fair parity rates. The CBSO has determined a daily freelance rate, on par with the daily earnings of full-time players, opening the way for the MU to broker a provisional three-year parity agreement with the orchestra. The MU has also lodged parity claims with the BBC and eight contract orchestras. But British orchestras, said Bill, were in a delicate financial position. "Progress will always have to be balanced against stability. There's no point in achieving the

perfect parity agreement just as an orchestra sinks beneath the waves."

Financing in the future

Staying afloat occupied minds throughout the first panel session. Its subject, the future of financing for orchestras, was covered by two seasoned orchestra managers and Arts Council England's Director of Music. The session was moderated by Alex Gascoine, EC Vice-Chair and BBC Scottish Symphony Orchestra Steward. He introduced his old BBC SSO boss Gavin Reid, now Chief Executive of the Scottish Chamber Orchestra (SCO) and Chair of the Association of British Orchestras.

Reid, a glass-half-full optimist, drew from the ABO's most recent State of Britain's Orchestras survey to reveal a mixed picture of increased activity and reduced public subsidy. Concert numbers and audience attendances grew between 2013 and 2016. Total income, meanwhile, including all public funding, had dropped by 5%, with government funding falling by 7% and local authority money contracting by 11% over the same period.

“There’s steady growth in audiences and activity, innovation and the way we’re engaging with more communities and constituencies. That’s against an ever more challenging funding backdrop. The national picture [in 2016] was of 34% public funding; collectively we earned 47% of our income through ticket sales, hires and commercial activities; and 17% from fundraising.” British orchestras, Reid added, are more reliant on earned income than their global counterparts: many European orchestras, for example, receive up to 80% of total income from the public purse. He welcomed Orchestra Tax Relief, a measure introduced by the UK government in 2016 to offset the rehearsal and concert preparation costs. “It is important to realise that it isn’t new money.”

No increase in funding

Stephen Maddock, the CBSO’s Chief Executive, surveyed a bleak funding scene. His orchestra’s £2.1 million annual Arts Council funding has remained flat since 2010, with total public funding now resting at £3.9 million, a shortfall of around £2.1 million against RPI inflation. Without cuts the band would have received an additional £9.9 million.

“We think that’s probably the biggest cut in public funding of any major European orchestra,” noted Maddock. The CBSO has fallen from being the best to the worst funded among English regional orchestras. Birmingham City Council has slashed its annual arts subvention from around £10 million in 2010 to a proposed £2 million in 2019-20, leaving the orchestra facing a potential 50% cut to its current council grant of £672,000.

The CBSO, Maddock observed, has survived on resilience and ingenuity. Tax relief and fundraising efforts had lifted the orchestra’s top-line revenues, while bottom-line losses had been limited. He thanked Bill Kerr and BECTU for their part in negotiating the latter.

Claire Mera-Nelson, who joined ACE last March, posed hard questions about public arts funding. “Classical is between 80-85% of [ACE’s total] music spend at the moment,” Mera-Nelson noted. The Arts Council’s list of national portfolio organisations for 2018-22 includes 16 orchestras, which receive over £18 million a year. “Other parts of the sector are asking why the Arts Council focuses so much on the

classical sector." The response of orchestras, she suggested, would require imagination, flair and ambition. There was little prospect of more public money; at best, arts funding would continue at present levels.

Artistic risks

Taking artistic risks while weathering funding cuts, said Alex Gascoine, could not last forever. "We've got to play to more people; we're trying to be more diverse. How do we do this with a workforce that's being paid less than it was ten years ago? The orchestral profession is subsidised by the musicians."

Bournemouth Symphony Orchestra Steward, Nickie Dixon, called for industry-wide support for the MU's Musician Behind The Moment campaign. "This has got to be our driver," she noted. "If we can't take this message to our funders, to the people who don't believe in the value of the arts, then I feel quite pessimistic."

Karen Anstee, freelance violinist and Roving Steward, warned against the danger of diluting performance standards in the rush to broaden the orchestral player's portfolio. Education

work was valuable, but should not be delivered at the expense of rehearsal time. “This is not what the Arts Council should be promoting. The music is the most important thing.” Sacrificing quality was not an option for Dave Lee. “If there was ever a need for the ABO, the MU and the Arts Council to come together, it’s now. This is about our lives, our livelihoods and our children’s future.”

Substandard recordings

Unlicensed recording of live performances in venues dominated the second panel session. Debbie Jagla, Managing Director of the Orchestra of the Swan, challenged received wisdom that recording is becoming ever cheaper. “Yes, it is with mobile phones,” she noted. “But doing recordings on the cheap is, in our experience, a waste of time.” Substandard recordings deterred listeners and harmed performers’ reputations. It was vital, she added, to rule clear boundaries around recording. “We will do anything in our power to stop unlicensed recording.”

Online postings of illicit smartphone recordings were, she suggested, insignificant compared to the legal commercial offerings of streaming

sites, available to subscribers for £15 or less per month. A recent Nielsen study showed that 83% of retail businesses in the US and 20 million businesses worldwide used online music services to stream music to their customers. "This is costing the music industry $2.65 billion a year," noted Jagla. "The only answer at present is to rely on a business's sense of corporate responsibility."

Copyright infringement

Musicians' Union Sessions Official Geoff Ellerby arrived in post last summer. Since then he has dealt with people who infringe copyright every day. Although it was becoming harder to separate licensed from unlicensed recordings, his checklist of the latter included smartphone recordings taken without the performers' consent; recordings made by promoters, again without consent; exploitation of commercial recordings for advertising without permission or payment; and illicit file-sharing and streaming. "Using a smartphone – does it matter? Yes, but what aspect of it matters? Ban smartphones? Well, concert promoters have geared ticket systems to eTickets, so it would be difficult." The biggest source of illicit recording flows from

illegal file-sharing and streaming.

Session moderator Dave Lee looked forward to a day when musicians receive a percentage of advertising money from audio streaming sites. “It would make a huge difference,” he said. The Union also calls on record companies to deliver income collected from streaming services to so-called non-featured musicians, orchestra players among them.

Flautist Jo Shaw, Steward at the Scottish Ballet Orchestra, recalled orchestra managers at last year’s conference praising the virtues of short videoclips posted to social media sites. “I’m concerned that this has now snowballed to [orchestras posting] whole performances on Facebook Live and elsewhere,” she said. “Would there be scope for looking at a new PACT MU or IPA MU agreement to cover this?”

Stephen Maddock raised the irony of orchestras toiling to attract young audiences only to confiscate their smartphones. “It’s about finding the right response for the right occasion. If someone is recording a Bruckner symphony on an iPad at Symphony Hall, I

would want them stopped. But if someone is taking a 30-second clip at a *Star Wars* concert, we should be relaxed." The sight of a mobile phone, he concluded, was not cause to start an intergenerational war.

UNAUTHORISED RECORDING

Peter Helps, Chief Executive, Sinfonia Viva, argued that unauthorised recording is a complex matter, with abundant areas of grey separating black from white, good from bad. He stressed the need to protect content creators, including musicians and composers, from commercial exploitation and recognised the challenge posed by third-party postings of copyright recordings to such ad-rich platforms as YouTube.

Orchestral concerts, however, inhabit a world of entertainment in which young audiences expect to record events on smartphones, he said, and orchestras must accommodate audience expectations. The

process requires sensitivity, he said, not over-zealous policing of smartphone use by front-of-house staff. The digital tide was advancing and emulating King Canute is not an option. “However powerful we think we are, there are certain forces over which we have no control, and [audience recordings] may be one of them. Being defensive and falling back on a rose-tinted past is not the answer.”

String Theory

Maxine Kwok-Adams, first violin with the LSO, tells us about work, her online profile and the changes in orchestras that have helped her career flourish.
Profile by Ariane Todes

“I was not confident when I was young.” You might be surprised to hear this statement from Maxine Kwok-Adams, the blue-haired, tap-dancing, outgoing London Symphony Orchestra first violinist with one of the most fun Twitter feeds in classical music and more than 5,000 followers. She’s surprised herself: “I was quite shy, which seems strange when people see me now. This job and music mean so much to me and I want to express that.”

Kwok-Adams is blessed with a natural generosity and warmth of character. Her online presence is full of this passion, with photos from rehearsals, backstage and touring life. She joined in 2010 and explains, “I started to research what it meant and what people do on it and it went from there. It all started in a personal way. Now I focus more on

what we're doing in a rehearsal. People seem to enjoy being a fly on the wall for that. I post a picture of a rehearsal and they say things like, 'it's so interesting to see classical musicians in jeans and casual clothes'."

Her feed has also been increasingly dotted with pictures of Sir Simon Rattle conducting or chatting among the orchestra, as he has finally taken over the helm as Music Director. How does she feel about his arrival? "I'm really excited about it. It's been a great start. He is such a huge figure throughout the world, but especially in this country."

Work and play

The lighthearted view of orchestral life Kwok-Adams presents doesn't detract from the hard work involved in getting into one of the world's leading orchestras – and staying there. As a child, growing up in Bromley, she already had her sights set: "I'd wanted to be in a symphony orchestra since I was in the National Children's Orchestra and then the National Youth Orchestra. I would always choose to put on symphonic repertoire rather than violin repertoire. I was driven and knew what I wanted."

As a student at the Royal Academy of Music, she took part in the LSO's String Experience training scheme, and after graduating she spent a couple of years freelancing in London orchestras until winning the LSO appointment. The LSO had always been a dream job for her: "My dad was huge fan and was always going on about the LSO soundtrack, so the orchestra was always in the back of my mind." Unsurprisingly, she says her career highlights include working on new *Star Wars* music with John Williams (as she explains in her MU Musician Behind the Moment video). "I thought he looked very forbidding, but he was absolutely charming."

She joined the Musicians' Union as soon as she graduated and, as a member since then, is a strong advocate of the organisation. "I'm very lucky – I've never had any issues but as an orchestral musician you know that for any problems or injuries, the MU is there to give you a helping hand or advice. It's one of those silent things in the background that you know will catch you if you fall. Nobody wants to feel they're being taken advantage of, and that's what the Union is for."

Kwok-Adams also values the LSO's self-governing status: "We all own shares in the orchestra and are led from within rather than an outside management. We don't have some faceless board that tells us what to do." Indeed, she must be one of the only orchestral players in the world with blue and purple hair, which might push buttons with some orchestral boards. She says: "People ask how I am allowed to be in an orchestra with hair like this. I don't see why I shouldn't be – it's my hair. We're supposed to look similar on stage, but we don't anyway. We're all different – blonde hair, black hair, brown hair. We're in a creative profession and I won't hide away my own creativity."

Individuals working together

This is the paradox of being in an orchestra, as she explains. "The idea is that 80 people are like one body. As a young musician you grow up thinking that you're special – you come from a small hometown, you win local competitions, you're creative, but people think if you're in an orchestra you've got to toe the line, that the baton is like a whip and that you must quash your own musicality. I like to show that while we

work under this umbrella, we're all individuals. An orchestra can include diverse personalities."

In the last three years, Kwok-Adams has found a new way to express herself. Realising she needed to do some exercise, but hating gyms and the running that many of her LSO colleagues do, she has taken to tap dance. "I always wanted to do it as a kid, before I got into the violin. I love it. It's such a good workout – for the brain and physically. My colleagues and friends laugh about it and ask when they can see it, but it's just for me."

There is an added advantage for musicians. "You pick it up fast, because it's all about the rhythms. When you're a musician you're used to repetition as that's how you learn." Her love of tap dance and the old Fred Astaire movies she used to watch as a child might also explain her fondness for glamour. She admits, "I like anything shiny, and bright colours. As a child, watching Hollywood films with glamorous ladies tap dancing downstairs in sequins and feathers must have had some kind of influence. My only chance to dress up in a glamorous fashion is on stage."

Practice makes perfect

She also finds ways to keep her playing in shape – something that isn't always easy with a full-time role and a busy touring schedule, but remains vital for professionals. As she says, "It's not like you get the job and then you sit and do it and it's fine until the moment you retire. You have to retain an extremely high level of skill, because you're being assessed on it every day, in a pressured situation on stage or in the recording studio."

How does she cope with this level of pressure? "It is difficult because the last thing you want to do when you've had a full day or you've been recording is to get your instrument out at home, but it is important. However much you're working the same muscles, playing the violin in an orchestra is not the same as listening to yourself clearly and working on intonation and sound. I try to look ahead to see what's coming up. I might nip into work a little early or practise in the break. I'm quite lucky, though: the most I ever stopped playing my instrument was going on a holiday for about two and a half weeks and when I came back it was okay. Some people don't play for a

few days and, when they come back to it, they feel like their hands have turned into bananas and jelly."

Changing attitudes

Kwok-Adams is coming up for 20 years in the orchestra, and she says that the changes over that time are noticeable. "When I first joined there were only a few women or young people – just a handful of us in our 20s. Now it's much more diverse. It's an ever-evolving organism – old people retire, young people come in. People come and go all the time with the circle of life of an orchestra. It has changed in some ways, but the essence of the orchestra remains the same."

The music world has also changed, with the cult of the conductor on the wane, though not entirely banished. She says, "The great conductors of the past had an otherworldly aura about them. It was like you had a god on the podium, who was untouchable and whom you would only ever call Maestro. That seems to have changed. With young people, it's more of a collaboration."

The musical benefits to this are clear: “The orchestra works better if we’re comfortable and respect whoever’s on the podium. It’s not easy if someone is aggressive or negative. It doesn’t make for good music making if you’re scared because you know the conductor will tell you off.”

What hasn’t changed is her excitement about the job. “I find the idea of making music, creating something with so many people, very special. It’s never lonely – there are always people around and that is a huge aspect for me. Each week can be so different, playing with Bernard Haitink and then recording with Jamie Cullum or Emily Sandé or putting a soundtrack on to a film. That’s what keeps the job extremely interesting.”

This love of her work shines through in both her performance and her online persona. She says the best way for a musician to use Twitter is to be “honest” and true to themselves. “People can see if you Tweet things that are you pretending to have a life. It doesn’t ring true.” It’s very clear that Maxine is not pretending.

ON AUDITIONING

“It isn’t easy to get a job these days – it’s very competitive. I’m one of the mentors for the LSO string scheme, so I’ve heard auditions for 10 years now. There are very good players who play fantastic concertos and then they come to the prepared orchestral excerpts and it is a disaster.

“It is tragic that you have to say no, because this is what orchestras are about. You’re not going to be playing concertos: you’re going to be playing symphonies and Strauss tone poems. We’ve made an effort to go into colleges to emphasise how important it is not to leave learning orchestral excerpts to the week before the audition. If someone doesn’t play their concerto fantastically but their excerpts are polished and well thought-out I will give that person a chance, because they have given some thought to what we actually do.”

The AMA-UK Conference

The Americana Music Association UK Conference 2019 revealed a healthy, burgeoning genre and an organisation committed to the development and welfare of its artists...
Report by Neil Crossley

Inclusivity, diversity and equality were the core themes of this year's Americana Music Association UK Conference – a three-day event held in Hackney, London for musicians, managers, labels, promoters, agents and others working in the Americana sector in the UK. Co-sponsored by the MU, the event is in its sixth year and encompasses panels, presentations, networking opportunities, live showcases and awards.

The Americana Music Association UK was founded in 2012 by Bob Butler and Bob Patterson. After seeing how much the Americana Association in Nashville had boosted the genre in terms of sales, streams and getting people along

to live gigs, they decided to create the same initiative in the UK.

For some, even the artists themselves, the term ‘Americana’ can seem vague. It first emerged in the US in the mid-90s as an all-encompassing description for numerous forms of music. Now, the term is firmly rooted in the industry’s consciousness.

Melting pot

“Americana is a melting pot of so many influences,” says Stevie Freeman, chair of the board of the American Music Association UK. “That goes right back to very beginning of American history when immigrants from all over the world played music together bringing their own strands of traditional folk music to the table. We have artists who are influenced by the traditions of country, bluegrass, gospel, soul and rock. It’s a genre where people have found a home. Before they were floundering outside country, outside blues, rock and outside pop.”

One such artist who has found a home within Americana is Yola Carter, a singer-songwriter from Portishead, Somerset who made a huge

impression when she first performed at the AMA-UK Awards in 2017, after winning Artist Of The Year. Two years on, she has released her debut solo album *Walk Through Fire*, produced in Nashville by Dan Auerbach of The Black Keys. Carter was back at the AMA-UK event in January and performed at the awards show. She says that AMA-UK has played a pivotal role in developing her career.

“When I started back at music I wanted to find a community that was less patriarchal, less autocratic, more creative with its thinking and actually embraced an essential part of the music industry: development,” she says.

“The AMA-UK has been so supportive of my development as a solo artist, right up to getting signed and beyond. In fact, I don’t know if I would have crossed paths with my now manager Charlie [Pierce, Neverno Management] without AMA-UK.”

Setting the tone

The conference’s key themes of inclusivity, diversity and equality were the focus of events on the second day of the conference. In the

packed theatre at Hackney House, revered US banjo and fiddle player Rhiannon Giddens delivered a keynote speech that was as moving as it was inspirational, and which set the tone for the panels to come. Giddens' speech focused on the migration of musical styles and instruments across the centuries, exploring how the banjo was originally the instrument and "absolute emblem" of the enslaved musician in the US, before being appropriated by white 'hillbilly' players in regions such as the Appalachians in the mid-1800s.

Giddens went on to focus on the challenge of retaining artistic integrity while existing within a capitalist world. "It seems to me that the biggest divisions happen in music when they are imposed for some non-musical reasons," she said, "like capitalism or nationalism or both". She stressed that the Americana Music Association UK is well placed to build bridges. "Music and culture are more important than ever now," she said, alluding to Brexit. "One thing I do know is that whatever it is, music will find a way around it."

Huge opportunity

Americana has historically been dominated by

white male success stories, both on stage and behind the scenes. With this in mind, the panel that followed, Diversity In Americana: Breaking Down Barriers, assessed how to break down the barriers for a more diverse and inclusive Americana music world.

John Shortell, MU Equality, Diversity and Inclusion Official, moderated the panel and began by confirming that inclusion is a huge opportunity for the industry. The more diverse the performers and artists are, the more diverse the audiences will become, he said. He highlighted how diversity and inclusion have been viewed in the past as a nice thing to do but not essential. Both are now a vital part of running a successful business, he said.

“To just talk about diverse performers misses the point. It’s important that we broaden the focus of the issue. We can’t just concentrate on booking a few more female acts or some artists of colour and then consider it a job done. We need to think about the diversity of the people at the top who are making the decisions if we want to create a long lasting, sustainable culture change in the industry.”

Barriers to diversity

The panel began by looking at the barriers to diversity, with some outlining their own experiences of discrimination. Montreal musician Allison Russell recounted being told at a restaurant in the US recently that there were no bathroom facilities for her to use, despite the fact that the white musicians in her touring party were clearly using them.

She also cited a strict upbringing, which induced a shyness and reluctance to bring forward her own songs. “Having an outlet in music really saved my life,” she said.

Sam Beer, a UK musician and producer who is visually impaired, spoke of imposing barriers on himself, by sometimes “pretending to be half-cut rather than being blind”. Beer said he reluctantly sought assistance, from the Royal National Institute for the Blind (RNIB). “Help is out there,” he said, “there is money out there and people want to change.”

Keith Harris, who began working in the music industry in 1974 and has worked with such artists as Stevie Wonder, Marvin Gaye, The Supremes

and Smokey Robinson, said he has encountered a wide range of race-related issues throughout his life, but these have ultimately worked to his benefit. “I have realised that I have to go out and be me and people can take it or leave it,” he said.

Unconscious bias

The panel examined what steps can be taken to improve diversity in the industry and in Americana in particular. Alison Russell cited the importance of inspirational role models, such as Rhiannon Giddens and Yola Carter, but said such successes need to happen more organically.

Kaia Kater, another Montreal-born musician, highlighted the importance of “being open to failing and open to trying again”.

All the musicians on the panel acknowledged that unconscious bias is something that we all experience. “Be forgiving of ourselves. We all have unconscious bias,” said Kater.

Keith Harris said that unconscious bias is the biggest problem. “Once we start to call that out we will see changes. It’s about stopping and being mindful. One of the most important things

is to recognise your allies. Don't build up an us and them, because there are a lot of people out there who want to help."

Shortell concluded by asking the panel what they feel is the main challenge to improving diversity. "Be open to change," said Kater. "A change of heart, a change of attitude."

Keith Harris was equally succinct: "I would say the challenge for the industry is to reach a point in five years time where there is no need for a diversity panel such as this," he said.

Women in Americana

Gender diversity was the focus of the afternoon session Oh Sister Where Art Thou: Women In Americana Music. Moderator Jess Partridge of PRS Foundation highlighted how the music industry will miss out on talent if it is not an inclusive space. It was a point echoed by Yola Carter. "You do miss out on talent," she said emphatically, adding that it took her until the age of 30 to first pick up a guitar and consider a solo career. "It would have been a hair's breadth for me going solo," she said.

The panel agreed that there are numerous barriers to entry for women in the music industry and that women frequently have to prove themselves before being accepted.

This was a point highlighted by Manchester-born sound engineer Natalie Stokes, who started out as live sound engineer working in and around the north-west before moving to London to work for BBC News and on numerous outside broadcast events.

“When you’re an engineer and you’re female, it’s like, ‘Oh my God where did you come from? How did this happen?’. It freaks people out a bit and you’re always being asked, ‘Where’s the sound guy?’ It’s like, ‘I am the sound guy’. I’m sure there are male engineers who’ve had that struggle as well. But I just think as a woman, in an engineering capacity, that you’re often not taken at face value and you have to prove yourself before you are accepted as a part of that world.”

The power of mentoring

When asked how things could be improved, Stokes said: “Don’t treat female engineers like unicorns”. She is passionate about

encouraging more women to work in audio and engineering roles and is a strong advocate for mentoring.

“I had a fantastic mentor who was a sound engineer at the BBC when it was much harder, in the 80s. She was excellent. She told me, and I think this could apply to any role, ‘Always have excellent evidence and information of what you’re trying to put across’. And yeah, just be confident in yourself.”

Confidence, or lack of it, was a factor highlighted by most of the women on the panel. “If you’re an introvert, it’s a big hill to climb,” observed Yola Carter. Gill Tee, organiser of new Americana and country festival, Black Deer, urged women in Americana to dig deep and have faith in their talent and abilities.

“You know, you’ve just got to find that moment to be brave,” she said. “Because that’s what it’s about really. It’s about reaching and asking people to help you with something. And I think too many people talk themselves out of it. I talked myself out of being on panels for years. Because, although I’m confident in what I do and

I run a festival and do all of that, I thought, ‘Oh no, I can’t do that’. I even feel nervous coming here and sitting on this panel. I really do. But I kind of realise I’ve got something to say now.”

Tee concluded by highlighting the strength of the UK Americana sector. “I’ve been in the industry a long, long time and this is special,” she said. “That is why you’re going to get great talent.” Like Stokes, Tee believes that mentoring is vital in encouraging the next generation of women to come through.

“Everybody needs somebody that they can talk to, somebody that they find to work for that will help them open the door. If they haven’t got the confidence, there will be somebody that’s around them that hasn’t got a big ego, that’s not threatened by somebody learning from them, and it is just that little bit of courage you’ve got to find to take that step. Once you do it, you won’t look back.”

DUAL COMMUNITIES

In the Q&A session that followed Rhiannon Giddens' keynote, one delegate was applauded when he questioned why hip-hop is not included as a genre within Americana. Giddens endorsed such concerns, adding that it is a view shared by her banjo-playing nephew, who has struggled to be accepted in both the hip-hop and folk communities because he spans two often strictly delineated genres.

"He would go to his hip-hop community and go 'Yo, I play banjo' and they'd go 'what are you talking about?'. And then he'd go to the folk festival, and say 'Yeah, I rap, I do hip-hop' and they'd be like 'what?'. He found that equally in both camps. He is like, 'hip-hop is folk music, rap is folk music'. I think the change starts in asking these questions and organisers being willing to book people who are seeing it in that way. And it needs to be a two-way conversation."

CHANGING THE LANGUAGE

John Shortell of the MU acknowledges that the drive to recruit more diverse people into the music industry is encouraging. However, he says this should not be an end goal in itself, but the beginning. “Once you have this diverse group of people, what are organisations doing to keep them there and make sure they aren’t faced with barriers when trying to progress their careers?”

“Focus on building a more inclusive culture is just as important as getting a diverse range of applicants through the door. We, as an industry need to play the long game on that one… Sometimes it’s as simple as changing the language an organisation uses, to be more inclusive. More space is being made for diverse narratives in Americana but it’s a slow and long process. There is still much further to go and much more we can do to be more inclusive.”

Classical Challenge

The streaming of classical music has soared and with it comes a whole new range of challenges and opportunities.
Report by Ben Jones

The retail classical sector was in buoyant mood in January when BPI figures revealed that sales and streams of classical music had increased by 10.2% on the previous 12 months. An estimated 2.23 million classical albums or their equivalent were purchased, downloaded or streamed during this period.

Streams of classical music showed significant growth in 2018, up 42% year-on-year, compared to a 33% rise in the overall market. The result is that streaming now accounts for a quarter of classical music consumption.

This is encouraging news for a genre that, like jazz, has been viewed as woefully under-served by the large, global streaming platforms such as Spotify. But the uptake in digital streaming of classical music also presents significant

challenges for labels and listeners looking to respectively sell and seek out classical music in a digital 21st century world.

Cut through the noise

In 2018 Spotify – arguably still the biggest name in streaming – celebrated its first 10 years in operation. Whilst there is no question that streaming is now the primary source of music consumption for most people, reflected in the decline in digital sales in recent years, it may not necessarily serve all fans and genres in the same way. It's worth noting, for example, that classical is still a physical CD-dominated market, accounting last year for nearly 60% of all classical music consumption in the UK.

Last year Hypebot.com reported that around 24,000 tracks were uploaded each day to Spotify, Apple Music, Deezer, Google Music and other streaming services. The sheer amount of music uploaded means it can be hard to cut through the noise (no pun intended), both in terms of new music curation and back catalogue exploration.

There are several bespoke providers that focus

solely on classical music, believing that the existing giants do not sufficiently cater for the genre. Thomas Steffens, CEO of Primephonic, explains how the company came about. “We were concerned about the future of classical music, because we know that streaming is becoming the dominant channel and classical music is under-represented, because it does not work as well. Classical music is around 5% of all music consumption worldwide, including radio, live ticketing and physical. You would expect it to be 5% of streamed music, but it’s only 1%.”

Steffens outlines four key issues of concern when accessing classical music via digital streaming services: “It’s about the ability to find what you are looking for, it’s about sound quality, it’s about the relevance of recommendations you get and it’s about the absence of background information.”

Quality issues

Quality is also a significant factor. Classical music listeners are traditionally discerning when it comes to sound quality, often investing thousands or tens of thousands of pounds on high-end audio systems. The audio quality of CD

is usually superior to that offered by a streamed MP3.

Finding a specific recording on streaming services can also be problematic, as Steffens points out. The vast majority of streaming services were set up for rock, pop and dance music, so classical consumers looking for composer-led works can become frustrated by search facilities that were created for artist-led works.

“For musicians not to be retrievable in the digital space is a problem,” says Till Janczukowicz, founder and CEO of classical streaming music service Idagio, which utilises bespoke classically-focused metadata and databases. “If people don’t find the recording, they don’t find the performer, so it means that musicians lose visibility. And that, at the very beginning, was the driver.”

The composer’s view

From a composer’s perspective, there are similar concerns. The Emmy Award-winning composer and pianist Michael Price notes the issues involved when dealing with multiple recordings

of the same works. “Streaming for classical music feels like it has a way to go before it can realise the considerable potential of the technology. The largest sites have clumsy navigation and curation for classical music, with track and artist search struggling to show the breadth of performances of core classical works.”

There is often an assumption that classical music fans are older and, as a result, not digital-savvy and less likely to use streaming services. Janczukowicz challenges this: “There are two negative working hypotheses; that classical music lovers don’t stream, and that streamers don’t listen to classical. Both are untrue. We see there is huge potential in the long run, to get even more people listening to classical music, because consumption will become easier and easier.”

The concern about streaming royalty rates has been debated far and wide, but there are specific issues that arise about the length of pieces, or movements, compared to a traditional pop song. Composer Matthew Whiteside, who at the end of 2018 released his new single …

Everyone Is A Child Of The Inbetween… across multiple streaming platforms, but not physically, outlines his concerns: “At the moment remuneration is really unbalanced for long-form music because the payment is the same, whether the piece is 32 seconds or 15 minutes. I use long-form specifically because the problem isn’t just for classical, though classical music is disproportionately affected. Take Pink Floyd’s *Comfortably Numb* (9min 29), Ariana Grande’s *thank u, next* (3min 27) and Simon Rattle conducting Mahler 2’s *1st Movement* (23min 55). In the space of *Comfortably Numb* Ariana can earn almost three times as much while in the space of the Mahler she will earn almost seven times as much!”

Shorter works

Perhaps contrary to the traditional stereotype of the evil executive exploiting the artist, Thomas Steffens is concerned that new business models may even begin to influence the act of creation itself, to write shorter pieces, or those which draw people in to ensure they listen for the first 30 seconds and trigger a payment. He said: “We see now, composers have an incentive to compose shorter works. We do not want

composers and artists to make decisions on how it is paid out, so we pay out based on how long it has been streamed."

Idagio works on the same principle and addresses the other concern that royalties are not – for the most part – distributed on a 'per user' basis, but rather proportioned out across the entire user base.

Till Janczukowicz explains, "We introduced a model where we pay out pro-rata per second and per user. So if a user listens, for example, only to Xenakis, the rights owner would get 100% of the payout of that user in that month. This is as fair as you can get in a streaming model, in an access-based business."

This raises interesting questions when comparing the perceived secrecy of the non-disclosure agreements and equity shares of the major rights holders in the larger streaming services, and the supposed inability to alter the current model, if they have agreed to these better deals.

Perhaps unsurprisingly, composers would tend

to agree, including Matthew Whiteside. “I really think the streamers need to move over to a user-centric approach rather than the current pro-rata system to try and balance out this unfairness.”

Curated playlists

With the power and freedom of self-releasing your music, there also comes the responsibility of having to take care of the marketing and promotion. Much has been written about the rise of curated playlists and ‘radio’ stations that make our decisions for us – or, rather, take the decision out of our hands – but this can also be a tool utilised by artists themselves.

Matthew Whiteside says the main way he uses streaming for promotional purposes is through making playlists: “Every week I make a playlist of mostly classical music between one to two hours long and include a piece of mine in it. This has the dual benefit of putting my music into a context (and to give the streamer’s algorithms something to work on), promote other music I like and hopefully make everyone a little bit of money. It is about trying to make it easy for people to find my music in the context that

makes sense.”

Till Janczukowicz agrees: “I think what audiences want, and this is a big opportunity for composers and musicians, is curation. They want an authority that they trust, that is credible. Overall, the takeaway is to build reach but at the same time it’s also a possibility for musicians to raise their profile and maybe use their channel on Idagio as a digital business card.”

The fastest-growing format

There may be potential downsides to this though, as Michael Price explains. “The distorting effect of the biggest Spotify playlists has led to a homogenisation of music in certain genres”.

However, drawing parallels with how music used to be disseminated, he notes that it is probably, “no more, really, than mainstream pop radio did a generation before”.

Steve Long, managing director of Signum Records, summed up what he considers to be the benefits across both income and marketing reach. “It continues to grow at a rapid rate and

enables our music to be heard in countries where we don't have a physical presence. We are just about to deliver our 200 millionth audio stream and I see this as the fastest growing format and the way for us to grow our audience for the future."

PHYSICAL AND DIGITAL

Ginny Cooper, co-chair of BPI's Classical Committee champions the coexistence of physical and digital formats. "It is encouraging to see CDs and streams thrive alongside each other, showing that collectability and discovery are simply different sides of the same coin," she says.

Despite continuing strong sales of CDs, Steve Long believes that streaming could actually democratise the process of buying classical music. "Classical CD departments or dedicated shops can, where they still exist, be intimidating places to the uninitiated," he told The Guardian in January. "Streaming means that new, potential and

future audiences can dabble with classical music, and with classical music playlists."

CLASSICAL STREAMING TRENDS

Italian pianist and composer Ludovico Einaudi was by far the most-streamed classical artist in 2018, and his recordings accounted for an impressive 8.6% of all classical music streams.

His most popular track, Nuvole Bianche, was streamed over 4.2 million times in 2018 – a remarkable achievement. Trained at Milan's prestigious Conservatorio Verdi, Einaudi has released numerous solo albums as well as synced compositions for films like *This Is England* and *I'm Still Here*.

The strong growth of classical streams as a whole is reflected in the latest set of figures received from PRS For Music.

Online revenue was up by 52.7% in 2017 to £122.9m. This breaks down into £103.7m for streaming, £5.4m for downloads and £13.8m for video on demand, although it's important to note here that PRS do not provide a breakdown of streaming by genres.

This growth is hugely beneficial to musicians, as £605.1m in royalties was paid to composers, songwriters and music publishers in 2017 – a sum that is up 14.7% on 2016.

This was based on a staggering 6.6 trillion performances of music that were reported to PRS for Music – in total 53% more than reported in 2016. Clearly there is a growing appetite for accessing classical music in this way.

MU Members' Conference 2019

A proactive event that will give members an even greater input into shaping their Union.

The inaugural MU Members' Conference will be held on Wednesday 24 July – the day after the biennial Delegate Conference – at the Hilton Brighton Metropole Hotel, East Sussex.

All members are invited to join the General Secretary and the Union's Executive Committee at this key event, to have an input into the development of policy and strategy, and in order to address current and forthcoming industrial and political issues affecting musicians.

The programme will incorporate breakout sessions and attendees can choose to attend one morning and one afternoon session. The Conference will begin at 10.30am and close at 4pm.

Please be aware that in order to achieve an even

number of members for all of the break-out sessions, you may not necessarily be allocated your first choice.

The subjects for the sessions are as follows:

Education & Equalities
Morning session
Inclusive Music Teaching: discussion of the issues and challenges for teachers.

Afternoon session
Access to Music Education: is music becoming the preserve of those who can afford it?

Live Performance
Morning session
Access All Areas: building a career
for life. Exploring the ways in which performing artists can find additional revenue streams and develop portfolio careers.

Afternoon session
Touring: it's no good for my health. A look at the mental and physical effects of life on the road and what the MU can do to encourage healthier workplaces and environments.

Orchestras

Morning session

The decline in music education and its impact on orchestras. How can the MU influence positive change?

Afternoon session

Examining the power of the union in the employed and freelance orchestral sector. How can the MU empower our activists in the face of anti-union or recalcitrant managements and against apathy from colleagues or non-union members?

Recording & Broadcasting

Morning session

Modernising the collection of performer data from recording sessions: finding a solution that works for Musicians' Union members, Approved Contractors and the wider industry.

Afternoon session

How can the MU best improve and expand the services it provides to music writers?

Communications & Government Relations

Morning session

Shaping how we talk online: digital communications focus group.

Afternoon session

Moving from slacktivist to activist: online to offline organising.

The number of attendees is limited to 100 members. Attendees travelling a long distance can apply for one night's bed & breakfast accommodation on the 23 July, while travelling expenses will be reimbursed, along with any loss of earnings. Lunch will be provided.

Members attending the preceding day's biennial MU Delegate Conference will automatically be invited to attend this inaugural Members' Conference and do not need to register their interest.

Register for the event at theMU.org/members-conference from 21 March 2019.

HOW YOU CAN GET INVOLVED

To register for the Members' Conference, please visit:

theMU.org/members-conference

This registration facility will be available online from the 21 March. Members are encouraged to express their interest in attending by 5 April.

The Conference organisers will then contact you by email, during April, when you will be able to:

- Confirm your willingness and availability to attend
- Indicate the breakout sessions you would prefer to join
- Pay a £20 deposit (to be refunded upon attending Conference).

Should the available places be filled, we will maintain a waiting list of registered members in the event of cancellations.

Right On Your Side

MEDICAL HELP FROM BAPAM

If you've sustained an injury while performing then you need the help and advice of MU partners BAPAM. Here's what they can offer you.
Report by Katie Nicholls

It would be extraordinary to expect that a professional athlete could sustain a career without a single injury. The act of repetitious behaviour from a young age, using a particular set of muscles to perform to the highest of their ability, brings with it an inherent risk. Similarly, professional musicians experience intense levels of strain. In fact, it's an eye-watering statistic to learn from Claire Cordeaux, director of the British Association for Performing Arts Medicine (BAPAM), that 75% of musicians will suffer from some form of injury during their career as a result of intensively using particular parts of their body every day.

Seeking help

BAPAM is a charity providing a range of health care services for all performers (70% of whom are musicians), including training and research. Its core function is a clinical assessment service and many MU members have benefitted from this over the years. The organisation has 160 clinicians who have been approved by the BAPAM committee, because they have experience of treating performing artists and have an understanding of the unique context in which musicians work.

“When a musician has a complication that relates to their occupation, we will give them advice on the best way to go and offer them a free clinical assessment here,” says Claire.

“So they can get the right advice for what they need in order to get them back performing as quickly as possible. What we try and do is put together the best care pathway for people, something that their GP can’t always do because they’re not dealing with musicians every day of the week. We can then provide a letter for their GP explaining why it’s best for them to take that route through the NHS. So we

try and keep the patients' healthcare team in the NHS as informed as we can about what we've suggested."

Risk of injury

MU members who have been referred to BAPAM fall into four main categories. Musco-skeletal complaints make up the majority of their work (around 60%). "Often, they've had MRIs through the health service," says Claire. "Nobody's been able to find a particular reason for the injury so it requires detective work by the clinician. They often have to take a forensic approach to get the right solution."

Pyschosocial problems, such as performers' anxiety, stress and PTSD, comes next alongside vocal health, followed by hearing health. "We bring together clinicians and other organisations to examine evidence for best practice," says Claire. "For example, we've set up an audiology group and we have GPs and audiologists talking about the most recent evidence and what's the best care pathway."

Joining the dots

Working alongside the MU and charities such as

Help Musicians UK, the organisation aims, says Claire, to create connections between disparate bodies to achieve best practice, whether this is via their training programmes within the MU, research with academics such as University College London or with clinicians working within the NHS. The aim, always, is to keep musicians fit and healthy while also playing to the best of their ability.

For more information on BAPAM and the services it offers, visit the website at bapam.org.uk, email info@bapam.org.uk or phone the charity on 020 7404 5888.

"You have to have someone who has that clinical speciality"

Filipe Sousa
"I'm a composer, pianist and workshop leader. I started to have some problems with my wrist and it was affecting my playing. I asked my GP for a referral to BAPAM and was seen by a doctor there and had an MRI. The doctor explained

everything. It wouldn't have been a big issue for someone who isn't a musician but you feel a loss of speed or strength.

"The doctor at BAPAM is an amateur musician and he works with pianists in research. His specialism is the wrist. You have to have someone who has that clinical speciality when you're talking about performance. It's such a minute level of detail you need to know what you're doing. I had a gig coming up, so we didn't do anything straight away.

"Generally musicians are not body aware – I knew something was not right but you just dismiss it. Sometimes these things come as a result of behaviour or repetition. Awareness is really important."

Claire Cordeaux
Director OF the British Association for Performing Arts MedicinE (BAPAM)
"We have a series of health promotion programmes mostly for organisations

who want us to come in and do training, so we've done a lot with the MU over the years. We have a number of clinicians and educators who work with us… so we've been doing work on general health and wellbeing and we've been working on what the top areas are to think about: sleep, nutrition etc and how to best approach injury prevention – musco-skeletal, vocal, psycho-social and hearing health for example. We're also doing a new programme on healthy touring, bringing all those issues together within the context of how to plan for a healthy tour and build it into your schedule."

Diane Widdison
National Organiser, Education & Training
"Our work on health and wellbeing issues at the MU is an important part of the services we offer our members and our association with BAPAM is a vital part of this. We know that musicians really appreciate being able to connect with practitioners who understand their way of working and are

able to advise accordingly on health issues that impact on the ability to perform. Performing arts medicine is a growing area as more research is undertaken about the importance of musicians looking after their health. We value being able to work with the high calibre practitioners at BAPAM on both educating our members on injury prevention and providing advice, guidance and treatment."

FAIR PLAY FOCUS

The Black Box

A comparatively small venue with big ambitions, Belfast's The Black Box is a proud part of the MU's Fair Play Venue scheme...

Feature by Lee Henry

Situated in the bustling cultural hub of Belfast's Cathedral Quarter, surrounded by a heady mix of heritage pubs, chic eateries and boutique hotels, the diminutive Black Box – a 19th century listed building renovated for purpose in 2006 – is the artists' venue of choice in Northern Ireland's capital city.

The nearby Ulster Hall has the history, the SSE Arena the capacity, but what The Black Box lacks in backstory and big act infrastructure it more than makes up for in ethos and atmosphere. The buzzwords here are "eclectic" and "inclusive", founding principles reflected in its diverse calendar of events, affordable ticket prices and

early sign up to the Musicians' Union's Fair Play Venue scheme.

An exploitation-free zone

"We think it's really important that musicians are paid and not exploited," says The Black Box's director Rachael Campbell-Palmer, "and that's why we signed up to the scheme. We don't believe in bands playing for exposure, or pay-to-play, pitching artists against each other to get on line-ups. We believe in working together to agree clear terms and expectations beforehand so that everyone can benefit."

It's rumoured that the idea for The Black Box was, as the cliche goes, sketched on the back of a cigarette pack one fateful evening by locals who envisaged a temporary space for struggling artists with few options in the Cathedral Quarter area. It quickly became established and today thrives.

The scars of the Troubles remain, most notably on Belfast's peace walls, which continue to separate Catholic and Protestant communities mainly in the north and west sides, but Belfast has long since been reborn as a bona fide 21st

century European destination. The Black Box provides tourists and locals with plenty to see and do.

With its cobbled street exterior and minimal signage, The Black Box provides the perfect low-key antidote to the neon commercialism of the modern city. There are two spaces inside, the 50-seater Green Room, which doubles as a café and performance space, and the 240 standing capacity Black Box itself, where regulars return for the annual Out To Lunch and Cathedral Quarter arts festivals, as well as the Brilliant Corners Festival of Jazz.

Practising what they preach

“It’s an accessible space for emerging musicians and an attractive venue for high profile touring acts who enjoy the intimate scale and set-up,” says Campbell-Palmer. “We have had an amazing line-up of acts through our doors over the years thanks to a combination of in-house promotions and long standing relationships with festival and independent promoters.”

Always quick to put artists first, Campbell-Palmer directs jobbing musicians to the

Fair Play Guide for more information. “It’s really useful for bands to ensure they are getting a good deal. It has great tips about what to look for in contracts with promoters, things to avoid and ways to promote your shows and music. Similarly it is useful to venues so you can make sure everything is in line with good practice.”

THE MUSICIAN
CONSTANCE KEANE, MUSICIAN AND PRODUCER

Originally from Dublin, Constance Keane, aka audio visual artist Fears, has been living and performing in Belfast since 2016. “I had my first headline show in The Black Box, as part of their Neo Neo series, which merges music and visual art. They’ve always been accommodating and supportive of my live show. Now I DJ there every few weeks. The Black Box is welcoming, warm and feels safe, and I appreciate how reliable they are when it comes to paying artists promptly. It’s great to have venues committing to treat artists with respect.”

MU REGIONAL OFFICER

CAROLINE SEWELL, MU REGIONAL ORGANISER, SCOTLAND & NORTHERN IRELAND

"The Black Box is one of my favourite venues in Belfast. They have a couple of different spaces, the Green Room and the larger Black Box space, which makes it really versatile, perfect for larger events or something more intimate. The management there have a social conscience and promote that ethos throughout their programming, which is a mix of music, art exhibitions, theatre productions, film screenings and outreach work. This helps them to remain, in their words, 'cutting edge, inclusive, accessible and weird'."

THE VENUE MANAGER
RACHAEL CAMPBELL-PALMER, THE BLACK BOX, BELFAST

A vocal advocate of the Fair Play Venue scheme, Campbell-Palmer believes it protects artists and venues. “Venues have a responsibility to ensure that the people they work with are treating bands fairly. If we hear of promoters not treating bands or musicians fairly, or exploiting them in any way, then we won’t work with them again. I think the Musicians’ Union have been doing a great job in changing the landscape and lobbying for protecting musicians’ rights and their presence in Northern Ireland is growing steadily.”

THE BLACK BOX
18-22 Hill St, Belfast BT1 2LA
blackboxbelfast.com

T: (028) 90 24 44 00
E: admin@blackboxbelfast.com

CAPACITY: 240 (main room), 60 (green room)
ABOUT: A two-room venue in a 19th century listed building, right in the heart of Belfast.
CONTACT: Holly Foskett
GETTING A GIG: Contact the venue on the above phone number or email.

REGIONAL FOCUS

Bristol

Feature by Neil Crossley

An ever-innovative music city with a rich and eclectic heritage.

Creativity, cultural diversity and a fiercely independent spirit are defining features of Bristol, a city whose modest size belies its rich heritage. The city that spawned Cary Grant and Banksy has often moved against the trends, carving out a unique sound in the process. Bristol never had the equivalent of The Beatles or The Animals, but it did have instrumental combo The Eagles who released a string of singles a decade before their arena-filling Californian namesakes. Bristol also had songwriters Roger Greenaway and Roger Cook from Fishponds, who penned the 1972 hit *I'd Like To Teach The World To Sing*.

Punk yielded The Cortinas, followed swiftly by The Pop Group with their fusion of jazz and reggae wrapped in a DIY punk aesthetic. Rip, Rig And Panic emerged in 1981, their avant garde/jazz

blend elevated by the innovative pop/soul vocal style of Neneh Cherry.

The Bristol Sound
An all-night sound system culture grew in the early 80s, becoming more eclectic with the arrival of US electro and hip-hop. The Wild Bunch soundsystem focused uniquely on slower rhythms and ambient electronic atmospheres. It featured Nellee Hooper, Tricky and the three members who would form Massive Attack: Robert '3D' Del Naja, Grant 'Daddy G' Marshall and Andrew Vowles.

Their genre defying 1991 album *Blue Lines* fused down-tempo hip-hop with soul, reggae and other diverse influences. The tape op on the album, Geoff Barrow, would go on to form Portishead, whose debut album *Dummy* (1994) became one of the most breathtaking debut albums of the decade. The media coined the phrase 'trip-hop', defining Massive Attack, Tricky and Portishead as the 'Bristol scene'. The city's hip credentials received another boost in 1995 with Tricky's debut album *Maxinquaye* and in 1997 with drum 'n' bass collective Roni Size and Reprazent's Mercury Prize-winning album *New Forms*.

Thriving scene

Over two decades on, Bristol punk band Idles are creating a deeply passionate, cathartic sound. Their second album *Joy As An Act Of Resistance* was hailed as one of the best albums of 2018, and the punk renaissance continues with the band Lice. Another new artist is Yola Carter, whose potent soul/country is earning her a dedicated following.

Live music is thriving, with over 90 venues across the city. Bristol has the highest number of musicians relative to population size of any UK city and live music generates £123m of revenue for the Bristol economy each year.

Venues under threat

The city's music scene has not been without its problems. Numerous inner city apartment blocks built near venues have led to threats of closure due to noise complaints. Six major Bristol venues – Fiddlers, The Fleece, Thekla, The Louisiana, The Exchange and the O2 Academy – all have flats near to them or plans for them to be built. Kerry McCarthy MP and Thangam Debbonaire MP have been pro-active in helping venues to fight off closure.

In January 2018, the government agreed to back the Agent of Change (AOC) principle, which means the responsibility for sound-proofing now lies with property developers, not music venues. While the AOC will not cover noise complaints made retrospectively, it is hoped that it will offer protection.

”The Agent of Change goes a long way to protecting venues from noise complaints specifically,” says Paul Gray, outgoing MU Regional Organiser for Wales and South West England. “The MU is on the advisory Bristol@ Night board and I’m pleased to say that explicit reference to live music venues is being made in order to embed the AOC principle in Bristol Council’s local planning policy.”

Outside-the-box

From folk, jazz and indie to drum ‘n’ bass, dubstep and electronica, the Bristol music scene thrives on experimentation and this is now evident in live orchestral music. Bristol is home to the British Paraorchestra, the first ever orchestra consisting solely of musicians with disabilities, which was formed by conductor Charles Hazlewood in 2011. Recent performances

have included Kraftwerk: Rewerk, a reworking of Kraftwerk's iconic *Trans-Europe Express* album using a mix of symphonic and electronic instruments.

"I consider us extremely fortunate to have The Paraorchestra & Friends based in Bristol," says Hazlewood. "This West Country mecca for outlaws and outside-the-box thinkers, for free creative spirits, is the perfect crucible for us to birth our ideas, and gently shift the paradigm... Anything feels possible in Bristol. A city with a dark past, but an infinitely bright present and future."

MU Wales & South West England Region
Regional Organiser: Andy Warnock
Transport House, 1 Cathedral Road, Cardiff, CF11 9SD
029 2045 6585
cardiff @theMU.org

Bristol
South West
Population: 459,300

Famous Bristol people and residents:
Archie Leach (aka Cary Grant)
Robert Del Naja
Grant Marshall
Tricky
Roni Size
PJ Harvey
Paul McGann
Neneh Cherry
JK Rowling
Banksy
Geoff Barrow
Jeremy Irons
Carol Vorderman
Tony Robinson

VENUES

ANSON ROOMS
Everyone from Bowie to The Smiths has played this popular venue, a 1,150 capacity hall in the University of Bristol Students' Union building in Clifton.
bristolsu.org.uk

THE ATTIC BAR
Popular 240 capacity venue in Stokes Croft. The music spans a diverse range of genres, from soul fusion through to Latin grooves and hip-hop.
fmbristol.co.uk

THE BRISTOL FOLK HOUSE
Its upstairs cafe area and downstairs hall stage a host of folk, roots and acoustic live events and festivals.
bristolfolkhouse.co.uk

COLSTON HALL
The 1,800-capacity Hall has hosted live music since 1867. Bristol Music Trust (BMT)

now runs the venue and has a bold and eclectic programme. The main venue is closed for rennovation and will reopen with new branding and a new name. Until then, BMT programmes at venues across the city.
colstonhall.org

THE CROFTERS RIGHTS
Situated in uber hip Stokes Croft, this venue hosts everything from punk to experimental noise. A great place to catch local and international acts.
croftersrights.co.uk

THE EXCHANGE
Popular venue in Old Market programming everything from psych pop to punk. It is the first community-owned live music venue in Bristol.
exchangebristol.com

FIDDLERS
This 450-capacity venue in Bedminster hosts live bands of all genres. Robert Plant and Dinosaur Jnr are among the stellar

names to have graced its stage.
fiddlers.co.uk

THE FLEECE
Oasis, Muse and Radiohead are among the bands who played this much-loved venue in the city centre, which opened its doors for live music in 1982.
thefleece.co.uk

ST GEORGE'S BRISTOL
World, folk, roots, jazz and classical music are the focus of this Grade II listed venue. A recent £6.3m extension includes new performance spaces and improved facilities for artists.
stgeorgesbristol.co.uk

THE LOUISIANA
For three decades, this 140-capacity former seafarer's hotel has been a must-play venue for up-and-coming bands such as Muse, The National and White Stripes. Bands play in the small upstairs live room and the venue offers heaps of opportunities

for local acts.
thelouisiana.net

MOTION
A matrix of old warehouse spaces by Feeder Road, the venue is increasingly being used for a range of innovative urban music events.
motionbristol.com

THE OLD DUKE
A traditional city centre jazz venue which has added blues and modern jazz bands to its programme and now has live music every night of the week.
theoldduke.co.uk

O2 ACADEMY
Located on a demolished ice rink, this 2,000-capacity venue opened in 2001 and hosts a diverse programme of gigs by major artists.
academymusicgroup.com/o2academybristol/

ROUGH TRADE
This much-welcomed branch of the famed independent record store opened in December 2017. As well as proactively stocking releases by local acts it includes a 150 capacity room for live gigs, signings and showcases. Recent highlights have included Idles.
roughtrade.com

THE THEKLA
A former cargo ship that hosts an eclectic range of name bands in its 400-capacity downstairs main room.
theklabristol.co.uk

THE TRINITY CENTRE
The Trinity has been at the forefront of Bristol's music scene since 1976, and is known for producing major cutting edge shows, from local legends Massive Attack to Public Enemy.
3ca.org.uk

FESTIVALS

DOT-TO-DOT

An annual music festival organised by promoter DHP and held across numerous “intimate city spaces” such as The Thekla. Famed for showcasing the stars of tomorrow, previous participants have included Ed Sheeran, Mumford and Sons and The 1975.
dotodotfestival.co.uk

SIMPLE THINGS

Now in its ninth year, this hugely respected city centre festival, held in October, is a collaboration between some of Bristol’s leading promoters, programming events across a network of venues across the city. The festival has become a beacon for innovation and risk-taking, and showcases some of the underground’s most innovative electronica, hip-hop and dance artists.
simplethingsfestival.co.uk

CLIFTON INTERNATIONAL FESTIVAL OF MUSIC

Clifton Cathedral, St Pauls Church Clifton and the Lansdown and Tyndale Baptist Church are the venues hosting this summer festival of classical music, from 1-8 June 2019. The festival features concerts, lectures and workshops. Artists include home-grown talent from the south-west as well as global artists. The line-up includes the Ayoub Sisters, Monteverdi Vespers and The Temple Ensemble.

cliftonfestival.com

LOVE SAVES THE DAY

Annual urban and dance music festival held in Eastville Park, that attracts some of the biggest live acts and DJs around. Now in its ninth year, this year's line-up will include Lily Allen, Bonobo and Chase & Status.

lovesavestheday.org

RIVERTOWN FESTIVAL

An annual Americana festival presented by Colston Hall and St Georges, and held at

various venues across the city. Performers in previous years have included Lucinda Williams, Mavis Staples, Graham Nash, Steve Earle & The Dukes, Rosanne Cash and Elvis Costello.
colstonhall.org/shows/river-town

BRISTOL JAZZ AND BLUES FESTIVAL
Restoration work at the Colston Hall means that the festival will be held this year at the Anson Rooms, St Georges and O2 Academy. The line-up includes China Moses, Liane Carroll and American sax player Pee Wee Ellis, a pivotal member of James Brown's band, who now lives in nearby Frome.
bristoljazzandbluesfest.com

VALLEYFEST
The lush, rolling countryside bordering Chew Valley Lake is the setting for this family-friendly festival, held this year on 2-4 August. Basement Jaxx are confirmed for 2019 and there are slots for local bands and solo artists too. **valleyfest.co.uk**

BRISTOL FOLK FESTIVAL
St Georges and the Bristol Folk House are the venues for this annual festival, held this year on 3-5 May, which showcases some of the finest artists in the contemporary scene. Comfirmed artists for this year include Cara Dillon, Sam Kelly and The Lost Boys, Grace Petrie and Lady Maisery.
bristolfolkfestival.corg

STUDIOS

COACH HOUSE STUDIO
The studio where Massive Attack recorded tracks for *Blue Lines* and Portishead recorded *Dummy*. Now run by producer and musician Tom Hackwell, the live room produces a sound that is full of life and character.
thisiscoachhouse.com

FACTORY STUDIOS
A consistently professional rehearsal

studio complex in Barton Hill. Not for nothing have clients such as PJ Harvey and Massive Attack booked out its live room for pre-production rehearsals. From hobbyists to semi-pros and beyond, its 11 studios are an attractive and competitively priced option.
factorystudios.co.uk

INVADA STUDIOS
Created by Geoff Barrow, this 24 track recording studio boasts world class facilities, experienced engineers and high end analogue and digital gear at good rates. The 42 sq ft wooden-floored live room with natural light is a great space for bands looking for eye to eye contact on sessions.
invadastudios.com

J&J STUDIO
J&J was established in 1997 by Jim Barr, bassist for Portishead and innovative jazz-punk quartet, Get The Blessing. A warm-sounding live room with natural light, it has a welcoming vibe and houses numerous

vintage guitars, amps, keyboards and sonic oddities. The results are warm, powerful and pristine recordings.
jandjstudio.co.uk

JOE'S GARAGE
Situated beneath The Exchange, Joe's specialises in capturing great live performances. It is the brainchild of engineer Joe Garcia, who has stocked the place with a Trident bT-24 console and a stunning array of vintage amps, mics and all manner of gear for those of an analogue bent.
joesgaragebristol.com

EDUCATION

BIMM
The British and Irish Modern Music Institute (BIMM) in Bristol is one of eight faculties across the UK, Ireland and Europe. Courses include degree and diploma study in vocals, bass, guitar and drums, as well as

songwriting, music production and music business. A diploma in live sound is also available.
bimm.co.uk

DBS MUSIC BRISTOL
Situated across three sites in the city, dBs Music Bristol offers a broad range of degree and pre-degree courses in subjects such as music production, composition and live sound. Courses include BA (Hons) Music Composition for Film and TV, BA (Hons) Electronic Music Production and BA (Hons) Sound for Film & TV.
dbsmusic.co.uk

UNIVERSITY OF BRISTOL
The Department of Music offers a number of undergraduate and postgraduate music courses, including a BA Music and an MA in Composition for Music for Film and TV. A highly respected faculty.
bristol.ac.uk

THE LOCAL VIEW

“Bristol is a forward-thinking, liberal, open minded city and has now firmly established itself as a must-play city for most tours. Turn-out for gigs has never been better. I like the fact that it is eclectic and that there is a strong DIY community within a lot of different underground scenes. So if your thing is free jazz or avant garde noise there are places where you can play and people who will support you. We put on a lot of punk bands and those shows are going from strength to strength.”
Matt Otteridge, Director of The Exchange

“In the early days of the Bristol Sound it was very much a DIY scene. They would take over empty warehouses, put on a party with a sound system, and eventually people started to hear about it… very similar to the early days of punk. Sometimes it’s more about leaving people to get on with things – and giving them the freedom to find their own way – than about

taking proactive steps to nurture talent and provide facilities, which can end up creating something rather sterile."
Kerry McCarthy MP

A GUIDE TO:

Hiring a PR

Finding the right press officer could help secure coverage that launches your career. **Henry Yates** asks the experts for their advice on making the headlines.

It's a scenario that will be heart-sinkingly familiar to any grassroots musician operating under their own steam. You mail out a tower of promotional CDs to every media outlet on your radar. You wait. Days become weeks. You follow up with an email and it goes unanswered. You phone for feedback and are intercepted at the switchboard. "Frustrating is one way to put it," reflects Massive Wagons frontman Baz Mills, of the years spent before the Lancaster rockers hired Duff Press to promote their fourth album, *Full Nelson*. "It can be almost impossible to get coverage on your own, especially from the big players in the industry."

Fundamentally, the role of the press officer is to build a musician's media profile, bypassing the

gatekeepers and bringing their clients to the attention of relevant, receptive broadcasters and journalists for worthwhile coverage. But as Sue Harris of Republic Media points out, a good PR can do far more. “It’s not just about acting as a messenger. A publicist can bring ideas and work with you to become the best artist you can be. It’s about experience. It’s knowing what works and doesn’t work. It’s about having someone with fresh ears who’s subjective and can see what’s special about you that needs to be focused on, and the angles that journalists will pick up on. Someone who can connect you with photographers or people to help with videos. Where to spend your budget – and where not to spend it.”

“Aside from helping spread the word, whether that’s via press or radio,” adds Geraint Jones of G Promo PR, “from our own perspective, working with a lot of self-released, self-financed artists as we do, in purely logistical terms it’s often far too time-consuming for a DIY artist to cover all of the bases effectively themselves.” That’s where the PR comes in.

Price is right

For all the benefits, a common assumption is that a press officer will be beyond the budget of a working band. Not necessarily, counters Emily Barker, who in March follows up her acclaimed solo album, *Sweet Kind Of Blue*, with a release alongside Marry Waterson, *A Window To Other Ways*. “I raised money to employ somebody I met at a show who was doing press for peers of mine. We had a good rapport and her prices were great. She also worked with big artists, but she recognised that people starting out needed to have much smaller budgets and were self-funded. There are still people like that, who are flexible if they fall in love with your music.”

It’s a view echoed by Harriet Simms at Glass Ceiling PR, who has represented everyone from Dolly Parton to upcoming British folk acts. “Most people I work with don’t have lots of money. I’ve always operated a sliding scale in terms of my fee, based on what sort of set-up is involved. If an artist has the backing of a record company, distributor and manager, I’ll generally charge more than for someone who is doing everything themselves. I’m not aware of an industry standard for charges. I just try to charge what I

think is fair – to the client and me. Prices start at £1,000."

Harris believes that price-point is realistic, but also flags up the industry-wide policy of a pre-agreed fee. "PR for top-flight releases could cost thousands a month. But there'll be other people who'll work a project for a small amount, and that could be £1,000 for the project. Don't be afraid to ask. Do PRs charge based on the coverage they get? No. Because there are too many unknowns. You've just got to have faith in your publicist and trust that they've been out there fighting for you."

Take your pick

If the costs aren't prohibitive, then the next step is to undertake some deep research into sourcing the right PR. With most bands sharing their publicist's details on their social media pages, it's not hard to find agencies, but making a shortlist takes time and care. "Recommendations are the top of the list for me," says acclaimed folk-blues slide guitarist, Martin Harley. "You may find that a smaller agency better suits what you are doing – and of course going with an agent that has proven

success in your particular genre is an advantage. The number one goal is reaching people who are going to buy your album and come to a show."

Claire Horton, whose independent PR agency represents Americana and country stars from Willie Nelson to Bonnie Raitt, agrees on the importance of hiring a specialist. "Choose a publicist who has knowledge and experience in your genre and a good track record. If you hope to target genre-specific and mainstream media, check that they cover both. Look at the artists they represent; this will help you see if there's a fit with the area of music in which you see yourself."

Just as important for Lauren Tate, singer with garage-rockers Hands Off Gretel, was entrusting new album *I Want The World* to a publicist with the personal touch. "We looked for someone who was passionate about our music and wanted to meet in person to chat through our campaign and what we were about. You have to spend a decent amount on PR, so making sure it's someone you feel comfortable with was really important for us. Another factor for us was making sure they have a personal relationship

with journalists and reviewers."
Making a polite and professional approach to a publicist – which should include a summary of your career to date – may lead to an initial meeting. But before making a commitment, there are key questions to be tabled. "You should be asking how long they've been working in PR," says Zoe Nichol, whose indie-folk duo Worry Dolls are making waves with recent singles like *Don't Waste Your Heart On Me*. "What kind of artists do they represent? List any specific people at radio, magazines, print or online blogs and ask if they have connections. How long would the campaign be? When are they available to start? What would be their suggested time frame? How many singles for radio? Obviously, finance is a part of it and you have to find someone that can work within the budget you have."

Be aware that recruiting a PR is not an afterthought. "You've got to give PRs time to do a proper job on your behalf," points out Simms. "That means a minimum of three months' notice and that's assuming you already have product available and ideally a tour in place. I still work with actual albums – and vinyl – but

you obviously also need to provide music via Soundcloud or WAV files, so make sure you've got that set up. Do you have a website and accounts for Facebook, Twitter and Instagram? If you're interested in getting your singles playlisted, this needs to be factored into the equation – with a video, too. You need great photos, preferably colour, hi-res, portrait and landscape. You need a biog or press release that is well-presented and literate, plus striking album artwork that looks good in big or small print. None of this costs a fortune – but does require planning ahead."

Proactive publicity

Once you have engaged a publicist, rather than sit back and wait for column inches, artists should actively help their PR in the campaign. "The more content – videos, images and audio – you can supply the better, as it means there's more that the PR company can be working with to get your release featured," says Hannah Trigwell, whose debut album, *Red*, won acclaim for its sharp blend of folk and electronica. "It helps if you have a 'story', too, something about who you are. There are a lot of artists out there trying to get press coverage, so making yourself

stand out is a way to draw the interest of your target newspapers and websites."

"It makes your PR's job a lot easier if you have a clear narrative about your album and can tell them about the themes," agrees Barker. "Things they can then share and journalists will go, 'Oh yeah, I get it'. It also helps to have some live dates when they'll be sharing your link details. So if journalists were interested in coming to see you live, that might be a way of consolidating a write-up or a feature."

Beyond that, says Harley, it's a case of being communicative, accessible and ready to amplify the efforts of your publicist. "Repost and share articles of coverage your publicist gets," he advises. "Always reply to emails in a timely manner, as most announcements are time-sensitive. Make yourself available for opportunities without compromising your time and efforts for what you are creating. Remain contactable and courteous. You may be misquoted and perhaps misrepresented. Oftentimes, your story will be cut and pasted from your biography so always make sure it's well-written and representative. Be sure to

manage the integrity of your story or narrative that you've chosen to share – and are paying a professional to help you share."

Finally, as the old media adage has it: don't read your press, but weigh it. "Neither you nor your publicist can control the output," explains Nicol. "You might get bad reviews or articles that don't paint you in the best light. You're paying to have things written about you – but not necessarily to have nice things written. Every feature, article or review will get forwarded to you, but a PR might choose to omit the odd bad review – so sometimes it pays not to go searching!"

For more information, see martinharley.com, handsoffgretel.co.uk, massivewagons.com, hannahtrigwell.com, emilybarker.com and worrydollsmusic.com

PR DIY

If that £1,000 threshold is too steep, says Sue Harris, there's nothing to stop proactive artists handling their own PR.

“I think it’s really important that any artist does a certain amount on their own. You need to know where you should be talked about, written about and played. Then the question is, how do you get the coverage from that media? You could start with bloggers, your local radio, *BBC Introducing*. Most of the time you can contact them directly. And then you build it – y’know, most local newspapers have music coverage and support local talent.”

“But never spam people. You need to look at a blog, for example, and analyse where you fit on their site. Do they have a breaking talent or gig reviews section? Do they have EP, single or album reviews? Then contact the person that’s responsible for that section, including some links to your music and images, the salient points about who you are and what it is that makes you ‘now’.”

TOP 5 TIPS

How to hire the right PR for you

1. Assess your finances

Don’t assume you can’t afford a PR campaign. Some publicists will relax their pricing if they believe in a band – and many offer a range of packages to fit your budget.

2. Do your research

Nothing beats a personal recommendation from a band on the circuit. Once you’ve shortlisted PRs with a track record in your genre, try speaking with existing clients.

3. Get face-to-face

Your publicist should care enough to meet you face-to-face and hear more about your story. Remember, you’re also sizing them up, so ask relevant questions about past successes.

4. Sort your press kit

Your press releases, photos, bio and videos are vital parts of the PR machine, so invest

suitable time (and money) into making sure they represent you.

5. Be ready
It's no good starting a PR campaign if your album isn't done or you haven't finalised your tour dates. Contact your PR three months before release.

TOP TIP
Create a compelling story
Complement your PR's efforts by making yourself saleable. Find a compelling angle for your backstory, do interviews and share press coverage.

INTRODUCTION TO...

Pencilling in

When is a day's work not a day's work? When you're being kept 'on hold'. **Will Simpson** looks at the complicated world of pencil bookings.

Pencil bookings or pencil 'holds' are for many musicians one of the more annoying aspects of their working lives. The idea is that a contractor or fixer calls and asks whether you are available to work on such and such a date/s. You say yes and they 'pencil' you in. Of course, this doesn't mean that the work is confirmed. Indeed, most session players have lost count of the times they have been pencilled in only for the work to slip from their grasp.

It's a situation they face with varying degrees of good humour. "It's happened to me so many times," says Billy Fuller, session bassist and one third of the experimental Bristol-based band Beak. "It's happened where there was work lined up for me and then I got a call the weekend before saying 'don't come to London. We're just

going with the basslines that are on the demos'. What can you say to that? I understand that they have possibly done that because the budget has run out, but if you demand recompense, it's not like you're going to get a good name for yourself. I see it as an opportunity to catch up on some DIY."

Things get trickier when a new work opportunity comes through while you're still on hold. Do you take the new job? What if by taking the work you end up annoying the original fixer?

Be pragmatic

Rick Finlay is a drummer who has had to make that decision on a number of occasions. "Part of the reality of being a freelancer is that you sometimes might lose out. How do you make that decision? I think it's a very complex thing to do with the relationship you have with the person who's booking you. Musicians are very often booked by other musicians and I value those working relationships. I put a value on keeping that relationship harmonious because these are people I want to work with."

"There's always that sinking feeling that you

might be cutting off a relationship. My view is that you have to be thick skinned about that and say '*c'est la vie*'. For me it's more important that people know that I'm honest and reliable, so if I say that I'm going to do something they know that I will honour that."

The session world is rife with tales of players who made the wrong call. One woodwind player who wishes to remain anonymous tells of when he lost nearly two weeks' work. "I had two weeks from 10 to 5 on hold. I thought I'd take a gamble on a week's work. I got moved but I ended up with no work in the first week and very little in the second because I was no longer available. I have some friends who have a rule that they will only do what's in the book. They will never jump. Another colleague was quite open that he would never accept a hold. But he was a very high profile player – a soloist – and he got less work because of it."

Getting the Union involved

Our friend tells some eye-popping stories of pencilling gone crazy – the fixer who covered themselves by putting three tuba players on hold for the same job and another time when the fixer

forgot to unconfirm the musician.

Such yarns have meant the practice has often been raised on Union committees. “The practice of pencilling dates can be a grey area and therefore open to abuse,” says Naomi Pohl, MU Deputy General Secretary. “It’s one thing being pencilled by a fixer who books you regularly and who you trust. However you might think twice about turning down other work in favour of dates pencilled by a fixer you haven’t been booked by before or who’s less established. The practice of pencilling several players for the same chair is problematic and causes problems when pencilled dates are cancelled last minute. Any bad practice should be reported to the Union.”

Going on standby

However, there are some sectors of the industry where the holding system seems to cause less stress. Alex Gascoine is a violinist in the BBC Scottish Symphony Orchestra. “With the SSO we say to people ‘if somebody goes sick will you be on standby?’. In other words we’ll pencil you for, say, a week tour of Japan, China or wherever. We get their visa and travel arrangements done and say to them ‘if you get work in before we’ve

confirmed, get in touch and we'll say whether you're definitely needed or not'. In other words, the freelance player won't be stuffed."

Gascoine claims the system largely works because of the orchestra's location. "There is a smaller pool of freelance players in Glasgow so we have to treat them with a great deal of respect. Plus we pay full expenses; a lot of London orchestras don't. We need to look after our freelancers because if we book players outside Glasgow we end up paying a small fortune in expenses."

Gascoine doubts whether such a system could work in London. Indeed nearly all of the people *The Musician* spoke to doubt whether the industry will ever agree upon best practice. Rick Finlay: "It's reasonable for someone to ask if you're available."

But what can musicians do to make sure they don't end up missing out on work? Finlay suggests that simply being polite and doing your job well is the best way to ensure you don't lose out. "Trust your talent and expertise. Always be professional and honourable in your working

commitments and then stuff will come back, like karma."

"Try and be transparent," says Alex Gascoine. "My advice for orchestral musicians is say 'that's fine. I'll pencil it in on the understanding that if I get some other work I'll phone you and you tell me whether you'll release me'."

"As with anything in the freelance world it's not a good idea to upset the people who give you work. Sometimes you just need to nod and smile."

PENCIL ADVICE

- Be honest and transparent. If the opportunity of other work comes up while you're on hold explain the situation to the person who originally booked you and come to a definite decision as early as you can.

- Try and cultivate relationships with fixers and contractors. Don't annoy the people

who book you any more than you have to. Ringing up every hour to check if a date is confirmed certainly isn't going to endear you to them.

- Diversify. If you work predominantly as a session player don't always depend upon that stream of work. Billy Fuller: "You've got to do a lot of other things, haven't you? Pub gigs, tours with other bands..."

- Accept that sometimes missing out is the price of being a freelancer. The time to start worrying is when you're not being asked to do any work.

- Report any flagrant abuses of pencilling in to the Union.

The latest edition of the Ask Us First list can be obtained from the 'Advice & downloads' section by logging into theMU.org

MU STANDARD CONTRACTS

Members are strongly advised to obtain written confirmation of all engagements. The MU produces Standard Contracts for engagement and these are available from your Regional Office or at theMU.org Members should always use an MU

Standard Contract as these provide evidence of the conditions of an engagement if a dispute arises. The MU cannot always assist if a contract does not cover you. Where MU contracts are not used, written evidence is essential. A letter or note should specify the date, time and place of the engagement, the fee, and that the engagement is subject to MU rates and conditions. The letter or note should be signed by someone fully authorised to do so. We recommend reading p61-62 of Playing Live and p102 of Recording and Broadcasting in the *MU Members' Handbook*.

CONTRACT ADVISORY SERVICE

Throughout their professional life, musicians may be required to enter into complex and often long-term agreements for such services as recording, songwriting, management, touring and

merchandising. It is vital that musicians receive expert advice on the terms and implications of such contracts. This service could be obtained, at a cost, from one of the many solicitors who specialise in music business matters.

However, during the early stages of a musical career, Musicians' Union members may be invited to enter into an agreement whilst not having the means to pay for such legal advice. To cater for such circumstances, the MU offers members a Contract Advisory Service (CAS), which, in the vast majority of cases, is available at no cost and grants up to an hour of our specialist solicitor's time on any music contract.

FOREIGN CLAIMS

When undertaking professional activities with a contracting party based abroad, members are strongly advised that they ensure fees are paid upfront before the contract is performed and that an advance is obtained against any future royalty payable. Members are also reminded of their obligation under Rule XI.3 to ”submit written contracts for professional activities abroad to the Union before they are entered into”.

Members should be aware that requests for legal assistance in relation to claims abroad must be considered against the MU’s criteria for legal assistance. Such claims are often not cost effective to pursue and if no upfront payment is obtained, members may remain completely unpaid for their services.

Reviews

A look at some of the new albums, EPs and downloads released by MU members for 2019, together with links for more information on the featured artists.
Reviewers: Keith Ames & Tom Short

MARTYN JOSEPH
Martyn is a highly-respected singer, writer and guitarist, whose blend of folk, protest blues and socially aware 21st century lyrics has garnered a worldwide following and praise since he burst on the scene in the 1980s. He has worked on behalf of numerous causes including Amnesty International, Christian Aid as well as supporting the crucial War Child initiative.

In 2014 he launched Let Yourself Trust, a not-for-profit organisation aiming to challenge injustice, educating via advocacy and raising issues otherwise often ignored. In 2018 he was a Spirit of Folk Award winner, while in February this year he was a featured guest on Stuart Maconie's BBC Radio 2 show. His latest album adds to the many plaudits, with Bob Harris saying "*Here*

Come The Young is superb... It takes Martyn's songs to a new, exciting and challenging place."

MARTYN JOSEPH
Here Come The Young

Martyn's 33rd studio album, produced by Gerry Diver. Imbued with a never-ending sense of optimism and faith in the future and the open, exclusiveness of youth, Martyn engages with astute reflections upon the modern world.

JAZZ

JULIAN MARC STRINGLE
It's Clazzical: Volume 1

Julian's clarinet is a delight, particularly at a time when the instrument seems to be less prominent on the contemporary jazz scene. This album of classic pop arrangements and fusion rights this situation beautifully.
julianmarcstringle.com

NICOLA FARNON
Made Up

An accomplished singer-bassist is a rare thing in jazz. Nicola has achieved this and more on her latest effort, a superb set of songs which thrives on her vocals and outstanding musicianship. With each song here, a well-crafted love letter to the 70s.
nicolafarnonmusic.com

DOMINIC ASHWORTH
Psyche

On guitarist Dominic's latest album he explores his musical influences with a set that includes some enchanting originals and impeccably performed standards like Sonny Rollins' superb *Airegin*.
dominicashworth.eu

SCOTTISH NATIONAL JAZZ ORCHESTRA
Peter And The Wolf

An inspired update featuring innovative arrangements by Tommy Smith, memorable narration from actor Tam Dean Burn and a Scots

vernacular version of the text.
snjo.co.uk

CLASSICAL

DENNIS, SOUNDS BAROQUE AND PERKINS
Sweeter Than Roses

Julian Perkins imagines what Purcell might have learned from his contemporaries, by recording his songs alongside those of Francesco Corbetta and Giovanni Battista Draghi. Astonishing performances.
resonusclassics.com

FIDELIO TRIO
Faure, Chausson & Satie: Piano Trios

Here the Fidelio Trio have chosen to explore three 19th-century French pieces. The lyrical Andantino of the Fauré' Trio in D minor floats by brilliantly, while the lesser-known trio by Chausson is a stormy revelation.
fideliotrio.com

POP

JO ASH
Constellations

Singer-songwriter Jo Ash's debut demands that we take notice. Jo's balladry is unapologetically dramatic with swooping vocals perfectly suited to her gothic tales.
joashmusic.com

SIOBHAN MCCRUDDEN
Icarus Girl

Siobhan's ethereal voice prompts Joni Mitchell comparisons, plus brings to mind folk legends like Shirley Collins. Art-rocker GRICE lends subtle atmospherics to her dark songs.
siobhanmccrudden.bandcamp.com

THE BLUE YELLOWS
Kitchen Sessions

A fine set from the four-piece, with oddball lyrics belying a knack for hooks. The band really takes off when locked into a groove, as on joyous opener *Toast The Night*.
blueyellows.co.uk

ROOTS

TINC Y TANNAU
GALW

Sianed Jones and Ailsa Mair Hughes formed this unusual project after working on an RSC production of *Cymbeline*. Sianed was asked to perform on the viol da gamba, and the pair quickly fell in love with the rare instrument's distinctive fretted sound.
tincytannau.co.uk

ROOT & BRANCH
A Breath Against The Calm

The name of this five-piece neatly summarises their captivating sound: folky roots, yet still radical. Root & Branch perform music from the British Isles and the Appalachian Mountains with lusty, infectious vigour.
randb.org.uk

STEPLING
Leap

An accomplished exploration of English ‘step’ dance that communicates the boundless energy of the group live. Polished production captures Toby Bennett’s fancy footwork and Deb Chalmers is a tour de force on the fiddle.
stepling.org.uk

INSTRUMENTAL

SAM PIHA
Postcards From Crouch End

Sam has chosen to make a record inspired by his home of Crouch End. Some of his compositions conjure the hustle and bustle of the area, while others reflect on journeys taken far afield.
sampiha.com

CELLOMAN
Arpezzato Cello

Ivan Hassey's Celloman project aims to do for the cello what other jazz musicians have for solo guitar, showcasing its versatility as a rich harmonic instrument, with slides, hammer-ons and arpeggios.
jambila.co.uk

GRÁINNE BRADY
The Road Across The Hills

Fiddler Gráinne's latest album is a soundtrack to Patrick McGill's novel *Children of the Dead End*. Gráinne is well-placed to bring McGill's colourful writing to life with her expressive style.
grainnebradyfiddle.com

FOLK

RANAGRI
Playing For Luck

Ranagri have a keen ear for modern indie-pop and its influence is all over their latest album,

especially in Dónal Rogers' Guy Garvey-esque croon. They keep folk fans happy too – there are still plenty of bucolic moments here and the styles blend together brilliantly.
ranagri.com

MEGSON
Con-Tra-Dic-Shun

The husband and wife duo continue to excel with impeccably composed originals and well-matched traditionals. With lilting arrangements of accordion, fiddle and mandolin, the songs here are always sweetly sung and lyrically biting.
megsonmusic.co.uk

HARBOTTLE & JONAS
The Sea Is My Brother

This musically adventurous partnership is perfectly suited to this maritime-themed set. Spellbinding originals contrast tragedies with buoyant performances.
harbottleandjonas.com

ROCK

THE LIAM WARD BAND
Uprising

A phenomenal harmonica player, Ward leads his four-piece in a superb set of funk-tinged, bluesy originals. Stellar solos from Liam and guitarist Matthew Llewelyn Jones make this an essential listen for blues fans.
liamwardband.com

STEEPWAYS
Holy Smoke

A chance encounter in a London pub led to the forming of this captivating Americana project, with perfectly judged pedal steel and backing vocals from former Alabama 3 singer, Siobhan Parr.
steepways.com

ANT NOEL
Ferryman's Wake

A soulful set of rousing folk-rockers. Slice-of-life storytelling shinesa through on songs

borne aloft by timeless melodies and epic arrangements.
antnoel.com

STAND OUT

This issue's highlights include the return of some riotous festival favourites and the second album from a superb producer.

JARMILA XYMENA GORNA
Aspaklaria

Jarmila is a multi-talented producer and vocalist who won rave reviews for the otherworldly songs of her last album, *Hashgachah*. This follow-up is equally adventurous, adding slick electronics and dynamic grooves to the mix.
jarmilagorna.com

THE LEYLINES
Recover Reveal

Long-time favourites on the festival scene, The Leylines bring a raucous energy to everything they do. Their sophomore effort is a great representation of their blistering, big-

hearted folk performed with reckless abandon.
theleylinesmusic.co.uk

To submit an album or download track for review, send recordings and PR material to:

The Musician, 60-62 Clapham Rd, London SW9 0JJ or email **TheMusician@theMU.org**

You should also forward your cover artwork and/or photos (minimum 300dpi resolution) to: **keith.ames@theMU.org**

We try to help as many members as possible, and preference is given to members not previously reviewed.

Tributes

Levine Andrade
Violinist, conductor and founding member of the Arditti Quartet

“The best quartet in the world” was how composer Pierre Boulez described the Arditti Quartet after it performed his challenging *Livre Pour Quatuor*. Andrade was a founding member of the group.

Andrade gained a scholarship to the Menuhin School where he was taught violin by the maestro. He later studied at the Royal Academy where he was tutored by Frederick Grinke and Max Gilbert.

By 1990, Andrade had tired of the group’s touring schedule and chose to spend more time with his family, while enjoying great freelance success.

Andrade formed the London Telefilmonic Orchestra for his commercial projects. Among a host of credits are his recording for the Olympic Games in 1996, performing on Elton John’s

Candle In The Wind, as well as working with Radiohead, Talk Talk and Everything But The Girl.

Andrade's work with the Arditti Quartet was recognised with a lifetime achievement award by the Ernst von Siemens Music Prize in 1999.
Clive Somerville
Find a full tribute at theMU.org

Bobby Mickleburgh
West Country brass hero who played with the greats

Bobby was born in Bath and learned cornet in the Salvation Army. After the war he played in bands with Sid Roy and Jack Hylton. He was playing trumpet with Ray Fox in Hull when he was spotted by Lou Preager who instantly wanted him in his band. Over his career Bobby played with the likes of Lou Stone, Bill Cotton, Ted Heath and Muir Mathieson.

In 1948 he was a member of Derek Neville's band, and when appearing with them at the Nice Festival, he jammed with Django Reinhardt and Jack Teagarden. In the late 1940s Bobby was a

member of Carlo Krahmer's Chicagoans with Humphrey Lyttelton and Wally Fawkes before moving onto his own Bobby Mickleburgh's Bobcats.

He got to share a stage with his idol Louis Armstrong in the 50s, where he played alongside him at a gig at Lord Donegal's Jazz Club. In the 60s, his band Bobby Mickleburgh's Confederates played popular songs from the American Civil War, before he joined the Temperance Seven, playing sousaphone, trombone and trumpet for 28 years.

Bobby passed away aged 98 in November 2018.
Roy Delaney

Honey Lantree
Drummer with 1960s chart-toppers
The Honeycombs

Anne Lantree never set out to be a pop star. Born in Hayes in 1943 she worked as a hairdresser at a salon in Hackney, owned by the guitarist Martin Murray. One day she happened into Murray's rehearsal space when the drums were still set

up, sat down and played them like a natural. As the legend goes, Murray's band The Sheratons were looking for a drummer and he signed her up on the spot. Thus started a short but bright career as one of the only female drummers in the pop business, though she understandably disliked being thought of as a "gimmick".

After an increasingly popular residency at a pub in Islington, The Sheratons were spotted by iconoclastic producer Joe Meek who quickly recognised their massive marketability, and offered them the song *Have I The Right?*, which became a number one smash. The song was licensed to Pye Records, but their MD Louis Benjamin wasn't much keen on the name and changed it to The Honeycombs, before announcing that Anne would now be known as Honey. The single sold more than a million copies in the UK and hit the No.1 spot on her 21st birthday, displacing Manfred Mann's hit *Do Wah Diddy Diddy*.

Known as much for her beehive hairdo and immaculate dress sense as much as her terrifically stompy drum sound, Lantree soon

became the focal point for the band. However, after a few short years, the hits began to dry up. The Honeycombs eventually split up in 1967 and she left the music business at the end of the 1960s to look after her two young sons, although she did return to the drum stool in a new version of The Honeycombs, and continued playing until the early years of the 21st century. But Anna Lantree will be forever known as the girl with the beehive and the winning smile who played instantly recognisable drums on one of the finest No.1s of the 60s.

Roy Delaney

John Collins
Big band musician with a lengthy career

John Collins' life as a professional musician began in the army. He started playing the clarinet and tenor saxophone in the 1st Battalion Green Jackets band. In 1960 he entered the life of a professional musician, where he joined several big bands playing in London's leading nightclubs and he would later perform in broadcast and recording sessions.

Throughout the 60s into the mid-1970s, he would be found performing at the Playboy Club, the Astor Club, and Latin Quarter. He could be heard in BBC Big Band broadcasts or found leading the cabin band as part of Geraldo's Navy on the *Queen Mary* cruise ship. From the mid 1970's he joined Surrey County Council's roster of music teachers and would tour schools teaching clarinet, sax, and flute for 35 years.

In John's memory, his wife Ann requests that gifts or donations are made to the Musicians' Union Benevolent Fund.
Ann Collins / **Mark Batchelor**

David Peace
Blues pianist, chorister and MU stalwart

Many members will recall David Peace, who died peacefully on 23 January 2019, following a period of illness. David was born in Solihull, Warwickshire in 1948 and always enjoyed music as part of his life. He played piano, sang as a chorister in Solihull and enjoyed periods as a professional musician, playing blues piano, organ and singing with many bands. David had been a

member of the Musicians' Union for many years and was involved on behalf of the Union at a regional level in the Midlands.

He had also worked on behalf of the MU in developing support for the Union's campaign relating to the potential implications of Brexit. He will be greatly missed by fellow musicians and colleagues in the industry and across the UK. A donations page has been set up in his memory to raise funds for Help Musicians UK at **justgiving.com**
Jenny Howarth (née Peace)

Ted McKenna
One of the 70s finest rock drummers

Born in Lennoxtown, Scotland in 1950, Ted's interest in music started young with double bass and piano lessons.

In 1972 he was happily drumming with Glasgow prog rockers Tear Gas. It was here that he met singer Alex Harvey, who had been making waves locally. Tear Gas were renamed The Sensational Alex Harvey Band and enjoyed cult success

throughout the 70s. A 1975 cover of Tom Jones' *Delilah* and the following year's *Boston Tea Party* were both big hits that prominently featured Ted's superb drumming. The band split when Harvey passed away in 1982, but reformed in 2004 for a run of shows.

Ted also enjoyed a successful career as a session musician, playing with the likes of Greg Lake and King Crimson. His friend and sometime collaborator Fish called him "A beautiful man who could drift from the comic to the serious."
Will Salmon

Shaun Dillon
A respected composer, musician and teacher

Born James Shaun Hamilton Dillon in Sutton in 1944, Shaun passed away in November 2018.

A musician, composer, wind teacher and long term member of the Musicians' Union, Shaun's life was one of devotion to his causes.

In 1974, his work Cantata in Memoriam was first performed, and to it, the words to the poem

When by George William Russell:

“When mine hour is come / Let no teardrop fall / And no darkness hover / Round me where I lie.”

Shaun passed away peacefully at home. With the support of his family, the nursing team and Marie Curie, his grandchildren have lasting memories of him. Rest in peace, Dad.
Francesca Dillon

John Edney
One of the country’s leading trombonists.

John was born in Peckham, London in 1935. He was a trombonist in the inaugural LSSO, under Dr Leslie Russell, and went on to become one of this country’s finest players. He performed with many companies including the Festival Ballet Company, various BBC Orchestras and select West End shows.

In 1964 he joined the Royal Opera House Orchestra in Covent Garden under the conductorship of Georg Solti. He also became a visiting music teacher at Dulwich College. After six years with the Opera House John left and

moved to the Inner London Education Authority's Centre for Young Musicians. He had a distinguished teaching, coaching and leadership career spanning 40 years.

John was elected to numerous MU committees and freely gave of his time. He was a man of integrity, a true believer in social justice and a tireless supporter of his fellow musicians.
Nigel Douglas, Steve Dagg and John Smith

The MU also notes the sad passing of:
- Geoff B Scott (saxophone/clarinet)
- Roy Pellett (clarinet)
- Ian Bowser (double bass)

Find a full tribute to John Edney at **theMU.org**

Why I joined the MU

We asked three young musicians why they joined the Union and why they treasure their membership.

Millicent Stephenson
"I had many questions when I started transitioning my music hobby into a career, so I joined the Musicians' Union for advice. I was pleasantly surprised by what the MU offers. Advice from the MU prevented me signing a sync contract that could have strangled business. As a sole trader it is very easy to let business things slide but attending the informative and free development courses have kept me sharp and up to date, while also helping me to network with people across the artistic spectrum. I was elected to the Midlands Regional Committee in January 2018 and am on the MU Equalities Sub Committee."

Millicent Stephenson is an award-winning saxophonist whose achievements include being

featured on BBC1's *Songs Of Praise* and setting up the Cafemnee networking event, designed to help women achieve their musical goals. She has created the Not Just Jazz show, which showcases her original compositions, as well as new and innovative interpretations of iconic jazz, blues, reggae, soul and gospel numbers. Millicent is also a songwriter, pianist, vocalist, music director, teacher and owner of the Silver Gliss Music label, Her full biography can be found on her website at **millicentstephenson.com**

The Eves

"We've both been members of the MU for a number of years and the support provided has been invaluable. Caroline has used the Contract Advisory Service to review publishing deals offered to her on several occasions. We both needed public liability and instrument insurance as gigging musicians so that has been really useful and gives us peace of mind knowing we are protected. It makes life easier when all the services are included in one membership. The staff in our MU office in Glasgow add the personal touch and are friendly, approachable and supportive with any questions or assistance

we require."

Scottish duo Marissa Keltie and Caroline Gilmour formed The Eves in 2016 when they were both seeking another artist to collaborate with. Gilmour's EP *Electric Waterfalls* reached No.2 in the UK physical singles charts while Keltie's self-penned track, *The Other Side*, received over 19k views on YouTube. Since then, Keltie and Gilmour have written an album, due for release in 2019, and have performed in Australia, Canada, Denmark as well as the UK. The duo have a passion for harmony and a love of pop and they cite First Aid Kit and Florence And The Machine as influences. Visit **theeves.co.uk** for more.

Sally Rae Morris

"When I decided to take the leap and become a full time musician, it was a no brainer that I would join the MU. Self employment can be scary, but the MU have felt like a much-needed support system. As well as providing the basics (public liability, instrument insurance and free PAT testing) they have also offered opportunities for my self-development by delivering workshops covering everything from downloads to vocal

masterclasses. The other musicians I've encountered have added extra value by enabling me to build my own personal networks."

Morris says that her musical 'day job' is a combination of performing acoustic covers at pubs, clubs and private functions as well as working as a freelance Music Event Manager. However, her main gig is as lead singer and rhythm guitarist for country duo Gasoline & Matches. Their debut single *Fool's Gold* went straight to No.1 at the start of the year in the iTunes country chart and the band were also shortlisted for Best Country/Folk Act in the Birmingham Music Awards 2018, as well as having received a nomination for Duo of the Year at the 2018 British CMA Awards. Morris is endorsed by G7th Capo & Auden Acoustic Guitars.

MU News

This page features a range of information and advice that will help Union members in the course of their careers.

Making Tax Digital For VAT

Information for all Musicians' Union members who are registered for VAT

The 1 April 2019 sees the introduction of Making Tax Digital (MTD) for VAT. It is the first part of HMRC's MTD programme and changes the way that VAT records must be maintained. The changes come into effect for VAT periods commencing after 01 April 2019 so the first VAT period for MTD will therefore be the quarter ending 30 June 2019.

While the way VAT is charged, collected and accounted for is staying exactly the same, MTD for VAT will introduce a new way of maintaining VAT records and submitting VAT Returns online.

Under MTD, any VAT registered business with

taxable turnover in excess of the current VAT threshold, £85,000, will be required to maintain digital VAT records using MTD compatible software. You would have expected that HMRC might have trialled this major change with large businesses first, but this is not the case and it is almost certain that there will be some difficulties for small businesses in complying with these changes.

MTD compliant digital software allows for a transaction to be traced from the VAT account to the sales or purchase ledger and then to the actual sales or purchase invoice. Some digital accounting software (Xero, Quickbooks etc.) already does this and there are many other forms of MTD compliant software available. All major suppliers of accounting software will have to offer an MTD compliant version.

As well as keeping your VAT records on MTD compliant software, a business must also submit VAT Returns using a new 'API' (Application Programming Interface) link to HMRC's website. Initially, the VAT Return submitted via the API link will be just be the same boxes 1-9 as currently submitted, but where HMRC has a query on a

Return, they will then request that the backup records are sent to them digitally via the API link. As such, if you are not set up for MTD, you will not be able to comply with their request.

For VAT registered businesses with taxable turnovers in excess of £85,000, you should be taking steps to ensure that you can be MTD compliant by either upgrading to MTD compliant accounting software, or ensuring that the person who submits your VAT Return on your behalf is able to comply. It is anticipated that all firms of accountants will be able to offer this service to their clients, so if you rely on a third party to submit your Return, you should check that they will be able to offer you an MTD compliant service. It should also be possible to take non-compliant VAT records and upgrade them to MTD complaint records. However, there will clearly be an additional cost for all of these services and this cost will be borne by the VAT registered business.

Finally, if you make some exempt supplies or sell second hand goods via the margin scheme, then your partial exemption or margin scheme calculations can be carried out outside of the MTD compliant software, with only the final

adjustment figure brought back into the digital VAT records.

In summary, the changes are happening soon and they should not be ignored, so start takings steps today to ensure that your business is MTD ready.

Supplied in February 2019 by the Union's auditors, HW Fisher & Co - Chartered Accountants, who specialise in personal, partner-led advice.

**** MU members are reminded that this text is for general information only and no-one should take action, or refrain from taking action, without obtaining professional advice. Further details can be obtained from HW Fisher by visiting hwfisher.co.uk**

New MU Live Advice

MU launches Fair Engagement Guide for Performing and Touring with Featured Artists

This document sets out the Union's guidelines for musicians engaged by featured artists and/or their representatives. These include:

- The rates that apply for tours or one-off performances at venues, arenas, stadiums and festivals;
- The rates that apply to headline – as opposed to supporting – artists;
- The document offers advice on working as a live session musician rather than being a core band member.

Featured artists for the purposes of the Guide are artists who have representation from management, major record labels or other third parties. Alternatively, they may be promoting a commercially released album.

By using these guidelines you can understand the value of your work in different contexts. The MU has also launched a useful set of Booking Details for Unsigned and Emerging Artists. Both the Guide and the Booking Details are available from **theMU.org**

Legal Advice And Assistance Notice
We wish to remind members that they may be ineligible for MU legal advice and/or legal assistance if they do not meet all the Union's established criteria, (including criterion 1 which

refers to when a member provides his/her musical services through their own limited company. This confirms that the claimant, “Must be an MU member and fully paid up at the correct rate of subscription. (A limited company cannot be an MU member).” This ensures the avoidance of any conflict of interest plus the Union cannot lawfully represent a limited company. See your MU Members’ Handbook or **theMU.org** for the established criteria in full.

COVER STARS

A Meeting of Minds

This issue's cover stars Catrin Finch and Seckou Keita talk to Tracey Kelley about finding acclaim with their second collaborative album, *Soar*.

Was it obvious from the first moment you played together that this would work?
Catrin Finch (Welsh harp): Initially, I was paired with a different kora player [Toumani Diabaté] for a tour, but there was trouble in Mali, so Seckou was sent in from Senegal. And it ended up that I continued the project with Seckou because, the minute we started playing together, we just clicked.

Seckou Keita (kora): The first day I met Catrin at her studio, I really clicked with her musically. There was a chemistry there.

Was it a learning curve with the two different playing traditions?
Catrin: Yes, our first challenge was that I come from a very classical background, whereas Seckou comes from a world music background

where everything is learned by ear. But I found it very liberating to put my manuscript away and just completely go with it. I learned from Seckou this freedom to just take on board the music and live it, rather than learn it from paper.

Seckou: Coming to work with Catrin, I was sure that I needed to push the groove, because the harp has this amazing melody line that it can play, but then the groove needed to be coming from myself. I think that was where I wanted to make it really solid, and let the rest follow.

Migration is a central theme on *Soar*, your second album together. How did the concept for the record come about?

Seckou: When we started recording the album, we discovered that this bird – the osprey – leaves Wales, not far from the studio, and migrates to my home town in Senegal every year where it spends the winter before coming back here, with no queues or passport. This was an amazing coincidence. Catrin and I said, "This is like us, right now, in this place!" And of course, the osprey soars in the sky and makes this journey without any political issues – they're just free. This is the basis of the album, that our

music spreads out around the world.

Did you play together before composing these pieces, or did the sound inform the writing?
Catrin: We've been touring such a lot, sound-checking and playing around as you do, and someone would come up with an idea or riff, and one of us would jump on it. And that's how our music is developing now – through playing together. Soar is what happens after five years of playing with somebody: we used ideas that come out of playing together. And that's a lovely way to develop ideas - they came over time, and there wasn't any pressure.

What does the Musicians' Union mean to you?
Catrin: The MU is like a backbone to musicians. I've always felt it important to have them on board, to have that support network, because it is a sort of dog-eat-dog world. There are so many different aspects to being a musician that we're not really taught. It's difficult to understand the contracts and to know what we should – or shouldn't – be getting. I've found comfort in knowing there is a group of people I'd be able to call on and get advice and help if anything went wrong.

Have you registered for your MU benefits?

While membership of the MU offers a wide range of free services, there are a number of benefits that you need to register or apply for.

MU website
To fully access our website – **theMU.org** – you will need to register on your first visit using your membership number.

Help Musicians UK
Charity offering practical, positive support to emerging, professional and retired musicians, whatever the genre. **helpmusicians.org.uk**

Partnership advice
If all the members of your group are already MU members, or decide to join, we can offerfree partnership advice and an agreement. Contact your Regional Office for more information.

Medical assistance
The British Association for Performing Arts Medicine delivers specialist health support to musicians. Visit **bapam.org.uk**

Contract advice – before you sign
Receive professional advice on the terms and implications of any complex agreements via our Contract Advisory Service. Contact your Regional Office to find out more.

Motoring service
The MU Family Motoring and Accident Aftercare Scheme provides 24/7 cover. Members must enter discount code MU24 to obtain free membership of the scheme. Register now via telephone or the web. **mu.totalmotorassist.co.uk**

Music Minds Matter
A comprehensive mental health support service providing advice, information, resources, and professional and clinical services for musicians in need of help. **musicmindsmatter.org.uk**

Music Support
A charity for individuals in the UK music industry suffering from mental, emotional and behavioural

health disorders. **musicsupport.org**

Instrument and equipment insurance
For £2,000 worth of free musical instrument and equipment cover. Register by calling Hencilla Canworth on **020 8686 5050**.

Musician's Hearing Services (MHS)
A range of hearing related services for MU members. For an appointment, call MHS on **020 7486 1053** or visit **musicianshearingservices.co.uk**

Full details of all the benefits of membership can be found in your MU Members' Handbook.

Are you due a royalty payment from the Musicians' Union for the use of any of your recordings in television programmes, films or adverts? Are you the next of kin of a musician who used to receive royalties from us?

The Musicians' Union pays royalties to

a growing number of musicians for the secondary exploitation of their recordings. In most cases we know which musicians performed on the recording and already have their contact and payment details, so the royalty income can be distributed straight away. However, there is a certain amount of income we have collected that we cannot distribute as we have not been able to identify who performed on the recording; or we do know the names of the musicians but we have been unable to trace them or their next of kin. If you can assist the Musicians' Union with line-up information or contact details, visit **theMU.org/Home/Advice/Recording-Broadcasting/Royalties.** Here, you will be able to find more information on the types of royalty income we collect, as well as lists of musicians and recording line-ups we are currently trying to trace.

theMU.org/Home/Advice/Recording-Broadcasting/Royalties

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To join, contact the relevant MU Official.

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Musicians' Union



#BehindEveryMusician