

The Musician

Journal of the Musicians' Union
Summer 2019
theMU.org

Music And Moral Panic

Why UK drill artists are being
criminalised for making music

Discrimination At Work

The negative impact of having
children on women's careers

Kaiser Chiefs

The Leeds indie rockers on why it's
tough for young musicians

Zara McFarlane

A singer who is rising through the
ranks of the new jazz scene

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Ensuring A Bright Future

A revamped Conference and taking the Executive Committee on the road are just two of the new initiatives of the past two years, but there is more that needs to be done.

Firstly, I want to say how pleased we all are that the European Parliament has at last adopted the Copyright Directive (see the lead news story on p6). Despite the best efforts of the tech industries, and the faltering support for the Directive from the major rights owners, the EU has recognised the need to modernise copyright in favour of performers and creators. The next step is to ensure that the UK government implements the Directive in such a way as to ensure the maximum benefits and rewards for the performer/creator community.

I've been in post now for two years and I am very pleased to say that with the help of my colleagues I have been able to implement a number of changes that we believe will, over

time, grow the membership and ensure a bright future for our great union.

The Join for a Pound initiative, which was launched in January, has already proved very popular; the membership of the MU, as I write, is already breaking through the 31,000 barrier for the first time in many years. Of course, the proof of the pudding will be how many of these new joiners continue with their membership after the first year and that will depend very much on the MU staff and officials delivering tangible services and benefits to these newbies over the next few months. If you know someone who has joined the MU under this new scheme, please talk to them about all the benefits and services that we offer that make membership of the MU unbeatable value for money.

Radical changes

You will have read about the radical changes we have made to the format of the MU biennial Delegate Conference and the Conference Report. These changes are as a direct result of members' comments that Conference focuses too much on the work of the previous two years instead of debating and agreeing policy for the

next two years. We have shortened the Delegate Conference to one day and added a Members' Conference, open to all members, which will enable you to shape the policy and decision making of the MU's Executive Committee going forward.

Through discussions with Regional Committees and Section Committees, it is clear that members have overwhelmingly welcomed these changes and support the new format as an important step towards ensuring that all members have the opportunity to shape the MU's future. By significantly reducing the number of speakers that we will programme for the Delegate Conference, we are confident that we have dedicated enough time for Conference Motions and Amendments to be fully debated and for any questions on the Conference Report to be addressed. The Conference Report itself was very much in need of an overhaul, and as such we believe that delegates will find the new format much easier to follow and the activities of the MU over the previous two years will be set out in a far more user-friendly way.

Stronger links

During my campaign to win election to the post of General Secretary, I spoke at length of the need to demystify the work of the Executive Committee and build much stronger links between the EC and the Regional Committees. To that end we have, over the past two years, been taking the Executive Committee meetings on the road to the regions and enabling Regional Committee members to witness first hand the way in which the Executive Committee deals with all the varied and often challenging issues that it has to face.

This new initiative has proved very popular and has also served to ensure that all our invaluable activists and committee members feel that they are playing an important part in the work of the MU. I want to continue this initiative in future years and also explore more ways of recognising and celebrating the vital role that our committee members play in the success of our union.

I can't overemphasise how much I have enjoyed the past two years and I thank you all for having the trust and confidence in me to lead this fantastic union. There is much more that needs

to be done and I have no intention of taking my hand off the throttle. In the meantime and more than ever, keep telling people what a strong, progressive, pragmatic and listening union the MU is and have a great summer.

Horace Trubridge, General Secretary

To hear more from Horace, visit theMU.org

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MU Contributors

Duncan Seaman

Duncan is a journalist and sub-editor who regularly writes about music for publications such as *The Yorkshire Post*, the *i* newspaper and *Louder Than War*. **p16**

Katie Nicholls

Katie is a freelance journalist and editor whose features and reviews have appeared in titles such as *Mojo*, *The Guardian* and *Kerrang!*. **p26**

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*. **p34**

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. **p24**

Pete Chambers

Pete received a British Empire Medal for “volunteering services to Coventry music”. He writes for *The Coventry Observer* and runs Coventry Music Museum. **p36**

Ben Jones

An ex-MU Official and long-time member, Ben is now a freelance music business consultant and project manager for British Underground. **p20**

Neil Churchman

Neil is an experienced journalist in broadcasting and print. A former BBC national newsroom assistant editor, he now writes on music and the media. **p29**

Maddy Radcliff

Campaigns & Social Media Official at the Musicians' Union, Maddy also works on the Union's Safe Space initiative and with the MU's 5,000 young members. **p12**

Frontline

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

EUROPEAN PARLIAMENT GIVES FINAL APPROVAL TO COPYRIGHT DIRECTIVE

The MU is delighted that MEPs have finally voted in favour of the Copyright Directive, following years of lobbying and work under the UK Music umbrella promoting the benefits of the new laws for musicians and creators.

The legislation makes streaming services and user-upload sites liable for copyright infringements rather than users. Sites such as YouTube and SoundCloud will now have to seek licences for content, which means artists can negotiate better royalties and receive their fair share of the huge revenues made by these online platforms.

The tech giants have spent millions resisting the legislation, arguing that it would harm freedom of expression and be difficult to police, but MU

Deputy General Secretary Naomi Pohl said the vote on 26 March was a massive step forward for consumers and creators alike.

“This directive is about ensuring that copyright material is licensed and paid for properly by platforms that host content, not by individual users,” she said. “And also that performers and creators are given better contractual terms and full transparency in royalty accounting.”

“It is about creating a fair and functioning market for creative works of all kinds on the internet. It’s about making sure that ordinary people can upload videos and music to platforms like YouTube without being held liable for copyright – that responsibility will henceforth be transferred to the platforms.”

Musicians’ Union National Organiser for Recording & Broadcasting, Phil Kear, said: “This is amazing news for the UK music industry. As a result of this vote there is a real chance of music rights holders finally being fairly remunerated for use of their work online. Of particular note is the inclusion of clauses 14-16, which empower musicians and music writers to achieve greater

transparency from online licensees.

“The MU wishes to place on record a huge vote of thanks to the MEPs who stood firm in the face of sustained pressure and voted this directive through.”

MU AT TUC YOUNG WORKERS' CONFERENCE

The rights of arts and entertainment workers in a post-Brexit Britain was the subject of a motion put forward by the MU at the TUC Young Workers' Conference, held at Congress House in London on 23-24 March 2019.

The MU's motion highlighted how restrictions on access to EU markets will undermine musicians' ability to make money from selling their music and merchandise. According to data from UK Music, only 2% of musicians think Brexit will have a positive impact on their work. With this in mind, the MU called on the TUC Young Workers' Conference to ask the TUC to fight any potential limit to freedom of movement for arts and entertainment workers in the EU post-Brexit, and lobby government to ensure that self-employed workers have continued access to the EU market.

The motion was passed but not all trade unions agreed. Young members from Unite asked the MU to withdraw the motion, and members from RMT asked Conference to vote against it, a decision that reflects the RMT's support for the Leave campaign.

But the Musicians' Union believes that protecting workers' rights is simply common sense, wherever individuals are on the political spectrum. The MU highlighted that its call for a touring visa for musicians post-Brexit has attracted support from both sides of the House of Commons.

INDEPENDENT SCRUTINEER'S REPORT

Trade Union and Labour Relations
(Consolidation) Act 1992 as amended.

WALES & SOUTH WEST ENGLAND REGION EXECUTIVE COMMITTEE CASUAL VACANCY

**Term of Office: date of election to 31 December
2020 (1 to be elected):**

PHILLIP COURT

ELECTED UNOPPOSED

In accordance with Section 53 and MU Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of members nominated in the election for the Scotland and Northern Ireland Region does not exceed the number to be elected, and a ballot is therefore not required.

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election. I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question. I have inspected the register of members and no matters were revealed which

should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register. The MU did not appoint an Independent Person under Section 51A of the Act.

**Anne Hock, Managing Director, Popularis,
20 March 2019**

NAOMI POHL NAMED IN PRESTIGIOUS LIST

MU Deputy General Secretary Naomi Pohl has been named in the Alternative Power 100 Music List. The brainchild of Shesaid.So, a global network of women in the music industry, the list was started as a response to Billboard's Power 100 List and celebrates underrepresented communities such as women and people of colour.

Shesaid.So praised Naomi, the first female member of the MU's leadership team in 124 years, for her stance in the wake of #MeToo. Naomi launched the MU's Safe Space Initiative and set up a confidential email reporting line.

Janine Irons of Tomorrow's Warriors and Jess Partridge of the PRS Foundation are among the other names honoured on this year's list.

MU SUPPORTS PEOPLE'S VOTE

The MU is urging members to sign the petition for a People's Vote. The ability to travel and work freely and easily in the EU is of paramount importance to MU members, and the MU cannot support any Brexit deal that limits freedom of movement for its members. To sign the petition visit tinyurl.com/y3br2bwr.

CHALLENGES FACED BY DISABLED ARTISTS

A disability charity is calling on the music industry to commit to true diversity, access and representation for all artists after a survey revealed the barriers faced by deaf and disabled artists and musicians.

The Next Stage survey was carried out by Attitude Is Everything as part of an initiative, funded by Arts Council England and supported by the MU, to champion disabled talent. Half of the 96 artists surveyed had encountered access

barriers when seeking to rehearse. Two in three of the 79 artists who had played live said they had been forced to compromise their health or wellbeing to perform, and one in five had to cancel a show due to bad access.

ACCESSING MU COMMUNICATIONS

The MU wishes to ensure that members receive communications in the most appropriate format at all times. Members with specific requests – such as sections of the MU Members’ Handbook, the MU Rules, or ballot documentation in large print – should contact their Regional Office.

The MU would also like to remind members that *The Musician* is available as a PDF, in large print and audio at the MU website. The large print and audio files are created once the contents of *The Musician* are approved and these files are loaded promptly on the website.

As reported in the Spring issue, members who wish to forgo the print edition can now receive *The Musician* in digital format only, by selecting the appropriate option under ‘Communication Preferences’ when they log into theMU.org.

Members who have informed the Musicians' Union of accessibility issues due to a visual impairment, are emailed to advise them of the availability of such content, with direct links to the large print versions and audio resources. Each issue of the MU's Regional and Section newsletters (*The Musician Extra*) is also produced in large print and can be downloaded from the MU website.

DATES FOR THE DIARY

1950

The year when the first edition of *The Musician* magazine was distributed to all members.

£1

The minimum amount required in 2019 to join the Musicians' Union for the first time.

31,000

The number of paid-up members of the MU working in all sectors of the industry.

For the latest news on how the Musicians' Union is helping you visit theMU.org

DATES FOR THE DIARY

20 June

What: How To Release Your Music And Get Paid

Where: Bootleg Social, 30 Topping Street, Blackpool FY1 3AQ

Info: theMU.org

21-22 June

What: Tipping Point Live (music festival with live sessions and workshops)

Where: Ouseburn Valley, Newcastle upon Tyne

Info: bit.ly/2URsoot

06 July

What: Pride 2019

Where: Trafalgar Square, Westminster, London WC2N 5DN

Info: prideinlondon.org

20-21 July

What: Creative Music Training: Working With Young People

Where: Guildhall School of Music & Drama, London

Info: gsmd.ac.uk

24 July

What: MU Members' Conference 2019

Where: Hilton Brighton Metropole Hotel, East Sussex BN1 2FU

Info: theMU.org

Your Voice

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

Face the music

Children from lower income families are half as likely to take up an instrument than their wealthier peers, recent @WeAreTheMU and @UK_Music research has revealed. Today I urged the government to ensure all children are given the chance to learn a musical instrument in school.

Tracy Brabin MP @TracyBrabin

Arts for all

#ValueTheArts music education is essential for every child #NEU19

Helen Porter @HelenPorter1853

Mind matters

A day of interesting & varied motions at #stuc19 as a delegate for @SCOArtists Union. Particularly relevant presentations about mental health issues for creatives proposed by

@WeAreTheMU Solidarity!!

Janie Nicoll @JanieNicoll

Mental health

I had the opportunity to talk briefly at the #STUC19 on behalf of @WeAreTheMU about the mental health difficulties that many of us working in the music industry face. Great to see some of what I said being discussed in the media. It affects us all.

Mike Macdermid @oursongwriter

Positive feedback

Great day at @WeAreTheMU towers with @musicforyouth on their mentor training course. Fully trained in the art of feedback! #music #mentor

Craig Ratcliffe @craigratcliffe

Brexit backing

Proud to back @WeAreTheMU in their #Brexit position.

Stephen Doughty MP @SDoughtyMP

Better together

The stress of funding auditions and recitals made easier by being a part of #shegrowsXMU!

A mentoring programme for women in music organised by @WeAreTheMU in partnership with @shesaid.so. #BehindEveryMusician
Lynn Henderson @lynnhenderhorn

Sound advice

Just had the nicest time having a hearing test and ear protection casts made. If you're in the @WeAreTheMU sign up to musician's hearing health!

Rebecca Lee @RebeccaJLee

facebook.com/musicians.union

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Follow us on Instagram @WeAreTheMU

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Securing A Fairer Deal For Musicians On Tour In Dublin

MU Deputy General Secretary Naomi Pohl highlights the issues facing theatre musicians visiting Dublin – in terms of both accommodation and the calculation of Rest Day Travel payments – and explains how the MU plans to fight for a better deal.

The ink is barely dry on the revised UK Theatre (UKT) / MU Agreement and yet we are chalking up a list of issues to tackle in our next claim. The first and thorniest by far is the issue of per diems for tours that visit Dublin. We have long been wedded to the principle that a theatre company touring together should receive the same per diems, and for Dublin those figures are set out in an Equity agreement. The UKT per diem for Dublin currently stands at €75 and yet our members overwhelmingly rejected this figure in a 2018 ballot.

Thus far, we have been unable to get our own deal and to date the producers say that they are unwilling to enter separate talks. By far the best solution would be for producers to book and pay for accommodation and pay a reduced per diem just for meals. Equity understands our concerns and we have had useful discussions with them.

Expensive accommodation

We know from what you've told us that the cost of accommodation in Dublin is high; higher by a considerable margin than in most other European cities. The producers argue that Dublin should be treated as part of a domestic tour and we argue that the Republic of Ireland should be treated as any other EU member state. If a tour includes the ROI then it is international not domestic. Brexit, if and when it happens, will throw this into stark relief even if we retain the soft border we all hope for. The reality of touring to Dublin at the moment means our members subsidising the producer by overpaying for their accommodation, staying somewhere sub-standard or miles away from the venue.

Fight for change

We remain committed to addressing this

issue and it is our advice to members and fixers at present that wherever possible the producer should book and pay for accommodation.

The €75, or whatever Equity members receive on a particular tour, represents the absolute bottom line.

Touring to Dublin has thrown up another issue we need to tackle with UKT. The problem relates to the calculation of the Rest Day Travel payment. Rest Day Travel occurs when a member has to give up their allocated Rest Day to travel from one leg of a tour to the next at the behest of the producer. Generally this is because travelling on a Monday morning doesn't allow sufficient time to get from city A to city B and get to the sound check on time.

Necessarily then, we are talking about long journeys and a lot of time for musicians to spend in transit when they should be recovering from a long week, spending time with loved ones etc.

Also, as we all know, Sunday travel is often subject to delays and disruption. To end up spending valuable time unpaid on a replacement bus service is especially galling.

Dublin airport doesn't have a train station so you can only really drive, cab or take a bus there. This presents a problem when calculating a Rest Day Travel payment.

EXAMPLE A: If you get a train to any airport, the clock starts ticking on your Rest Day Travel payment from the time your train is scheduled to leave the station to the time the flight is scheduled to land. If you then travel onwards to the venue on another train, or trains, then the clock keeps ticking until the final train is scheduled to arrive at your destination.

However, in **EXAMPLE B**, if you take a bus to the airport in Dublin, according to UKT's recent interpretation of the agreement, the clock doesn't start ticking on your payment until the flight is scheduled to leave Dublin Airport. So if you take a 40-minute bus to the airport and arrive to check in 90 minutes before the scheduled departure time of the flight, that is 2 hours and 10 minutes of unpaid time. Oddly enough, this isn't something that appears to have cropped up until recently.

Unpaid hours

Another anomaly of the clause is that it doesn't explicitly provide for the transfer from the flight's scheduled landing to the time that the first available train is scheduled to leave. In **EXAMPLE A**, assuming you take an onwards train after a flight, then this time would be paid for. However, in **EXAMPLE B** it wouldn't be. This could lead to another hour or so of unpaid time which is exactly what happened to a band we've been liaising with recently.

We would love to hear from members who have been paid for captive time in the airport, either in Dublin or elsewhere, and/or for the transfer time from plane to train so we can start building a case to change the clause. Our claim won't be going in until next year but we are already compiling evidence and discussing potential solutions with the Theatre Section Committee.

ROOM PRICE COMPARISON

The MU looked at a week when its members were in Dublin as part of a recent tour. The cheapest accommodation available in Dublin, a B&B, cost €569 and was half an hour's walk from the venue. That left our members €44 out of pocket that week (€6 per day) before buying any meals at all.

A search for equivalent accommodation in other 'expensive' European cities for the same week came up with the following:

Vienna

3* hotel inc breakfast: €288
= €34 per day left for meals

Zurich

Conveniently located
Easyhotel: €473
= €7 per day for meals

Milan

City centre self-catering apartment: €401
= €18 per day for meals

Venice

Standard double room inc breakfast: €334
= €27 per day for meals

Women In Music Conference 2019

Delegates discussed female empowerment, the importance of supporting each other and their hopes for the future of the industry.

Report by Maddy Radcliff

Empowerment was the big theme of this year's MU Women in Music Conference 2019. Delegates descended on HOME Manchester for a day of workshops, insights and practical advice led by women working in the music industry.

Andi Hopgood, MU Executive Committee Vice Chair and Equalities Sub-Committee Chair, opened proceedings with a safe space statement that set the tone for the day: "Every single one of us attending this event is entitled to a safe space: a space free of fear, a space free of bullying and harassment of any kind. We will work together honouring our differences and celebrating the gifts we each bring to the table," she said.

“We will always treat one another with politeness and respect and, if we are subjected to or witness bullying and harassment, we will speak out knowing that our voices will be heard, and we will be taken seriously. Together we can create a safe space,” she continued.

Voice of experience

Heather Small provided the keynote, sharing her experiences of starting out, becoming one of the seminal British voices of the 1990s and building her solo career, in a wide-ranging conversation to start the day.

Small spoke at length about her upbringing – “I’m a working class black immigrant from a council estate” – and the subtle ways discrimination manifests. “With experience, you know how to deal with things. There’s no shortcut to experience,” she said. Small encouraged attendees to think about the attitude they take into every room, even if they are the only woman there: “Globally, I’m the majority and I have a say. I take that mentality with me wherever I go.”

Small’s advice to future generations was just as powerful, emphasising the role of talent,

but also hard work. “Be your authentic self. To be taken seriously, make sure your creative endeavour is true and give your whole self to your creative endeavour,” she said. Asked what she would tell her younger self, Small highlighted the importance of wellbeing: “Keep working on self because that’s all we can do. And anything is possible if we work really, really hard.”

While the Women in Music Conference focused on overcoming the challenges faced by women in the music industry, Small highlighted the importance of having allies and bringing everyone into conversations about equality. “To recruit allies, I think you need to go to the people who you think would be allies and say, ‘We need your help,’” she said. She also had a clear message for those with more privilege in the workplace who are in a position to support those with less privilege: “Allies, your sense of achievement will be great. You have helped a just and a good cause.”

Shaping the future, paving the way

Creating a manifesto for change was the focus of ‘Shaping the Future, Paving the Way’, a panel led by thehub’s Julia Payne and featuring former *The*

Musician cover star Jen Hingley of False Advertising alongside Sidonie B and Esmé Dee Hand-Halford of The Orielles.

Being in control of your career was a key theme. “It took us ages to become confident enough to put our music online,” said Hingley. “But being in control of everything really allowed us to figure out our personalities.”

“Obviously paths change and your ideas change but it’s good to keep that kind of dynamic going,” said Esmé Dee Hand-Halford. In part, that has meant learning key skills along the way, such as business, finance and law. “You learn through trial and error really, and next time around you have a better set of hunches to base your decisions on,” said Hingley, who likened navigating the industry to a jigsaw puzzle that can be put together in different ways.

Asked for tips on how musicians can survive financially, Sidonie B Hand-Halford highlighted PRS for Music and the importance of royalties as a source of income. But the reality is that you still need a second job to survive while pursuing a career in music. In Hingley’s case, that means

working as a full-time freelancer alongside a music career. Having merchandise, such as t-shirts, at shows also makes a difference, although the income can fluctuate. “That’s where the money’s really at because it’s essentially going straight into your pocket,” added Sidonie B.

After the event, delegates were asked to put together a manifesto for change with their own suggestions for the future of the industry. Ideas included support for parents, more women in positions of power, and gender balanced programming alongside more encouragement for women to make music and less neglect, discrimination, abuse, bullying and harassment in the workplace.

Getting radio play

In a session on getting radio play and live sessions, music journalist, presenter and producer Shell Zenner revealed what happens when acts upload their music to platforms such as BBC Introducing. Her key piece of advice? Upload your music and lead with your best track. “Don’t ever feel that you’re not good enough, that your music is not good enough,” she said.

Networking is essential, and social media is a key tool. For Zenner, having an up-to-date Facebook presence is vital and can act as a substitute for a website when you're starting out. She also urged delegates to research who might like their music and reach out to them, advising delegates to approach people with a simple and polite message, along the lines of, "If you like that, you will like me." Zenner suggested a good place to start building relationships is university and community radio, where a lot of producers and presenters start out.

Monetising your music

Singer-songwriter Claire Mooney focused on the challenges that delegates face making money from their work. This was a creative and interactive session, in which participants were asked to share their experiences and collectively write a song on the topic in the space of an hour. The session provided a range of advice on how women can make a living in the industry.

Composing for games

Composer for games Katie Tarrant sat down with the MU Education & Equalities Officer Florence Morris for a conversation about getting more

women into the sector. Katie's career started with an internship that led to a full-time job. To gain access to the network of creators, Tarrant suggests connecting with independent developers and building your contacts at that level. While she has never felt actively discriminated against, Tarrant was keen to point out that nine times out of ten she is the only woman in the room. Again, social media comes into its own as a networking tool, with Facebook Groups and hashtags providing a way in alongside networking in person.

Tarrant was keen to stress the difference between composing for games and other types of composition. A single project can take upwards of five years, with big-budget projects taking up to nine years to complete. Unlike a more linear TV or film structure, gaming is an interactive experience and the music must account for that. Starting out on a project, you may know what the game will be about, but not what players are going to feel as they progress – the music needs to reflect players' real-time experiences, including when they might start or stop playing, or pause briefly for a cup of tea.

Plugging the gender gap

Featuring musicians Dame Evelyn Glennie CH, Lady Ice and Laura White alongside Keychange's Jess Partridge and moderated by MU Live Official Kelly Wood, the last session of the day looked at overcoming the gender gap in the music industry. The DIY ethos emerged as a key theme. "I had to write my own songs to create my own look. You just have to know yourselves in an industry dominated by men," said White. "It made me work much harder and become more determined. But it was tough... You fight wars every week but the love of music has to carry through. That's what you've got to stick with," she said. That DIY ethos extends beyond making music. "I thought, you know what, I'm going to be more self-sufficient and do it for the ladies," Lady Ice told delegates. She bought her own studio and video equipment so she had control over every aspect of her career.

For Glennie, the walls came up while pursuing music at the Royal Academy in London. "We have to create our own opportunities. We have to learn the art of creating our own opportunities, while recognising that it is a business and we need to learn that too," she told delegates. But that does

not mean having to work in isolation: “When you’re a young musician, you feel isolated. You feel the team is you. But actually the team isn’t you. And success doesn’t happen in isolation either. It happens with teamwork.” She is clear that having a diverse team around her in terms of age and gender – which also reflects her audience – has had a positive impact on her career.

Asked what advice they would give to the room, the big themes that emerged were hard work and having confidence in what you create. “Stick to your passion, perfect your craft, write every day and learn the business side,” said Lady Ice. For White, it’s about being the best you can be, musically. “Learn, study. I must have written 10 million songs by now but I still write every single day. Until you become unstoppable.”

Keychange programme

Normalising gender equality is at the heart of the Keychange programme, organised by PRS Foundation and project managed by Partridge. More than 160 festivals have signed up to the Keychange pledge, committing themselves to a 50:50 gender balance by 2022. “Until we

normalise it, it won't be the way it naturally is," said Partridge. The end goal of the project is clear: to not be needed anymore.

That optimism was evident in the networking facilitated by the MU to conclude the day. MU member and Women in Music delegate Amy Boyd summed up the mood: "It's been absolutely fantastic. It's been great to hear how women can support each other: the problems that we all face, the problems that we don't all face, and how we're going to work together to support each other and make it a better world."

PAVING THE WAY FOR CHANGE

Equality please! Extracts from the Manifesto for Change (Part 1):

- Everyone being treated equally, regardless of race, sex, sexuality or any other factor.
- Everyone is welcome to participate, regardless of their background, and everyone is treated the same.

- Women being treated with equality and respect.
- A gender-neutral approach, where decisions are based on the quality of the music.
- Less focus on image.
- Respect and representation for all.
- Women are equal and it's accepted that our gender doesn't mean we are less able/ not able to be a musician.
- Women are no longer patronised on the basis of who they are biologically (for example, references to PMS).

**Read the full Manifesto for Change at
bit.ly/2LLtKSx**

HOW TO MAKE YOURSELF HEARD

Alison Wenham OBE led a session on public speaking. Here are five tips to make sure your pitch or presentation is a success:

- Think about your audience and make your content relevant, reasonable and readily understood by that audience.
- Use A5 cards with key points, clearly numbered and with the subject of the next page at the bottom of the card.
- Build in time to check out the venue, acclimatise yourself to the room, use the loo and do some simple breathing exercises.
- Do not allow yourself to be interrupted. Say something like 'please let me finish' and conclude your point.
- Remember that most of the time, you know more than your audience.

Northern Souls

With a recent homecoming gig at Elland Road, a date at Wembley and a seventh album out soon, indie rockers Kaiser Chiefs are showing no signs of slowing down.

Profile by Duncan Seaman

Kaiser Chiefs may be almost the last band standing from an era when British indie guitar groups ruled the airwaves, but as they approach the release of their seventh album, they do so in rude health.

Signed to Polydor, one of the UK's biggest labels, the Leeds quintet – singer Ricky Wilson, bassist Simon Rix, guitarist Andrew White, keyboard player Nick Baines and drummer Vijay Mistry – have just performed a home city gig at their beloved Elland Road, and are scheduled to play Wembley Stadium in July as guests of The Who.

It's small wonder, then, that Rix and White sound so upbeat. "We're very pleased," says Rix. "I think it's testament to the band writing good songs. In 2004, being in a regional band was the right thing

to do, so I think we were in the right place at the right time – but then so were a lot of bands. But we've kept going for seven albums, being on a major, doing lots of festivals. The last tour was mostly sold out, which was really good considering we didn't have a record or any new music to go along with it. I think people know Kaiser Chiefs are going to provide a good night out.”

White agrees. “Every day we can't quite believe we got a chance to make music for a living and that people still come to see our shows and buy our records. To be on a major label – someone up there that knows something about music must believe in you.”

Both admit to finding today's musical landscape “bewildering at times”, but, says Rix, “I think it's always important to not be stuck in the mud and insist on only releasing albums on heavyweight vinyl or whatever. You just go with what's happening at the time and trust other people and the labels. Sometimes it goes right and sometimes it goes wrong.”

In Kaiser Chiefs' first record contract “there was

one sentence about digital music,” Rix recalls. “And I remember the lawyer or somebody saying to us, ‘Don’t worry about that.’ Obviously it proved to be quite important in the end.”

When they started, CDs were king. “We were very lucky to be in that last hurrah of people buying lots of music, and Employment sold a massive amount of records.” Rix says he’s intrigued to see how their new album will fare in an era of Spotify and Apple Music. “I always say as long as there’s good songs, whatever the way of selling them is, they’ll be fine.”

Team effort

The band’s new album, codenamed *#KC7* but now officially titled *Duck*, is their third since the departure of principal songwriter Nick Hodgson in 2012. He was replaced on drums by Vijay Mistry. “The way we write is kind of the same,” says White. “Even though we’ve got different members, we like to write in a room together.” Nonetheless, they are not averse to experimentation – on *Duck*’s predecessor, *Stay Together*, they hooked up with Brian Higgins of Xenomania, who had worked with the likes of Girls Aloud and Franz Ferdinand. “It’s kind of like

our pop album,” says Rix. “I don’t think everybody jumped on board with that, to be honest, but we’re glad we did it.”

“Just because we’re Northern blokes doesn’t mean we don’t like pop music or jazz or dance music,” adds White. “We cover all genres. We wanted to do something a bit more commercial because that’s all we’d heard on the radio – and there’s nothing better than hearing one of your songs on the radio.”

Time for change

As the band’s guitarist, White admits he got angry when Higgins took out all the guitars, but reflects: “As musicians, I think you need to do something different, to challenge yourself. We can’t just release *I Predict A Riot* 10 times. We wanted to test the waters of the pop thing and we enjoyed it; we got a couple of good songs out of it in terms of the live set.” On *Duck*, the band worked with “good ally” Ben H Allen, who produced their 2014 No.1 *Education, Education, Education & War*, and Iain Archer, formerly of Snow Patrol.

“We want to experience new things,” says White.

“There are some amazing songwriters and musicians out there that are much better than us. Even if you don’t take a song from them, or a chorus, you can take away the experience.”

“We are aware – and obviously the record company are pushing you on that as well – that if you come up with an album that sounds like 2004-5, that isn’t what people want now,” says Rix. “It’s difficult trying to be Kaiser Chiefs but also trying to look forward and think about what we like nowadays and what our fans would like. It’s a difficult balancing act – when you think about it too much you end up doing nothing. So we tried to do something that has the Kaiser Chiefs’ DNA, but in 2019.”

Kaiser Chiefs’ show at Elland Road – their third there since 2008 – coincided with Leeds United’s centenary. “I think Leeds needs more stuff like this,” says White. “It needs bigger events.”

“We need to be proud of what we do and of the city’s great creative and sporting achievements,” adds Rix. “This city and the surrounding areas have a lot going on and we need to do more things because it’s always great for the city.”

As for the state of today's music industry, Rix appreciates how hard it is for young musicians. "I don't think I'd like to be in a new band at the moment, I think it's tough," he says. "We were doing quite nicely – we'd had NME singles of the week and videos on MTV and songs on the radio – but at some point we needed a record label to go, 'Here's a little bit of money.' It wasn't a massive amount, but enough so we could all give up our jobs for a year and focus on the band.

Nowadays, the amount of money is so small for those things, I just don't know how people can make it work." He believes record companies, "or whoever's getting the income streams," need to invest in new artists, particularly bands. "The band dynamic is a unique thing that needs to survive. There are so many solo artists these days, which is great, but it must be because of money, because you're only splitting things one way instead of four or five."

Uncertain future

White is equally sympathetic. "Everyone's in a panic. The music industry – artists and the people who press the buttons – everyone still doesn't know what to do. No artist wants to live

like this. Surely every artist would like to release vinyl or CDs for people to come to shops and buy. In a perfect world everyone would want that because then a) everyone gets paid fairly, and b) you feel like you're creating something of more worth."

Having once co-run a small independent music venue himself, Rix is also attuned to the difficulties they face, with many closing due to noise complaints or rising council rates. "We played a gig at The New Adelphi Club in Hull so they could get a new roof," he says. "The people there are not doing it so they can get rich or rub shoulders with the glitterati; they're doing it because they love music and they think it's important to have a music venue at the heart of the community, so those people are important."

"The more venues the better," White adds. "I think it should be kind of compulsory – every city should have five small venues that should be full every night, or they should take schools there to watch gigs, because music is part of what makes us human. It frees you of everything. It's such a luxury to have the opportunity to go and see any band. It's a travesty that venues are closing.

“We need a way for musicians to make money, basically, like they could 20 or 30 years ago. Bands need to get paid more for performing live, and they need more ownership of their music. It’s skewed towards the people that push the buttons and it’s not fair. But that’s just the way it is at the moment.”

STANDING UP FOR YOUR RIGHTS

Kaiser Chiefs have all been members of the Musicians’ Union from the band’s early days. “It’s the same with BASCA [British Academy of Songwriters, Composers and Authors],” says Simon Rix. “Later in your career you realise it’s important to stand up for musicians’ rights. If you’re us – Kaiser Chiefs – or a bigger band, you’re doing okay: you’re playing live and making some money and you’ve got a nice lifestyle; it’s maybe more about the creators who don’t have that buffer, who sit at home creating

music for television or film, and then people steal it and put it online and the creator gets nothing for it. With the Musicians' Union and BASCA – and all unions – it's about everybody standing together and representing everybody to make sure no one's getting short-changed.”

Criminalised For Making Music

Drill artists have been banned from performing, shunned by venues and demonised in the press, but silencing young musicians will not stop gang violence.

Report by Ben Jones

In January this year, for the first time in British legal history, two musicians were arrested and sentenced for performing their own song. Drill rappers Skengdo x AM both received nine-month suspended sentences for playing their track, *Attempted 1.0*, at a concert in London last December. The Metropolitan Police claimed that the performance was in breach of a preexisting injunction and that it “incited and encouraged violence against rival gang members”.

Drill is a form of rap music that originated in Chicago at the start of the decade.

Characterised by stark beats, foreboding music and dark, nihilistic lyrics, it has grown in popularity in the UK – particularly in London

– in recent years. Its rise has been tarnished by accusations that drill’s lyrics and videos glamourise or incite violence; but can a genre be criminal by its nature?

Moral panic

The MU submitted a motion entitled ‘Drill Music & Knife Crime’ to the 2019 TUC Black Workers’ Conference. It stated: “Music has often been the focus of moral panic to distract from deeper issues in society. Youth violence has long been an issue before drill music. The majority of drill provides an insight into the needs of young people and does not incite incidents of violence.”

Moving the motion, delegate Linton Stephens said: “Music and artistic self-expression are a reflection, and not a cause, of the individual socioeconomic experience. The government’s diversion tactic to continually blame music of black origin as a contribution to the cause of the rise in outcrops of violent or antisocial behaviour demonises the young black community and suppresses their voice.”

Clearly, rises in gang membership and knife crime cannot be blamed solely on what music

the proponents may listen to or create. As MU Official John Shortell noted: “Youth violence is a complex issue, and there is no single solution, but criminalising young people making music about the reality of their lives is not one of them.”

Artistic censorship

A joint letter to *The Guardian* from 65 human rights organisations, musicians and academics expressed deep concern at the types of repressive injunctions being used against musicians: “Incitement to violence is rightly an existing offence, but these injunctions go much further than this.” They also cautioned against censoring artistic expression: “We condemn this suppression: silencing one of the few avenues, through threat of criminalisation, by which young people can discuss the reality of their lives with any hope of being heard.”

Because of the localised nature of the lyrics, rival gangs, specific individuals and real-life events are often referenced. More than 100 drill videos have been removed from YouTube at the request of the Met, which claimed that they invoked or incited violence. This included *Attempted 1.0*, which it concluded referenced real-life gang-

related violence, although you can still listen to the track. “The video censorship doesn’t make sense,” Skengdo told *The Guardian*. “As soon as it goes down, fans will put it back up.”

In an interview with BBC 1Xtra, Skengdo x AM discussed their take on how they had been interpreted. “We don’t always talk about violence, we talk about solutions, we talk about economic problems, we talk about the repercussions of violence,” claimed AM.

Gospel drill fuses the genre with Christian messages in a bid to reach out to troubled youths and lead people away from potential gang involvement. A BBC3 documentary screened earlier this year, *Escaping Gangs: Death, Jail Or Redemption*, detailed the emergence of gospel drill in London and the work of the SPAC Nation church, which delivers high-energy performances to its congregation between sermons and testimonials from former gang members.

Turning lives around

A-Y is the leader of Hope Dealers, a group at the forefront of the gospel drill scene. He said their

initial intention was to communicate what was going on in their lives to people who came from similar backgrounds. “I started selling drugs at 13, and with that comes violence,” he said. “And then came gang violence, which is essentially family feuds.” When he was 17 he was involved in a serious case: “One of my friends was sentenced to 14 years in prison. Someone invited me to church, and that was when it all changed.”

He agrees that drill music has been discriminated against by the police and the media: “And some would say rightly so, but we are not hitting the root issue. When somebody gets on the mic and creates a track, whatever they are saying has already happened, so we have already missed the root cause.”

A-Y echoes the belief that criminality expressed in music must be looked at in a wider context: “Music is a reflection of people’s lives. Hope Dealers do drill music, but it’s going to be a reflection of what we are currently going through.”

Does he think the group has been successful in guiding people away from criminal behaviour?

“100%,” he says. “A lot of our work is grassroots mentoring. One of the Hope Dealers is employing more than 30 young people. Most are actively one-to-one mentoring at least 10 young people: men who have been in and out of prison, and haven’t reoffended in the last two years.”

The fallout from Form 696, the Met’s controversial risk assessment for putting on live gigs – that “predominantly feature DJs or MCs performing to a recorded backing track” – which was scrapped in London in 2017 following extensive lobbying from the MU, continues to resonate. The recent Digital, Culture, Media and Sport Committee’s Live Music Report covered several issues affecting the live music industry, including “concerns about discrimination hindering the success of urban music”.

UK Music CEO Michael Dugher approves of the report’s findings: “We must root out discrimination wherever we find it and we support the Committee’s call for cross-departmental action by government to develop guidance for all the relevant authorities to ensure that urban music acts do not face discrimination.”

The fear factor

The hip-hop and grime rapper ShaoDow, who addressed a Parliamentary committee about the prejudices grime artists face, says he has had issues booking his own shows: “One of the clubs cancelled on the day when they realised what sort of music I make. They said they’d be closed down and were ‘not allowed to play that sort of music here’.”

He blames a complex mixture of issues for this sort of attitude, including “fear, ignorance and an unwillingness to understand that an entire genre of music is not the cause of violence”.

He also thinks that grime and drill have been unfairly persecuted by the media and authorities, in a similar way to hip-hop, reggae and dancehall in the past. “It’s curious that the sorts of people who listen to and frequent the venues to enjoy these kinds of music tend to have a similar ethnic background and often already have a difficult relationship with the police and the media,” he says.

And it is not an issue specific to the UK. Stormzy, who this year will be the first grime artist to

headline Glastonbury, cancelled his appearance at the Snowbombing festival in Austria in April after accusing the organisers of discrimination. He believed that members of his crew were racially profiled and targeted by security staff who were searching for weapons.

Freedom of speech

Music has always operated as a mirror for society; it has the ability to influence and inspire, and to allow people to reflect their realities and speak truth to power. This is why censorship should never be the answer.

The London Mayor's Night Czar, Amy Lamé, says that she and her team are continuing to try to ensure that no specific genres are maligned or neglected, but that it requires a combined effort: "I'm hugely disappointed that some artists are still facing prejudice in our capital. We are working closely with the police, licensing authorities and London's promoters, venues and artists to ensure our music scene can thrive for everyone."

To return to the MU's motion to the TUC, its conclusion and recommendations were clear:

“Censorship is not a solution to youth violence. Adequately funding schools, youth services and giving all young people opportunities to develop their creativity in a positive way are.”

John Shortell is adamant that the MU will continue to follow the issue closely. “We will work with and support members who are impacted by gang injunctions and campaign for access to a music education for all.”

INJUNCTIONS ARE NOT THE ANSWER

John Shortell, Equality, Diversity and Inclusion Official, is leading on this issue for the MU and outlines his concerns: “The recent focus on drill is part of a long history of the persecution of black music and the MU has serious concerns at the increasing use of ‘gang injunctions’ as a means of policing artistic expression.

“These injunctions present a threat to all musicians’ civil liberties. Music has always dealt with difficult issues; to suppress artistic output, based on the notion that musicians rapping about their lived experiences is to blame for the increase in youth violence, is a dog-whistle. Using drill music as a scapegoat distracts people from calling out the government for its inaction on tackling institutional racism, rising poverty, and cuts to school and youth funding, which mean less young people are given the opportunity to excel. These are just some of the reasons for an increase in youth violence.

“The government could make more of an impact by investing in community centre models that would amplify the voices of young black people, for whom the threat of violence is a daily reality. Policies need to be created to reduce school exclusions, fund youth workers and better connect them with police.”

DECADES OF DISCRIMINATION

There has been a long history of discrimination and persecution in music, targeting both artists and audiences. You can trace a line through controversies surrounding punk in the 1970s, acid house and gangster rap in the 80s and 90s, and grime and garage in the noughties.

This year is the 25th anniversary of the Criminal Justice and Public Order Act 1994. This controversial legislation was introduced in response to the proliferation of illegal raves in the early 1990s and centred on a – somewhat derided – definition of music composed primarily of ‘repetitive beats’. While there were legitimate concerns over drugs and antisocial behaviour, trying to compartmentalise this into a specific type of music seems blunt in retrospect.

In protest, Autechre released *Flutter*, which was based on 65 separate drum patterns.

The packaging of the Anti EP contained the warning that anyone purchasing it should “have a lawyer and a musicologist present at all times to confirm the non-repetitive nature of the music in the event of police harassment”.

The State Of Play

New MU research highlights profound inequality in music education provision in England, and a demoralised workforce.

Report by Neil Crossley

Growing concerns over the crisis in music education in England were reinforced by an MU report in April, which highlighted the “perilous state” of music education across the country. The report, *The State Of Play – A Review Of Music Education In England 2019*, is supported by UK Music and the Music Industries Association, and based on the responses of more than 1,000 instrumental teachers, classroom teachers and music managers. It reveals huge inequality in instrumental provision, and concludes that children from families earning under £28,000 a year are half as likely to learn a musical instrument as those with a family income above £48,000 a year.

The 64-page report – written by Dr Jonathan Savage of Manchester Metropolitan University and David Barnard, MU Music Education Official

– paints a picture of creeping cuts to music education and a demoralised workforce, and concludes that chaotic education policies are at the heart of this demise.

“This research demonstrates beyond reasonable doubt that music education has reached a crisis point,” said Dr Savage at the launch of the report, “and that schools need to be supported properly to ensure that music continues to be included as a national curriculum subject.”

The findings make for stark reading, but they also offer clues for potential solutions. The ‘on-the-ground views and voices’ of teachers and managers offer a particularly valuable perspective. It is hoped that State Of Play will help to envisage a workable new approach for music education in England.

Diminishing returns

It is eight years since the Conservative and Liberal Democrat coalition unveiled its national plan for music education (NPME), which was set to extend to 2020. The aim of the plan was to ensure every child had the opportunity to learn a musical instrument. The NPME also saw the

establishment of government-funded music hubs – partnerships between schools and localised arts organisations – to create “joined-up music education provision”.

But despite the NPME’s commitment, State Of Play concludes that a young person’s access to comprehensive and coherent music education frequently depends entirely on the whim of their headteacher, the priorities of their music education hub, and their postcode. The report goes on to conclude that the chances of a young person being taught by a qualified teacher with an appropriate set of musical skills, and with the appropriate knowledge and understanding, are also diminishing. “This is the result of the systematic de-professionalisation of the workforce,” suggests the report, “through the liberalisation of constraints around initial teacher education, poorly designed pieces of curriculum development, heavy-handed processes of accountability for schools and music education hubs, and the impact of cuts within local government.”

Creative shortfall

In recent years, there has been a sharp decline in

the number of schools offering music at GCSE and A-Level. This inequity has been hampered by the increased emphasis on academic subjects within the curriculum. Of those surveyed in State Of Play, 60% said that the introduction of English Baccalaureate (EBacc) had directly affected music provision in their schools. Creative subjects have become marginalised. The “squeezing out” of music from the curriculum has also resulted in the number of postgraduate students training to be music teachers shrinking by two thirds over the past decade.

Savage accepts that some schools have outstanding music provision. “But for every one that is fantastic, you will find another school in which next to nothing is going on,” he told *The Guardian*.

Skilled and supported workforce

As MU National Organiser – Education & Training, Diane Widdison is all too aware of the challenges facing MU members who work as music teachers. She emphasises the importance of music education and highlights that the welfare of teachers is crucial.

“Music must be an integral part of every child’s educational life,” she says. “Access to a broad and balanced curriculum, including the arts, should be experienced by all children regardless of their background. The success of any music education plan or policy is dependent on a skilled and supported workforce who are engaged to teach on proper terms and conditions with all the necessary checks and balances in place.”

MU Music Education Official, David Barnard, who co-authored State Of Play, also reinforces the importance of job security and opportunities within the profession. “The growth of bogus self-employment and zero-hour contracts has undermined music teaching as a career option,” he said. “Recruiting qualified and experienced teachers has become increasingly difficult as job security and career progression has all but evaporated.”

Making a change

The MU’s report concludes that the government needs to provide an urgent and coherent response to rectify the impact of its failing education policies. The report contains more

than 30 recommendations. These include developing music within teacher training and professional development, strengthening music hubs and holding schools to account more rigorously for the delivery of music as a universal entitlement during the school day as part of the national curriculum.

The MU is now calling on the government to ensure that every child learns music. The Union believes that the government must accept that the cumulative effect of education policies over the past nine years has been detrimental to how music education is delivered to, and accessed by, children and young people.

In a concerted drive to enact change, the MU is keen to work with the Department for Education and Arts Council England to ensure that the issues raised and recommendations made are incorporated into the next NPME. The Musicians' Union is also urging members of the public to write to their MPs in support of the recommendations made within the State Of Play report.

To access the State Of Play report, visit musiciansunion.org.uk/StateOfPlay

PROFOUND BENEFITS

“Countless studies have shown the positive impact that learning an instrument has on a child’s development, both in terms of academic achievement and general wellbeing,” says MU General Secretary Horace Trubridge.

“The MU has found that in schools with headteachers who understand the benefits of music education, the opportunities to learn instruments tend to be far better subsidised. In other schools, the offer is limited or even non-existent.

“This report, along with other recent research, is a vital step towards persuading the decision makers in education that music needs to be part of every child’s life and that access to a broad and balanced curriculum, which includes the arts, should be experienced by all children, regardless of their background.

“As has been widely acknowledged, talent is everywhere in the UK but opportunity isn’t. If we are to maintain our fantastic talent pipeline, this government desperately needs to ensure that all young people, from all areas of the UK and from all socio-economic backgrounds, have easy and affordable access to musical instrument tuition.”

Motherhood At Work

Women in the industry who are pregnant or have young children still face discrimination, but campaigners are lobbying for change.

Report by Katie Nicholls

When Beyoncé was pregnant with her twins, Rumi and Sir Carter, one of the first things she did once past her first trimester was whip off her clothes and pose as a goddess for a photoshoot to announce her happy news. This depiction of her as mother and artist was a glorious celebration, something every female musician should be able to enjoy if they choose to have a baby – glamorous photoshoot or not.

Sadly, for many female musicians, a pregnancy announcement can be something to fear rather than celebrate. Anecdotally, the MU reports a rise in the number of women seeking advice after negative reactions from bookers, promoters or band members; stories that are backed up by some shocking figures. An

Equality & Human Rights Commission report from 2016 revealed that 77% of women surveyed said they'd experienced discrimination because of their pregnancy, and one in nine mothers felt forced to leave their job – scaled up to the general population, this could amount to 54,000 women out of work simply for becoming mothers.

The picture is even bleaker in the entertainment sector, particularly once women have given birth. Campaigning group Parents In The Performing Arts reports that “work in the performing arts is precarious, with one in three participants saying that they do not have a formal contract in place... 76% of parents and carers had to turn down work because of childcare responsibilities (even higher for women at 80%); 68% were unable to attend auditions and other opportunities. More freelance workers with caring responsibilities have had to turn down work (85%) than other workers.”

The state of society

MU member, concert pianist and conductor Jocelyn Freeman was “shocked” when she lost a contract because of her pregnancy.

She was “super-proud” of the strong relationships she had spent years building with promoters. Sadly, one of those relationships came crashing down when she contacted a promoter five months ahead of a concert to tell him she was pregnant.

“I wrote to him to tell him I was looking forward to the concert and also to say, ‘I’ll be pregnant. I’d like to have someone on standby just in case the baby comes early.’ He wrote back and said, ‘You should not perform.’ At first I didn’t realise why. The threat of losing work was my biggest fear when it came to having children. I’d grown up in an environment where there was still a bit of an attitude that women should stay at home.

“I’m passionate about getting out there and making sure women feel they can have that choice, a rewarding family life and a career, so when the email came through I was in tears. I felt like the choice and control had been taken away. It was my worst fear come true.”

The promoter cited ‘health and safety’ as the reason for the cancellation. On speaking with the MU, Freeman says she was advised that this was

an over-reaction and not very lawful. She suspects that the promoter may consider pregnant performers to be unreliable.

“It’s society that discriminates,” affirms MU Live Performance Official Kelly Wood. “It’s not even the industry, it’s just the way things are... Until relatively recently, it was normal for a woman to stay at home and not have a career – it’s not that long ago. I also think in the music industry, a huge part of it is based around the aesthetic of women – that you have to look a certain way on stage.”

The situation is exacerbated by a culture of silence. Women, says Joeli Brearley, from support and campaigning group Pregnant Then Screwed, are too frightened to speak out about the discrimination because of the fear of losing more work. “You can’t talk about pregnancy and discrimination because you’re branded as a troublemaker,” she says.

Freeman was forced to choose between a compromise, agreeing to postpone the contract until 2020, or “kicking up a stink” and the potential loss of the relationship and years of

bookings. “I’ve accepted the postponement,” says Freeman. “I’d love to have a shiny story about how I’d won and I’m paving the way for women, but it doesn’t really feel like that. There are still difficulties.”

The winds of change

Discrimination doesn’t stop at the end of pregnancy – it can also continue into the early years of motherhood. Brearley says it’s “frustrating” that in the three years since the Equalities & Human Rights Commission report “the government has done nothing. It’s being talked about but there’s no action”.

Alongside the work of groups such as Pregnant Then Screwed, which is lobbying for political change on several issues, including to increase the time limit for tribunal claims from two to six months, it undoubtedly helps that successful women in the entertainment industry are also campaigning for change.

Olga FitzRoy, an award-winning engineer, has gathered momentum with her fight to give freelance workers the same rights as employees when it comes to Shared Parental Leave. “I had

been lucky enough not to experience serious discrimination or harassment in my professional life, but this all changed when I had my son in 2015,”

FitzRoy told Music Week. “While clients and studios were accommodating and loyal (I breastfed my baby in the control room at Abbey Road while printing a mix – glad those days are behind me!), the government had other ideas. While the £140 a week Maternity Allowance I received was better than nothing, there was no option for me to share my leave equally with my husband. I was restricted to working for only 10 ‘keeping in touch’ (KIT) days while on leave...

“Introduced by the coalition government in 2015, Shared Parental Leave was supposed to level the playing field when it came to childcare. Yet a huge proportion of the 150,000 people working in music are self-employed, and therefore not eligible. Although self-employed mothers get Maternity Allowance, self-employed dads cannot claim a single day of paid leave. Many families of musicians, composers, music producers and touring crew are therefore forced to revert to a 1950s stereotype.”

FitzRoy has garnered support from high-profile artists such as Coldplay, Keane, Laura Marling and Ed Harcourt who signed an open letter to the prime minister alongside the MU, BASCA and Help Musicians. Former *Coronation Street* actress turned MP Tracy Brabin has picked up the baton and is fighting for a change in Shared Parental Leave in parliament.

“The issue of not being able to share parental leave as a freelancer adds another financial burden on women alongside existing concerns around working as a mother in the music industry,” says John Shortell, MU Equality, Diversity & Inclusion Official. “It places the entire burden of childcare on women. That reinforces gender inequality. Then there’s taking time off work, losing all those contacts; it’s just barrier after barrier. We’ve also had members hide their pregnancy for as long as they can so people aren’t put off booking them.” Freeman supports this, telling the MU that she hasn’t spread the word about her pregnancy too much, “largely because of the disappointing initial reaction, but I’m gaining confidence to do so now”.

Pregnant Then Screwed is currently running five

campaigns to improve the status quo for pregnant women and mothers, including free childcare from the age of nine months old and for fathers to have access to six weeks of paternity leave at 90% of their salary. “Some of the campaigns are quite radical,” says Brearley. “But you’re not going to change things by tinkering around the edges.”

With a little help...

While the current situation regarding pregnant women and mothers in the music industry is hardly ideal, John Shortell believes women are feeling more confident about coming forward. “We are there to offer support and we can talk through options and consequences. It’s about our members realising that there are options and that it’s not just about accepting what’s happening, or accepting what an organiser or promoter has said to you.”

While Freeman’s experience was deeply upsetting she refuses to be bowed by it. “If I think I can do the concert, I’ll do the concert. That, as ever, is my professional prerogative.” And she’s looking forward to celebrating the birth of her baby: “The arrival of my little

one will enrich who I am.”

FORCED TO MAKE A CHOICE

How does discrimination against pregnant musicians affect the future of the music industry? Women make up 30% of MU membership. Would this figure be higher if starting a family didn't present such an iron ceiling for female musicians? “I think women get to a certain age and stop working as a musician and settle down into a permanent job so they can have certain benefits when they have a family,” says Kelly Wood. “There's a lot of women walking away from the industry when they have a baby.”

Songwriter Helienne Lindvall says the situation in the UK is significantly worse than in Nordic countries. “In Sweden attitudes are very different. Maternity/paternity rights and pay are much more equal and it doesn't matter if you're self-

employed or whatever, because the government takes care of it. It hasn't always been like that, though: you can see a big difference in attitude with the younger generations.”

For singer Shelly Poole, the pressure to stay focused on a career rather than a family is a real issue. “If you don't keep up you can't do it anymore. Music is changing all the time. I'm always scared for my position.”

ACT QUICKLY

Freelancers often falsely believe that because they aren't employed, they are at the mercy of discriminatory action. Whether freelance or employed, it is illegal for a woman to suffer discrimination because of her pregnancy, says David Sorensen from Morrish Solicitors, but members need to act quickly.

“If a member has been rejected because of her pregnancy, it is completely unacceptable, unlawful and discriminatory. I’d suggest any affected member contacts the MU for immediate assistance, being aware that in most cases there’s only a three-month time limit to take legal action, running from the date of the rejection or other act of possible discrimination. If successful, compensation, including for loss of earnings and injury to feelings, is available.”

Tools Of The Trade

In the first of a new series, jazz saxophonist Derek Nash shares his repair tips and the kit he never goes on tour without.

Report by Neil Churchman

Derek Nash is one of the UK's leading jazz saxophonists and a mainstay of Jools Holland's Rhythm and Blues Orchestra. He fronts the saxophone ensemble Sax Appeal and the jazz/fusion band Protect the Beat, and he is also part of Ronnie Scott's Blues Explosion. Despite extensive gigging (with around 100 live performances a year with Jools Holland alone), he has found time to compose and record a string of acclaimed solo albums, as well as performing with and arranging for big names in jazz and pop.

The sax bug bit at an early age when Derek's father, Pat, a renowned arranger with the BBC Northern Dance Orchestra, took him to rehearsals and recording sessions.

"I looked at the drummer and thought, 'Well,

that's a lot to carry.' Then I looked at the bassists and they didn't seem to do much (the ignorance of youth!). The trumpeters were all bright red, so that seemed like hard work, and then I stood by the saxophones and that was it. The Pink Panther Theme had just come out and I was hooked."

The saxophone looks and, in the hands of an expert like Derek, sounds beautiful, but it's a complex beast. Anyone seduced by its bewildering fusion of keys, springs, felt, cork and reed must be a mechanic and a musician. Derek, who plays soprano, alto, tenor and baritone, has a regular repairer, Martin Todd, who takes care of things when Derek isn't on the road. On Martin's advice, he doubles up on instruments, so one can be repaired or overhauled while the other is out on tour. That way he always has a sax ready for action on his return.

Band aid

When something goes wrong far from home, it's often a case of Keep Calm And Carry On... and reach for a rubber band. It's a key part of the sax first aid kit. "They are the most important piece of my armoury," explains Derek. "The things most likely to break on a saxophone are the springs.

Pretty much any key can be made workable with a rubber band. It may not look very nice, but 90% of the time it will get you out of trouble. A good stock is imperative for a saxophone player.

“Second most important is a set of jewellers’ screwdrivers,” explains Derek. “Ordinary screwdrivers are too big.”

Little bits of cork to repair malfunctioning keys are also vital: Derek once saved the day with a sharp knife, a wine cork and some impact adhesive.

“The sax is an astonishing piece of engineering,” he says. “There’s so much that can go wrong on it, but you get a kind of instinct and you know the second when something isn’t right. Luckily there is usually a ‘get out of jail free’ card in the repair kit.”

Sadly, there are some things a humble musician cannot fix, such as the tenor sax Derek dented after he dropped it at the Rye Jazz & Blues Festival. “It doesn’t take much to make a saxophone unplayable,” he admits.

Quality vintage

Even though modern instruments tend to be more reliable, Derek favours those of a certain vintage. Modern saxes, he says, are like modern cars.

“Everything works perfectly all the time but it doesn’t have the character of driving an old Bentley or a Rolls-Royce. I have played some fantastic new saxophones that sound really good but, personally, I prefer the feel and layout of the old Selmer instruments. Sometimes, when I play a modern saxophone, it can feel like I am playing a typewriter. Whichever model you choose, though, a basic repair kit can really save your bacon. Happy gigging!”

Without Limits

The MOBO-winning singer-songwriter Zara McFarlane on rising through the ranks of the new jazz scene and breaking down musical boundaries.

Profile by Nick Hasted

Singer Zara McFarlane's latest album, *Arise*, shows how representative she is of London's garlanded new jazz generation. Most of the scene's key players perform on it – saxophonists Shabaka Hutchings and Binker Golding, drummer Moses Boyd and guitarist Shirley Tetteh are present and correct. But a listener coming cold to its stately structures and dub textures might be surprised to hear that McFarlane won 2014's Best Jazz Act MOBO. Like so many of her contemporaries in a scene which has achieved mainstream acclaim in recent months, McFarlane starts with jazz, but sees no borders to where she ends up.

“Jazz is an American art form, and there are people who have lived that history,” says McFarlane, sat in an east London pub where she

lets her tea grow cold while considering her career to date. “But I think as Londoners in this scene, most of the people I know are of black British heritage, and other influences come from that, such as reggae or African music, or UK garage or dubstep. With American jazz artists you’re going to hear references to swing feel and traditional sounds, as well as hip-hop. It’s natural that where we come from doesn’t lend itself to just that. We’re exploring the things we know and love.”

McFarlane’s versatility is deep-rooted. She has written songs since she was 11, but it was two years at the BRIT School, from the age of 16, which grounded her as a performer. “Studying Music Theatre taught me how to command a stage,” she says, “in ways you don’t necessarily learn with a pure music degree. We did dance and drama. And as a singer, there’s a dialogue that people expect because of the words. Your posture and how you use your body in dancing also helps you to tell stories through singing.”

Being at the BRIT School at all required unusual gumption for a 15-year-old from Dagenham in Essex. Seen last on interview day, the 20 minutes

she was due was cut to five. “I thought, I’m supposed to have 20 minutes,” McFarlane remembers, “so I expect to get it. Then you can tell me if I didn’t get in.”

She got her full interview, and her place. “I’ve always been determined,” she reflects. “And I always felt confident in my voice, because I knew what I was trying to do with it.”

Growing talent

McFarlane didn’t hear much jazz at home in Dagenham. She dived into it through revered British jazz bassist Gary Crosby’s outreach outfit Tomorrow’s Warriors, an invaluable incubator for the new jazz scene, which supports young players from outside the conservatoires’ traditional base. McFarlane’s initiation came aged 21 at a Tomorrow’s Warriors Sunday jam at the Jazz Cafe, during her second year at the University of West London’s Vocal Tech School (since absorbed into BIMM). She had already played the Royal Albert Hall while gigging with tribute act the Counterfeit Stones (mostly a backing singer, she took Merry Clayton’s belting part on *Gimme Shelter*). Her debut for Crosby was similarly high profile, in a 30-piece version

of Warriors offshoot Jazz Jamaica, when they played the Barbican in 2004 with anti-apartheid and trumpet icon Hugh Masekela. She toured with Jazz Jamaica for the next four years.

“Jazz is scary at the start; you’re in a small bar and someone’s sitting right next to you,” she says. “I’d done that even before Jazz Jamaica, when I was 19 and a teacher got me restaurant gigs. But I knew that I wasn’t going to be a pop star. I wasn’t the right size and look. So jazz was comfortable for me. I could still do what I wanted, in a very different arena.”

Learning on the job

Feeling out of her depth among jazz pros, McFarlane took a Masters in Jazz and Improvisation at Guildhall. “I liked the composition course but I learned way more about jazz from just doing it. They taught theory, not stagecraft.”

Jazz neophyte she may be, but McFarlane’s sense of time is mesmerising. On her second stripped-back album, *If You Knew Her* (2014), she drags on the words of *You’ll Get Me In Trouble* until they nearly go into reverse. *Arise’s Police*

And Thieves cover, too, sees words hang suspended. Does McFarlane like to hold back, more than overstate?

“I hear things in a sparse way sometimes,” she says. “I’m not the greatest pianist or guitar player, so I begin things very simplistically. Sometimes I’ll take time to work out more intricate chords later. When I’m writing, the feeling’s the most important thing, actually. I’m trying to take people on an emotional journey, and give them a particular feeling, so I like that sense of suspension.”

The McFarlane who could be seen in a traditional, improv-heavy jazz setting in 2014 was very different when she toured *Arise*, standing at the centre of majestically controlled compositions. Her stretching of words on *If You Knew Her* had bent time and space much like dub under the guise of straight jazz. But this was something else. “*If You Knew Her* was instigated by lyrics and melody,” McFarlane says. “*Arise* was instigated by the rhythm.”

Call for change

An *Arise* track such as *Fussin’ And Fightin’*, in

which she cries, “Things can’t go on/You can see us dying”, also demands social change. “That feeling was there for a long time,” she says of writing the 2017 album’s lyrics. “From Brexit, and this feeling of unrest. There was a growing sense of people not being okay with the government. We also had the coalition, so there was a sense of nothing’s okay, nothing’s stable. No one’s doing anything that’s pleasing anybody, really, from a social point of view. Everyone was pretty much unhappy. I had that feeling the whole time I was writing.”

A song on *If You Knew Her* reveals another side to McFarlane’s thinking. *Move* is mostly about her decision to stop teaching (although she still does so occasionally, valuing what the process teaches her as a musician), and commit to full-time singing. Its lyrics, though – “My joy clings to the beauty of your soul” – have another meaning. Like many young black British musicians, McFarlane was raised with what US jazz musicians call “church chops”, and the song reflects spiritual understanding. “My mum was a single mum who sent us to one of those black churches where you’re there from 9am till 2pm,” she explains. “I don’t know if I believe in

the way I was taught at church now, but I believe in something bigger, and I'm happy to call that God. When I connect with people, those feelings are very poignant, and they're not tangible. So that shows me that there's more than what we can see."

McFarlane's Jamaican heritage is central to her music. The first time she visited her grandparents she felt "comforting" reggae course through her. Its precarious beauty, with wooden homes doomed to be destroyed in hurricane season, was a vivid contrast to Dagenham, which was then a solidly white, working-class area and, in her opinion, stolidly inward-looking. The BNP became its council's second biggest party in 2006.

"It was very scary sometimes," she says, "but it was normal to me. BNP and Combat 18 would hold meetings in a pub up the road so it felt like a racist area. And that makes you defensive."

Widening horizons

McFarlane stills lives in Dagenham, which has become more multicultural, but she's rarely

there. She performed in Howard Moody's community opera *Agreed* at Glyndebourne, in a part written for her. The classical world, requiring a month's rehearsal for six small singing moments, and a similarly rigorous six months singing in the RSC's *Anthony & Cleopatra*, has been startlingly different to her usual gigs. A course at the Theatre Royal Stratford East is a step on the way to her long-term goal of writing a musical.

After such a winding path, does McFarlane even consider herself a jazz singer? "Most people know me as that," she says, "and it's not a negative thing. But I'm not completely attached to the idea. I see myself as a vocalist. I want to do everything."

ZARA ON THE MU

"I joined the MU when I became a professional performer at 14. In the early days, before I was signed to a record label and when I was dealing with different

kinds of people in the industry, I didn't have anyone to go to for advice. My parents aren't musical, so the MU was the first point of call for assistance. I needed it for contracts first but, over the years, the magazine has also helped. If you're a gigging musician, it offers advice on how to get gigs, and how to approach marketing. And the MU is the Musicians' Union, not the pop or jazz music union. So there are things in the magazine about aspects of the industry that I've never considered before, which may not be immediately relevant, but are still interesting. You've also got someone on your side. Jazz is a live music art form, and the MU has always championed that. I feel safer being part of it."

MU Theatre Section

Focusing on the vital role of the Union's Section for theatre-based musicians.

Report by Henry Yates

Put it down to the impact of *Hamilton* or the appeal of a live experience in the age of the smartphone, but all evidence suggests that musical theatre is in the rudest health of the decade. Last year, West End theatres announced record box-office takings of £766m (up 8.6%), with all-time-high audiences of 15.5 million happy to pay an average of £53.27 for tickets for musicals. The picture was bright across the UK, too, with regional theatres reporting revenues of £510m (up 8.4%). “There are reasons to be cheerful,” agrees Dave Webster, MU National Organiser of the Theatre Section. “One of the most exciting things is to be in the theatre and see it all happening live onstage, right in front of you.”

But with more shows in production, more players in the pit, more cash in the tills – and the creep of technology threatening the livelihoods of theatre

musicians – it’s arguably never been more important for workers in the sector to be represented and protected. As one of the dedicated Union bodies offering guidance and support to members in specific industries, the Theatre Section liaises with member musicians, producers, theatre venues, councils and government to ensure that rights ranging from pay to working conditions adhere to the MU-negotiated UK Theatre Agreements. “Without us and without these Agreements it would be the Wild West out there,” says Dave. “Producers would be able to hire and fire, pay as little as they like. The theatre sector is a dangerous place to be if there isn’t union regulation and representation.”

Terms and conditions

Chiefly focused on the UK’s touring musicians – there’s a dedicated sub-Committee and separate Agreement for London’s West End musicians – the Theatre Section is a true democracy, with up to 20 industry-hardened MU members sitting on the Committee and getting involved with duties ranging from negotiating with producers to lobbying local councils. At the core of the Section’s wide remit, explains Dave, is improving and enforcing the UK Theatre

Agreement that sets out the minimum terms under which touring and static regional theatre show musicians may be employed. “We’re currently in the middle of a three-year agreement with UK Theatre so, come 2021, we’ll be renegotiating. After we’ve finished, we’ll present the terms to our members to vote on – and they’ll either tell us they’re happy, or we’ll go back and seek further improvements.”

Once the drafting of the current agreement is completed it will be available on the MU website. If members have questions they can contact their Regional Office or email theatre@theMU.org for advice. “We’re obviously trying to get the money as good as possible,” says Dave. “But we’ve also negotiated terms and benefits to be included in the Agreement, such as pension provision, health and safety, sick pay and family-friendly allowances – you know, what happens if you need compassionate leave or you’re having a child and you’re out on tour? One of the longer-term challenges has been making sure that the subsistence and touring allowances are right for our members. Alongside our colleagues at Equity we’ve made significant improvements in the past few years. The key thing is that musicians

shouldn't be dipping into their hard-earned wages to be able to eat and sleep.”

Off the record

An increasingly relevant clause in the Agreement, continues Dave, pushes back against the use of recorded music in shows. “It’s a big problem for us. We’ve worked protections into our agreements around the use of recordings.

And we had a very public campaign against a show, *Dirty Dancing*, which reduced the band, and also replaced some of the original band with recordings. Unfortunately, that show went ahead, but we made a very public statement about it, and the producers had to leave UK Theatre, because, in our view, they had breached the terms of the agreement.”

With the Agreement in place, MU Live Performance Official Kelly Wood reports that most musicians are able to focus on the job at hand. “Most of our members are just getting on and doing it, because if they know they’re working under our Agreement with UK Theatre, I think they feel quite safe and protected. If they know the producer is a UK Theatre member, they just think, ‘Well, it’ll be fine’ – and the Agreement

acts as a safety net. But if they run into any problems, they can let us know.” The Theatre Section is driven by feedback from musicians on the ground, and with MU Regional Offices across the UK, Officials regularly visit venues, meet informally with players and identify issues as they arise. If parties don’t honour the Agreement, says Dave, the Union can take action.

“Generally, if we’ve got an issue with a member of the trade organisations we work with, we’ll resolve it through our relationships. There’s a conciliation process we can call on, and we can industrially negotiate something that’s gone wrong. There’s a disciplinary and grievance procedure built into the Agreements, but they’re not invoked very often, which is great. It’s a valuable relationship on both sides. The global financial crisis has impacted everyone, and it’s a delicate balance. We need these theatres to be open and working economically, so our members can work and earn a living.”

The bigger picture

When bigger issues arise, the Theatre Section wields an influence beyond local jurisdiction. “If needs be,” says Dave, “we’ll go all the way to the

top. The European legislation on lighting regulations would have had a devastating effect on the theatre sector and we were able to help with that. Westminster wanted to change its parking regulations and charge people up until midnight, which would have had a massive effect on our members, so we lobbied hard. We had demonstrations, the West End bands came out and supported us, and in the end we were able to overturn it and Westminster didn't impose those charges. If that happened around the country, we'd do the same thing."

MU members needn't pay any additional fees to benefit from the work of the Theatre Section. "It's knowing that the help is there if you need it," explains Natalie Witts, an experienced theatre musician and the outgoing chair of the Committee. "It's about making sure theatre musicians are getting the right pay. There's also support for health and safety, and even the mental health side of things. It's just good to know that the Theatre Section is always there."

**To find out more about joining the Theatre Section Committee, please contact
T: 020 7840 5512 E: theatre@theMU**

COULD YOU JOIN THE COMMITTEE?

The Theatre Section and the Officials are reliant on the Theatre Section Committee, and Dave is always looking for theatre-based professionals who want to help shape the future of their industry. “The committee is committed to assisting the Union in its work. They’re there to help and advise and to give me a mandate to say ‘yes’ or ‘no’ to a request. We rely on Committee members to come into the negotiating room. It’s really important that the musicians are in the room with the Officials, telling the producers exactly how it is for them.

“We can have a maximum of 20 people on the Committee and there are currently spaces,” he adds. “If anyone is interested, who has worked under our UK Theatre Agreement and can help us affect change for good, please get in touch.”

REGIONAL FOCUS

Coventry

Feature by Pete Chambers

A multicultural melting pot with a vibrant past and an exciting future.

Anyone who thinks Coventry's musical journey began in 1979 with 2 Tone has some significant ground to make up. The truth is, this exciting and often overlooked city in the West Midlands has always had a musical heartbeat. Located smack bang in the middle of England, it is one of the most vibrant and thriving multicultural cities in the UK, and boasts a crossfade of styles, cultures and genres. Coventry has been named the UK's City of Culture for 2021 and there is already a different feel to the music scene: a real sense that something special is about to happen.

Rebuilding Coventry after the devastation of The Blitz heralded the start of a brave new world. This was the land of opportunity: Coventry was motor city – soon to be dubbed the 'British Detroit' – and it welcomed workers from across the globe.

This multiculturalism would soon start to weave itself into the city's musical DNA.

Electronic innovator

Musician, composer and revered electronica pioneer Delia Derbyshire hailed from Coventry. Her realisation of the iconic *Doctor Who* theme was the first time many people had heard electronic music and her legacy is profound. Take a trip to the small but perfectly formed venue The Tin, and chances are at some point a 'Synthcurious' concert will take place, testament to the genius of Derbyshire.

In the 60s, the Locarno ballroom (now the city's Central Library) hosted Irish showbands who entertained the emigrant community that had made Coventry its home. The Who and The Rolling Stones also played there, alongside homegrown talent such as the Ray King Soul Band. Led Zeppelin took to the Locarno's revolving stage in the 70s, and it was also the venue where Chuck Berry recorded his only No.1, *My Ding-A-Ling*. The audience was in full voice that night, a crowd that included Jerry Dammers of The Specials, Noddy Holder and singer Lene Lovich.

The Windrush generation had become lords of the sound system. Blues parties were held all over the city, and there was little chance of avoiding the infectious rhythms of ska and reggae, even if you wanted to. Jerry Dammers soaked it all up, forming The Specials in 1977 and then, two years later, setting up 2 Tone Records, the DIY label that would change the city's musical landscape forever.

The Specials, fellow Coventry band The Selecter, The Beat from Birmingham, and London bands Madness and The Bodysnatchers helped 2 Tone to dominate the charts over the next three years. The Coventry Sound was born, and from 1979 to 1981 it was the most happening music city in the UK.

2 Tone galvanised the whole scene; bands that had previously played jazz/art/rock were suddenly knocking out ska-infused pop. That lineage continues today, including a first-ever No.1 album for The Specials, *Encore*, to mark their 40 years in the business.

By the mid-80s, Coventry was producing a proliferation of bands. In 1984, singer Paul King

of rock-ska band the Reluctant Stereotypes relaunched himself, sporting a mullet and spraypainted Dr Martens, with King. The band notched up two Top 20 albums and five Top 30 singles in the space of a year. Two years later, indie pop band The Primitives began their own assault on the charts with albums and a run of singles such as *Crash*. Bhangra artist Panjabi MC kept the city on the musical map in the late-90s, with his global hit *Mundian To Bach Ke*. And in 2007, indie trio The Enemy's debut album, *We'll Live And Die In These Towns*, went straight to No. 1.

The beat goes on

Bands such as Barb'd Wire and Ruder Than U are keeping the ska flame alive in 2019, while grime artist Skatta tours internationally and does valuable outreach work with young ex-offenders. Singer-songwriters now dominate open-mic nights and bijou venues such as The Big Comfy Bookshop, while guitar bands rule the roost at The Arches, Knights and the Godiva Festival, the city's major musical showcase. Jazz fans are catered for at the Corner Pocket Jazz & Blues Club, and Don Mather of The Don Mather Big Band has done much to promote jazz in the city.

Coventry artists currently making waves include Feet, Shanghai Hostage and r'n'b/soul siblings Izeidi & Izeidi. At the time of writing, Coventry rapper Jay1 had just entered the UK singles chart with *Your Mrs.* Originally from London, he prefers to work from Coventry: he too knows that something special is happening. Roll on 2021.

MU Midlands Region

Regional Organiser: Stephen Brown

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Coventry

West Midlands

Population: 360,100

Famous Bristol people and residents:

Archie Leach (aka Cary Grant)

Jerry Dammers

Delia Derbyshire

Lady Godiva

Clive Owen

Terry Hall

Vince Hill

Nigel Hawthorne

Frank Ifield

Paul King

Hazel O'Connor

Neville Staple

Pete Waterman OBE

Billie Whitelaw

Sir Frank Whittle

VENUES

THE ARCHES

Snooker in the day, music at night. The Arches' small function room packs a punch when it comes to punk and metal bands. Tribute bands rock here too; always a good atmosphere.

archesvenue.co.uk

THE BIG COMFY BOOKSHOP

A secondhand bookshop in FarGo Village that also hosts an increasingly eclectic range of folk, country, roots and all-round Americana.

thebigcomfybookshop.co.uk

BROOMFIELD TAVERN

Great range of craft beers and ciders, great bands and a great atmosphere. The Broomfield Tavern near Coventry rugby ground ticks all the boxes.

bit.ly/broomfieldtavern

THE EMPIRE

An excellent live music venue housed in a building that was formerly a cinema. There's capacity for 900 in the main hall for concerts and club events, plus a small 300-capacity hall upstairs for more intimate gigs.

coventryempire.co.uk

KASBAH NIGHTCLUB

Formerly the Globe Theatre, the Orchid Ballroom in the 60s, Tic Toc in the 80s and then the Colosseum, the Kasbah now attracts acts such as PiL, Cage the Elephant, La Roux and Noah and the Whale.

kasbahnightclub.com

KNIGHTS

Small but perfectly formed 120-capacity venue in The 2-Tone Village. It majors in ska and reggae, and has attracted legends such as Dandy Livingstone, Susan Cadogan, Jerry Dammers and Dave & Ansell Collins. Rock and jazz bands are also encouraged, plus it hosts regular DJ nights.

English and Caribbean food is available.
2tonevillage.com

THE NEW ALBANY

New kid on the block, well, sort of. It closed for a while and now it's back, better than ever, after an £80,000 facelift. A great place to check out local bands.

facebook.com/thenewalbanypub

RICOH ARENA

The Stones, Bruce Springsteen, Oasis, Take That and many more have thrilled the crowds here. There's a 32,600-capacity arena or you can fit 7,000 in the Ericsson Exhibition Hall.

ricoharena.com

TIN MUSIC & ARTS

This is what happens when all elements work together to create something a bit special. Located in the city's historic Canal Basin, The Tin seems to have the ability to book the best cult, up-and-coming and local talent, seemingly on a whim. The

venue holds 120 standing.
thetinmusicandarts.org.uk

WARWICK ARTS CENTRE

Out of town, but this multi-venue arts complex is worth the journey. Bob Marley once played here, and these days it's where hot jazz meets folk, rock, classical and any other genre you care to mention. The City of Birmingham Symphony Orchestra regularly performs here.
warwickartscentre.co.uk

EDUCATION

MUSIC HUB

The hub supports schools, strives to raise standards and provides an inclusive, rich and balanced programme alongside opportunities for training and development.
coventrymusichub.co.uk

EGO PERFORMANCE COMPANY

Since 2006, Ego has produced more than 75 original theatre performances and short films, a programme of music, stand-up comedy gigs and cabaret.

egoperformance.co.uk

NEXUS ICA

The Nexus Institute of Creative Arts is an institute offering BA (Hons) and one-year certificate courses in Popular Music & Worship and an MMus in Popular Music Performance.

nexus-ica.co.uk

FESTIVALS

GODIVA FESTIVAL

This three-day music festival, held in the city's War Memorial Park, is Coventry's major cultural statement, and it gets bigger

every year. Godiva Calling is a multi-genre band/solo artist music competition that gives the winners a chance to play the Godiva main stage. Past festival headliners include Kasabian, The Charlatans, The Boomtown Rats, Fun Lovin' Criminals, Buzzcocks, the Happy Mondays and The Enemy.

godivafestival.com

COVENTRY PRIDE

The sun always seems to shine on this joyous event, which keeps getting bigger. The theme for this year's festival, on 8-9 June, is #SuperHeroesofPride. The main outdoor stage is in University Square, but there are events at venues and bars across the city.

coventrypride.org.uk

BOUDICA FESTIVAL

Named after the warrior queen thought to have been defeated in battle just north of Coventry, this female-focused festival, which takes place in October, has an all-

female programming/management team and aims to give a platform to and celebrate the underrepresented talent of women in the music industry.

boudicafestival.co.uk

MOTOFEST

This free two-day festival celebrates Coventry's automotive heritage and always includes lots of local artists.

coventrymotofest.com

STUDIOS

THE CAGE

Small independent studio specialising in audio production and mastering. Previous clients have included Attrition, Nine Inch Nails (Coil remixes), Psychic TV, Steven Severin, Pigface and Sharks.

thecagestudios.co.uk

FLIPSIDE

Modern, comfortable studio offering premium production, recording, mixing and mastering services in a relaxed and professional environment. Its facilities and recording equipment are also available to engineers looking for studio facilities to hire.

flipsiderecordingstudios.co.uk

ONE NATION

The staff at One Nation are proficient in all aspects of sound engineering, have an intimate knowledge of the industry, and first-hand experience on the stage as well as in the studio. They've worked with professional artists, and recorded albums and EPs for more than 60 bands.

onenationstudios.com

PLANET STUDIOS

Planet is one of Coventry's longest-running studios and it's hugely popular with bhangra artists: Aman Hayer, Mehsopuria and Jazzy B have all recorded tracks here.

It's also the studio of choice for Neville and his wife Christine 'Sugary' Staple.

[facebook.com/PlanetRecordingStudios](https://www.facebook.com/PlanetRecordingStudios)

MUSIC RESOURCES

THE COVENTRY MUSIC MUSEUM

This award-winning interactive community museum is based at The 2-Tone Village. It's where the King rubs shoulders with Delia Derbyshire and The Enemy are celebrated alongside Coventry's iconic 2 Tone music phenomenon.

covmm.co.uk

FARGO VILLAGE

Art, music, food, books, scooters, records, ale, design, it's all here in one area, just outside the city centre. Regular events are held here, including record and craft fairs, and there is also a micro brewery, plus live gigs at The Box.

fargovillage.co.uk

NATIVE MAGAZINE

Just launched in a handy A5 size, it's what Coventry has been waiting for: a stylish joined-up local magazine that tells it how it is and is solely focused on improving Coventry's creative future.

destinationnative.com

THE 2-TONE VILLAGE

A whole area in the city dedicated to its most famous musical export: 2 tone ska. Watch a gig, shop for clothes and memorabilia, or enjoy a skappuccino and a Caribbean meal in the 2 Tone Cafe. Also home to the Coventry Music Wall of Fame.

2tonevillage.com

MUSIC SHOPS

JUST DROPPED IN

Store in FarGo Village selling new and used vinyl, indie, psych, rock, dub and electronic.
[facebook.com/justdroppedin](https://www.facebook.com/justdroppedin)

VINYL DESTINATION

Based in Coventry's distinctive round market, Vinyl Destination caters for all musical genres. Mostly vinyl plus a few CDs and cassettes.

[facebook.com/VinylDestination1](https://www.facebook.com/VinylDestination1)

EXPRESS MUSIC

Coventry's biggest music shop with a full range of guitars, amps, keyboards and drums.

expressmusic.co.uk

NOISE WORKS

Huge range of new, used and vintage guitars, basses and amps. Its workshop can also repair, upgrade or even build you a guitar from scratch.

guitarsandbasses.co.uk

THE LOCAL VIEW

“The ska explosion in the late 70s/early 80s was a product of the city’s cultural diversity and the music spoke out against economic deprivation. That multiculturalism still drives the city’s musical identity. There are some great things happening with MU members such as Sarah Workman (*Ruder Than U*), in grime (Skatta), and there’s an active jazz and bhangra scene, plus Nexus ICA has a fabulous music education course. Culturally, Coventry is an exciting place to be right now.”

Stephen Brown, MU Midlands Regional Organiser

“I really bless up Coventry because it’s where my music career began. From dancing with Pete Waterman at the Locarno and sound system rehearsals at the Holyhead Youth Club, through the founding days of The Specials and 2 Tone Records, to photoshoots at the Canal Basin and on top of the Odeon, there have been

so many iconic moments for me. I still tour all over the world, but Coventry will always be my home.”

Neville Staple (Neville Staple Band and formerly The Specials and Fun Boy Three)

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

THE ASKEW SISTERS

English folk duo Emily and Hazel Askew have gained a reputation as two of the foremost performers and interpreters of English folk music, multi-instrumentalists who rework and reinterpret songs and balladry from across the generations. In 2014, their third album *In The Air Or The Earth* won much acclaim, and new album *Enclosure* is an equally bold and captivating release.

Here, Emily and Hazel have returned with a collection of 18th-century songs relating to the enclosure laws, which wrested public land from rural people into the hands of the few. The album explores how these laws impacted on people's economic freedoms, and spans issues of gender and mental health. As ever, Hazel's vocals

enthrall, set against soaring fiddles, melodeon and rich, textural cello. Overall, a compelling argument for broaching contemporary social issues through historical music.

THE ASKEW SISTERS

Enclosure

A fascinating fourth album that brings contemporary relevance to 18th-century songs that relate to the enclosure laws. Exquisite, pared-back performances blended with field recordings across this ingenious set.

askewsisters.co.uk

INSTRUMENTAL

PETE JUDGE

Piano

The trumpet player and multi-instrumentalist in Three Cane Whale is openly humble about his piano abilities, but he demonstrates significant strengths as a composer. This album of instrumental miniatures is rich with whimsical melodies.

petejudgemusic.com

NEIL CAMPBELL

Last Year's News

This is the third release in a 'flood' trilogy, exploring the music that musicians would make after an apocalypse. The result contains many moments of beauty and is deserving of a broader audience.

neilcampbell.bandcamp.com

AKA TRIO

Joy

Together with Adriano Adewale and Antonio Forcione, kora player Seckou Keita has formed a tri-continental fusion which sounds sublime. Adewale's Brazilian carnival spirit and Forcione's sparkling classical guitar make for a joyful listen.

aka-trio.com

NATALIA WILLIAMS-WANDOCH

Piano Music By Arnold Bax

Composer Arnold Bax was once a towering figure in English music. Williams-Wandoch's debut takes us on a fascinating survey of his passions.

uskrecordings.com

JAZZ

BURT MACDONALD

Seas In Cities

Recorded around the islands of Scotland, this pared back CD sees George Burt and Raymond MacDonald hone in on the essentials of their partnership, drifting from minimalistic soundscapes to squalling sax freak-outs.

store.cdbaby.com/cd/georgeburt

THE DAVE JONES QUARTET

Answers On A Post Card

This EP is a delightful reminder of Dave Jones' flair as a pianist and composer. We are in classic Blue Note territory, though *Kalimba Blues* boasts an infectious, modern funky shuffle.

davejonesjazz.com

ROCK

JOANOVARC

JOANovARC

The sophomore album from this fast-rising

four-piece is a series of taut, polished hard-rock bangers with stadium-filling choruses and irresistible riffs.

joanovarc.co.uk

JOHN LEWIS & HIS ROCK-N-ROLL TRIO

Where Would Rock 'n' Roll Be?

John Lewis is a rockabilly hero from the Welsh valleys who has played with Fats Domino. His songs burst with unbridled energy, carried by a tremendous voice.

therealjohnlewis.com

MOSTLY AUTUMN

White Rainbow

Surely one of the UK's most treasured cult acts, Mostly Autumn write heartfelt songs full of shimmering soundscapes. Here, Olivia Sparnenn's amazing voice shows they deserve their devoted following.

mostly-autumn.com

SINGER/SONGWRITER

JAMES HOLT

Come Out To Play

Holt's idiosyncratic mix of folk, glam-rock and prog has caught the attention of Brian Eno; given Holt's flair for crafting baroque pop songs fizzing with ear-worms, this is no surprise. Top-notch production gives the whole project an expensive sheen.

jamesholtmusic.com

SEAN TAYLOR

The Path Into Blue

Sean Taylor is a born and bred Londoner who records his music in Texas, using the classic touchstones of Americana to skewer everything that's wrong about Britain with coruscating wit. His songwriting goes from strength to strength.

seantaylorsongs.com

LIAM JORDAN

Liam Jordan

Jordan has honed his craft through countless open-mic nights around Brighton. He already sounds at the peak of his powers in this highly assured debut, melding gentle country stompers

with swaggering Brit-pop.

liamjordanmusic.com

ALT ROCK

KEVIN ARMSTRONG

Run

The unsung guitar hero behind many world-famous rock acts, Armstrong showcases an impressive versatility, blending alt rock headbangers and timeless ballads. First class.

kevin-armstrong.com

GRICE

One Thousand Birds

Self-styled art-rocker Grice has produced another gorgeous album, with sultry jazz-tinged arrangements and electronica from one-time Japan keysman Richard Barbieri.

gricemusic.co.uk

BEAUTIFUL MECHANICA

Melancholia

Bristol-based synth poppers Beautiful Mechanica make music with an elegiac beauty –

bathed in cathedral-sized reverb and propelled along by skittering drum machines.

beautifulmechanica.com

BLUES

AJAY SRIVASTAV

Karmic Blues

Ajay has forged his reputation fusing unlikely genres. His latest project marries delta blues, Indian folk and a light dose of Beatles-in-India-psychedelia. Tranquil lyrics are accompanied by hypnotic tabla beats and the twang of a resonator guitar.

ajayhq.com

MARK COLE

Cole

Cole has already enjoyed great success with Sons of the Delta and The Jigantics. This fantastic debut solo record should win him new fans, and proves he's a prodigiously talented musician and restlessly imaginative songwriter.

markcolemusic.com

MIKE VASS

Save His Calm

Illness forced Vass to take a sabbatical but since his recovery he has consistently pushed himself, first with 2018's *Notes From The Boat* and now with this masterful set of indie-folk songs. The sense of new-found freedom is palpable.

mikevass.com

FOLK

BECKY MILLS

Tall Tales And Home Truths

Mills is a master storyteller and her bewitching songs are shot through with wisdom, exploring family tragedies and imagining the mysterious lives of others with enormous sympathy.

beckymillsgigs.co.uk

RACHEL HAIR & RON JAPPY

Sparks

Hair is one of the UK's finest performers and educators of the lever harp. Here she partners

with multi-instrumentalist Ron Jappy for a selection of traditionals, and inspired originals.
rachelhair.co.uk

EDGELARKS

Feather

Rejecting the notion that folk embraces the darker side of life, Hannah Martin's hopeful songs are given plenty of space to breathe against Philip Henry's banjo and shruti box playing.

edgelarks.co.uk

STAND OUT

This issue's highlights include an enthralling album from a saxophone innovator and an inspiring project of music and social activism.

TRISH CLOWES

Ninety Degrees Gravity

The sax innovator and composer has reassembled her quartet for another stellar album. Her great skill is combining complex, ambitious concepts with infectious hooks and

raw passion.

trishclowes.com

SOUNDS LIKE A WOMAN

Without Violence And Of All Colours

An important project of music and social activism from Polish-born artist Luiza Staniec, which is inspired by women's stories of inequality, domestic violence and racial bias.

luizastaniec.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

Ian Bowser

Bassist and former Chair of Wales & SW England region

The Musicians' Union played a huge part in Ian's life over the decades. A passionate musician, he first joined the MU in 1962 as a young double bass player in various jazz and big bands around his home town of Bristol and at summer seasons at Pontins. He went on to contribute his significant expertise as a committed Union member until his sad passing in February at home in Bristol.

By the end of the 1960s, Ian had been elected as Vice-Chair to Bristol Branch 26, and from 1970 until 2004 carried out the role of Chair, a position he embraced with great knowledge, humour and meticulousness – an enviable combination that greatly benefitted to the smooth running of meetings. Ian then became Chair of the SWDC from 1976 until 2000, also finding time to serve on the MU Executive Committee for a period of 22 years – no mean feat in itself. Upon the creation

of the Union's current regional structure in 2005, Ian was elected as Chair of the Wales & SW England region, a role which he continued to embrace with passion and dedication until ill health forced him to resign in December 2018.

On a personal note, I have a lot to thank Ian for. A fellow bass player, he was on the interview panel when I first applied for a job as Regional Officer in 2005 – the first and last interview I would thankfully ever have. He was someone you would want as an ally: friendly and approachable, always the first to arrive at meetings, always immaculately turned out, and always on top of all the issues at hand. He was a wise friend who naturally commanded respect. Such was his enthusiasm, as late as last summer and at the grand age of 89, Ian and his wife, Eve, attended the Tollpuddle Martyrs' Festival and helped run the MU stall in the searing heat of a stuffy tent. I struggled; Ian hardly seemed to notice.

Ian's other great passion was the Avon Valley Railway where he was a director and latterly duty manager stationmaster, a role for which he was admirably suited. He made a great many friends both in and outside of the Union, and it goes

without saying that his loss is, and will continue to be, keenly felt.

Paul Gray

Mark Hollis

Talk Talk singer-songwriter and hugely inspirational musician

Mark Hollis, who died in February at the age of 64, charted a stunningly creative course against the commercial tide of 80s pop. Tottenham-born Hollis was blessed with a spellbinding voice – all anguish, pleading and heartbreak. He formed Talk Talk in 1981 and they released debut album *The Party's Over* on EMI in 1982. The follow-up, *It's My Life*, was a huge success, but by the mid-80s, Talk Talk had rejected the synth pop sound, opting for acoustic instrumentation on *The Colour Of Spring* (1986). It was a landmark release, deeply textured and ethereal with a fragile, haunting melancholy.

The critically lauded follow-up, *Spirit Of Eden* (1988), was a groundbreaking work, a sound later dubbed 'post-rock' and developed on final album *Laughing Stock* in 1991. Hollis retired from

music in 1992 returning only for a stunning solo album in 1998. It reminded fans that his absence had only made them fonder of him still.

Clive Somerville

Ranking Roger

Charismatic singer with The Beat and General Public

'Ranking' Roger Charlery rose to fame as vocalist in the 2 Tone band The Beat, formed the highly-respected General Public and collaborated with artists including The Specials, Sting, Pato Banton and Big Audio.

Roger grew up in Birmingham and began DJing with reggae sound systems while still at school. He was the drummer in the Dum Dum Boys before joining ska revival pioneers The Beat in the late 1970s.

His engaging, energetic style and Jamaican-influenced vocals added to the group's recognisable sound.

After The Beat broke up in 1983, Roger and Dave

Wakeling formed General Public, releasing the album *All The Rage*.

Roger was a welcome MU panel member at Music Live in 2005; a charming, humble and delightful man, whose advice for rising artists was hugely appreciated.

Keith Ames

Les Reed

Hitmaker for the biggest names in 60s pop

Les Reed, who has died at the age of 83, was best known for writing Tom Jones hits It's Not Unusual and Delilah. During the 1960s he carved out a niche for himself at the easy listening end of pop – The Carpenters, Engelbert Humperdinck and Elvis all recorded his songs, many of which were written in collaboration with lyricist Barry Mason.

Accomplished on the piano, accordion and vibraphone, Reed studied at the London College Of Music before joining The John Barry Seven in 1959. After leaving, he embarked upon a varied career writing and arranging, which

encompassed the soundtrack to cult Marianne Faithful film *The Girl On A Motorcycle*, Des O'Connor's *I Pretend* and a hit single for Leeds United. He even fulfilled a long-held dream of writing a West End musical when *Beautiful And Damned* enjoyed a run at the Lyric Theatre in 2004. He was awarded the OBE in 1998.

Will Simpson

Gerry Ingram

Double bass player who toured Eastern Europe

M Gerry started as a brass player before happening on bass. National Service with the RAF enabled him to broaden his interest in jazz, as the base where he was stationed in the 1950s was only a coach ride from central London.

Noteworthy in his playing achievements were two long spells with Harry Gold And His Pieces Of Eight, which included tours of Eastern Europe behind the Iron Curtain – often being the first Western European musicians to have played in certain countries post war.

Concurrently, he and his wife ran a business supplying music to public libraries at a time when

they were sufficiently resourced to take an interest in jazz recordings. For most of the time I knew him, as a near neighbour and provider of advice about double bass bowing and studies, he was constantly trying to improve, even while battling serious illness. A dedicated musician.

John Hoskins

Eric Speak

Trumpeter, cellist and music teacher

Eric always loved music and enjoyed playing the trumpet in the village brass band with his father and brother. He joined the army aged 14 and played cello and trumpet in the Royal Artillery Band. Eric married Edna on 7 October 1944 and they had two daughters, Janet and Jennifer. In 1950, he joined the orchestra of RMS Caronia on a world cruise. On his return the family moved to Sowerby Bridge, where Eric played the cello in the Yorkshire Symphony Orchestra.

The family moved to Torquay, where Eric started his own band. Later, he decided to become a music teacher, graduating from St Luke's College in Exeter and then moving all over the UK. He was

forced to take early retirement but enjoyed spending time on the moors in his camper van with Edna and their dogs. Every week, him and his mates enjoyed playing music together.

Jan Cobley

John Marshall

Talented East Midlands jazz musician

John Marshall was an acclaimed jazz musician, playing tenor sax and flute in various bands and ensembles in the East Midlands.

He contributed to all of pianist/composer/arranger Tommy Saville's bands: the Riverside Band in the 1960s with Mel Thorpe, Saville's Travels Quintet and the Nottingham Jazz Orchestra, of which he was a founder member. His own quintet, Milestones, with trumpeter Nathan Bray, earned a very high reputation.

In later years, John enjoyed orchestral music with the Nottingham Symphony Orchestra and the Nottingham Saxophone Quartet. He also regularly supported amateur operatic societies in the area.

John passed away on 19 February 2018. Music and family were his life and he is greatly missed by all who knew him.

Andrea Ball

Walter Anthony 'Tony' Dilley Percussionist and lifelong jazz fan

Walter, aka Tony, was born in Camberwell in 1936, the youngest of three boys. Music was in the family: his father and one of his brothers both played the sax.

Tony loved jazz from an early age. Although taught as a percussionist, he remained enthusiastic about the flute and sax. His main playing period started with the bugle in the Boys' Brigade. He was a fan of Brazilian music, a style which enabled him to display his expertise on drums.

He explored his fascination with various genres at Goldsmiths College under the guidance of Howard Riley. He played drums and percussion with many bands including those led by John

Stent and Les Simons.

Tony stayed a fan of jazz throughout his life and could often be found in clubs such as Ronnie Scott's. He was kind, generous and funny, and much loved by all who knew him. He will be hugely missed.

Audrey Dilley

The MU also notes the sad passing of:

- Denis Edwards (trumpet)
- Laurence Stevens (drums)
- Roger Sutton (bass)

Statement To Members 2018

Statement to Members as required under the Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) for the year ended 31 December 2018. Summary financial information extracted from the full accounts.

Main Fund and Benevolent Fund
Summary Income & Expenditure Account
For the year ended 31 December 2018

| | 2018 | 2017 |
|--|----------------|---------|
| | £'000 | £'000 |
| Subscription Income | 5,661 | 5,513 |
| Other Income | 1,748 | 1,771 |
| Total Income | 7,409 | 7,284 |
| Total Expenditure | (7,886) | (7,463) |
| Operating (Deficit) | (477) | (179) |
| Other items | 84 | 88 |
| Investment Operations | (752) | 1,019 |
| Taxation | (201) | (216) |
| (Deficit)/Surplus for the year | (1,346) | 712 |
| Remeasurement of defined benefit liability | (41) | 680 |
| (Deficit)/Surplus transferred to reserves | (1,387) | 1,392 |

Political Fund

Summary Income & Expenditure Account For the year ended 31 December 2018

| | 2018 | 2017 |
|---------------------------------------|--------------|--------------|
| | £'000 | £'000 |
| Total Income | 76 | 85 |
| Total Expenditure | (48) | (98) |
| Surplus/(Deficit) for the year | 28 | (13) |

Collection and Distribution 3 & 4

Summary Movement in Monies Held for Distribution For the year ended 31 December 2018

| | 2018 | 2017 |
|---|----------------|---------|
| | £'000 | £'000 |
| Total Receipts | 1,784 | 1,411 |
| Total Payments | (1,127) | (1,269) |
| Net Movement for The Year | 657 | 142 |
| Monies Held for Distribution Brought Forward | 563 | 421 |
| Monies Held for Distribution Carried Forward | 1,220 | 563 |

Combined Funds
Balance Sheet Summary
As at 31 December 2018

| | 2018 | 2017 |
|---------------------------------|----------------|---------|
| | £'000 | £'000 |
| Fixed Assets | 1,124 | 873 |
| Investments | 14,455 | 15,216 |
| Current Assets | 3,007 | 3,153 |
| Current Liabilities | (2,797) | (2,051) |
| Net Assets | 15,789 | 17,191 |
| Accumulated Funds | | |
| Main fund | 17,183 | 18,426 |
| Benevolent fund | 342 | 486 |
| Political fund | 40 | 12 |
| | 17,565 | 18,924 |
| Net Pension Scheme Asset | (1,776) | (1,733) |
| | 15,789 | 17,191 |

Salaries And Benefits

Summary of Salaries and Benefits

For the year ended 31 December 2018

Horace Trubridge, the General Secretary, received a gross salary of £129,985 and benefits of £1,570.

The General Secretary is reimbursed for any expenditure incurred by him in the performance of his duties on behalf of the Union.

The members of the Executive Committee are reimbursed for any expenditure incurred by them in the performance of their duties on behalf of the Union. They are also reimbursed for their loss of earnings whilst on Union business and this is listed below. In certain cases these amounts are reimbursed directly to the employer of the Executive member.

| Name | Amount |
|----------------|---------------|
| | £ |
| Alex Gascoine | NIL |
| Rab Noakes | NIL |
| Kathy Dyson | NIL |
| Brian Pilsbury | NIL |

| Name | Amount £ |
|-----------------|---------------------------|
| Dave Pigott | 336 |
| Eileen Spencer | NIL |
| Pete Hartley | 350 |
| Rosalind Page | NIL |
| Harriet Bennett | 90 |
| Nickie Dixon | 1,203 |
| Julian Field | NIL |
| Andi Hopgood | 129 |
| Ruth Ballantyne | 2,012 |
| Andy Gleadhill | NIL |
| Rachael Parvin | NIL |
| Rick Finlay | 881 |
| Dave Lee | 4,717 |
| Gerald Newson | NIL |
| Barbara White | NIL |
| Sarah Williams | 2,500 |
| Natalie Witts | 1,704 |

POLITICAL FUND: YOUR RIGHT TO WITHDRAW

Under the Trade Union Act 2016, all members who joined since 1 March 2018 and who opted to contribute to the Union's Political Fund, have the right to withdraw their option to contribute in the future.

There are several ways to change your contribution options:

- Log onto the MU website and select 'My Account'. Click the 'Opt Out' button on the page and follow the instructions.
- Email politicalfund@theMU.org stating your wish to opt out of contributions to the Political Fund. Include your name and your membership number.
- Deliver your notice, either in person or by authorised agent, to MU HQ at 60–62 Clapham Road, London SW9 0JJ, or to our MU Regional Office.

STATUTORY DECLARATION

We are required by the Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) to include the following declaration in this statement to all members. The wording is as prescribed by the Act.

“A member who is concerned that some irregularity may be occurring, or have occurred, in the conduct of the financial affairs of the union may take steps with a view to investigating

further, obtaining clarification and, if necessary, securing regularisation of that conduct.

“The member may raise any such concern with one or more of the following as it seems appropriate to raise it with: the officials of the union, the trustees of the property of the union, the auditor or auditors of the union, the Certification Officer (who is an independent officer appointed by the Secretary of State) and the police.

“Where a member believes that the financial affairs of the union have been or are being conducted in a breach of the law or in breach of rules of the union and contemplates bringing civil proceedings against the union or responsible officials or trustees, he should consider obtaining independent legal advice.”

REPORT OF THE INDEPENDENT AUDITORS

Set out below is the report of the independent auditors to the members as contained in the accounts of the Union for the year ended 31 December 2018.

Opinion

We have audited the financial statements of the Musicians' Union ["The Union"] for the year ended 31 December 2018, which comprise the Main Fund Income and Expenditure Account, Benevolent Fund Income and Expenditure Account, Political Fund Income and Expenditure Account, Collection & Distribution No 4 Movement In Monies Held For Distribution, the Consolidated Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of the significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards including Financial Reporting Standard 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the Union's affairs as at 31 December 2018 and of its income and expenditure for the year then ended; and
- have been properly prepared in accordance

with United Kingdom Generally Accepted Accounting Practice.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Union in accordance with the ethical requirements that are relevant to the audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the Executive Committee's use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the Executive Committee has not disclosed in

the financial statements any identified material uncertainties that may cast significant doubt about the Union's ability to continue to adopt the going concern basis of accounting for a period of at least 12 months from the date when the financial statements are authorised for issue.

Other information

The Executive Committee is responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material

misstatements, we are required to determine whether there is a material misstatement in the financial statements or material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

The Trade Union and Labour Relations (Consolidation) Act 1992 (Amended) requires us to report to you if, in our opinion:

- a satisfactory system of control over transactions has not been maintained; or
- the Union has not kept proper accounting records; or
- the financial statements are not in agreement with the books of account; or
- we have not received all the information and explanations we require for our audit.

We have nothing to report in this regard.

Responsibilities of Executive Committee

As explained more fully in the Statement of Responsibilities of the Executive Committee, the Executive Committee is responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Executive Committee determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Executive Committee is responsible for assessing the Union's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Executive Committee either intends to liquidate the Union or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material

misstatement, whether due to fraud or error, and issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report to MU members

This report is made solely to the Union's members, as a body. Our audit work has been undertaken so that we might state to the Union's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to

anyone other than the Union and the Union's members as a body, for our audit work, for this report, or for the opinions we have formed.

**H W Fisher & Company,
Chartered Accountants, Statutory Auditor
Acre House, 11-15 William Road, London NW1 3ER
Dated: 8 May 2019**

Why I Joined The MU

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

Alexander Bone

“For me, the biggest benefit of being an MU member is knowing that, should I ever need advice or have a music-related problem, there’s a specialised team I can contact. This kind of tailored support is invaluable, especially with the array of situations that musicians can find themselves in, and the MU staff are always incredibly helpful and friendly. The other member benefits are very useful too, including public liability insurance and instrument insurance. I would especially urge any music students to take advantage of student membership – it’s been fantastic for me while studying at music conservatoire.”

Alexander Bone is a saxophonist, composer and producer based in London. The inaugural 2014

winner of the BBC Young Musician Jazz Award, he has worked with artists including Nile Rodgers, Rudimental, Cory Wong (Vulfpeck), Kylie Minogue, Gwilym Simcock and Liane Carroll. This year, Alexander finishes his jazz studies at the Royal Academy of Music. His own band, Said Skeleton, recently won the Drake YolanDa Award, and are set to release their debut EP later this year. Bone is a Yanagisawa Saxophones and D'Addario Woodwinds artist. For more information, visit [**alexanderbone.com**](http://alexanderbone.com)

Camilla Mathias

“I joined the MU as soon as my acting career started to involve more music. I have always believed in the power of unions, having been a union member outside the UK. The MU is in a class of its own. I will forever be grateful for the emergency and rehabilitation support it gave me when I couldn't work due to injury and post-op recovery. I was referred to Help Musicians UK and BAPAM, who I wouldn't have known existed. I have also relied on the MU for last-minute advice on contracts, deals and issues, and I'm a fan of the developmental and networking events it runs. The insurance alone is a no-brainer!”

A polyglot polymath, Mathias has performed for BBC Radio 6 Music, recorded with film composer Yann McCullough (*Spectre*), provided classical guitar for C4's *Unreported World*, and had her Romanian-language track *Sunt Româncă* feature on *MITRA Music For Nepal*, produced by Anni Hogan (Marc Almond). She fuses classical and contemporary genres and has performed in more languages than she has fingers in over 22 countries. If you check out one thing, make it Mathias's award-winning new music video *Don't*, her anthem to technology and admin stress. Find out more at **camillamathias.com**

The Motion

“As a self-releasing artist, producer, engineer, co-writer and session player, I joined the MU because it provides a handful of fundamental support systems wrapped up in one simple option, from learning about Fair Play gigs and venues to using the Contract Advisory Service to review distribution deals. As a self-employed gigging musician, knowing that I am protected by instrument cover has given me total peace of mind. Through taking part in online webinars, such as Finances for Freelancers, I have been

able to meet other professionals and manage my jobs and finances more effectively.”

The Motion is the musical project of non-binary songwriter, engineer and producer Penny Churchill. Born and raised on the Isle of Wight but now based in south London, Churchill draws on deeply personal experiences and offers an emotionally driven, raw and dream-like presence. New single *Sleep Talk* follows The Motion’s warmly received debut *Hollow*, which picked up online praise as well as airtime on *BBC Music Introducing: Solent*. Exploring themes of isolation and insomnia, *Sleep Talk* is described as a sonic representation of entrapment versus freedom.

COVER STAR

Beating Her Own Path

Session drummer Ellie Daymond, this issue's cover star, on the Drumsense programme, Access To Music and why she's always loved Keith Moon.

What made you take up the drums as a child?

I've been listening to 70s rock bands since I was four: The Who, Led Zeppelin, Deep Purple and Thin Lizzy. My dad plays bass, so I had that rhythm built in. When I was about nine, I knew I wanted to start learning an instrument. My dad would say, 'there are a million guitarists and vocalists out there,' which stuck with me. It didn't make sense to have two bass players in the family so I picked the drums. I wanted to be a badass like those classic rock drummers!

What sort of tuition did you have?

When I was nine, my parents bought my first kit, a Yamaha YD series. I had lessons with John Lyall, who taught the Drumsense programme.

I learned the importance of technique, reading and different genres, as well as playing with feeling. I always perform with passion because music is something that you feel, not just listen to.

Who has been the biggest influence on your drumming style?

Keith Moon: The Who were the first band I properly got into. Keith was a very expressive performer who played with passion, which definitely inspired me.

You graduated from Access To Music (now Access Creative College) in 2016 – what difference did it make to your career?

The course gave me lots of opportunities to perform, write and understand music at a high level. One of the modules was to form an originals band, so we founded Flowerpot. If I hadn't helped to start that band I wouldn't be in the position that I'm in today.

How did you get into session work?

I left Flowerpot in 2017 and became a session player for electronic artist RXC. I was asked by JOANovARC to dep at one of their shows and since then I've worked with JOA on cruise ships,

festivals and residencies abroad. Working with an established band means being able to travel the world while getting paid for the privilege. However, these positions rarely offer much creative control.

What can be done to encourage more girls to start drumming?

It's all about exposure. Showcasing the talent of all the incredible female drummers out there means more young women will believe a career in drumming is possible.

What's the best advice you've been given?

Work hard and be nice to everyone you meet; you never know where the next opportunity will come from.

When did you join the MU and why?

Paul Gray came to ATM and talked about the benefits of joining. I signed up and I've been a member for five years. The legal advice alone is worth the fee. The music industry can be a tough place, so it's a great comfort to know that the MU is always backing us.

For more information about Ellie Daymond, please visit elliedaymonddrums.co.uk

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.

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.

Instrument and equipment insurance

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

Partnership advice

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

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**

Help Musicians UK

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

Medical assistance

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

Musician's Hearing Services

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](https://www.themu.org.uk/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](https://www.themu.org.uk/home/advice/recording-broadcasting/royalties)

MU Sections

To join, contact the relevant MU Official.

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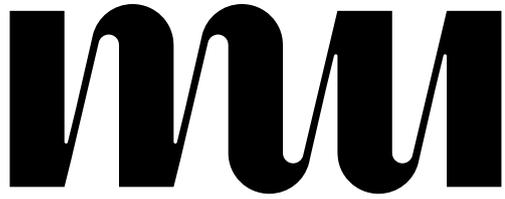
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**Musicians'
Union**



#BehindEveryMusician