

WORKS

THE

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ISSUE 54:

TURNING THE TABLES

SHIVA FESHAREKI, THIS
YEAR'S RECIPIENT OF
THE BRITISH COMPOSER
AWARD FOR INNOVATION

MUSICIANS' MENTAL HEALTH

How the music industry is
supporting artists' wellbeing

PLUS:

Paul Hartnoll

EFG London Jazz Festival

BBC Introducing: Amplify

The inaugural David Ferguson Lecture

Marc Sylvan

BASCA

British Academy of Songwriters,
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BRITISH COMPOSER AWARDS
OUR SPECIAL REPORT

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From the editor



"Last Christmas, I gave you my heart. But the very next day you gave it away. This year, to save me from tears, I'll give it to

someone special!"

So wrote the highly skilled singer, songwriter and BASCA member, George Michael. And it was with huge sadness that last Christmas we said goodbye to him. At this time of year, this song will forever remind us of his exceptional talent.

On the theme of exceptional talent, in this issue of *The Works* we've highlighted the winners at this year's British Composer Awards, which took place at the beautiful British Museum on 6th December. Read our special report from the ceremony on page 6, and you'll also find our interview with Shiva Fesharecki, the recipient of the MPA sponsored Award for Inspiration, on page 24.

Back in the summer, charity Help Musicians UK launched the Music Minds Matter initiative to support musicians with mental health issues. You can read more about the topic in our special mental health report on page 10.

BASCA has hosted and supported such a wide range of events over the past three months. Read all about our 'How To Write a Hit Song' panels at the BBC Introducing: Amplify event, featuring Katie Melua, Carla Marie Williams, Tom Gray, Tom Robinson, Becky Hill and Victoria Horn. And find out more on the recent EFG London Jazz Festival, which celebrated its 25th anniversary this year.

It was great to see so many members in attendance at events over the year and also at our fantastic Christmas Party. I look forward to seeing you at many more events around the country in the New Year.

Finally, the BASCA team and I would like to wish you all a joyful festive season and a prosperous 2018.

Dan Moore, Editor

CONTRIBUTORS



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Charlotte Browne is a journalist, web editor and regular contributor to *The Works*, and has previously written for *The Sun*. She currently works in a freelance capacity in the charity sector, and plays the piano.



Rhian Jones is a London-based freelance music industry

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BASCA Digest

The British Museum is a particularly fitting venue for this year's British Composer Awards.

From the warriors of ancient Siberia to the legacy of Lutheranism, it's an incredible space that invites us to speculate not only how we relate to our past but also how we relate to our present. This year's works more than ever seek to make some sense out of bewildering situations in our politics, history and culture – and the results are breathtaking.

I'd like to congratulate this year's winners, but also, all those who entered – your music is testament to a flourishing and bold contemporary music community that BASCA is thrilled to celebrate.



Inaugural David Ferguson Lecture

The BASCA Trust's inaugural David Ferguson Lecture featured a lively discussion panel with some of the most innovative names in the business – Goldie, Imogen Heap, Roxanna Panufnik, Andy Heath – and was chaired by BASCA Director Helienne Lindvall, who stepped in at the last minute.

For those who do not know, David Ferguson was Chair of BASCA from 2003 to 2009 not long before his passing. He left a third of his estate to our charitable arm, the BASCA Trust. The lecture was a huge success, not only because it sold out, but also because it gave young composers the opportunity to meet

these inspirational figures. I think David would have approved and been happy to see that there are so many aspiring writers out there. A huge thank you to the charity's administrator Nigel Homer, who worked so hard to make the event a success.



Rising talents

As so much of our work focuses on encouraging the next generation of British musical talent, I was delighted to participate as one of the judges in the semi-finals for a new songwriting competition called Top Ten Night. It has run successfully in Australia for a number of years and is being replicated over here for the first time – with over 700 entries this year. A number of the participants were fantastic, and I am really looking forward to the upcoming final this month – particularly because the winner will receive a BASCA membership!

Of course, many young writers want to write a hit and, although this shouldn't be the only goal in their career, it's a skill that's worth developing. At the BBC Introducing event Amplify at the O2, we partnered with the MPA to present two masterclasses exploring the process. The panels consisted of many award-winning songwriters and key names in the

business – these included Tom Robinson, Mark Gale, Tom Gray, Carla Marie Williams, Katie Melua and Victoria Horn. Thank you to them all for their contributions to what proved to be a vibrant and scintillating discussion, which you can read about on page 20.



Championing diversity

From uncovering new talent to highlighting talent that hasn't been given the exposure or plaudits it should have, the successful week of events with the BBC Singers culminated in an inaugural performance by the Singers of a whole program of works by BAME composers.

They were BASCA members Cevanne Horrocks-Hopayian, David Ho-Yi Chan, Ella Jarman-Pinto, Errollyn Wallen, James Wilson-Rhead, Philip Herbert, James Wilson, Raymond Yiu, Sara Mitra, Shirley Thompson and Yumi Hara Cawkwell. The audience numbered over 200, but for those who couldn't attend the performance will also be broadcast on BBC Radio 3, and be available for catch-up online.

In the words of Rob Johnston the Singers choral manager: "We certainly found some gems that we wouldn't have come across had it not



Vick Bain
BASCA CEO

been for this ongoing partnership and collaboration."

We are committed to raising awareness in the area of diversity to create an industry that truly represents the full scope of talent we have here in the UK.



The rights fight

And on to the nuts and bolts of protecting our talent, whether they're starting out or established in their careers. In October, we published a statement with Patrick Ager from ECSA that outlined our support to adopt a fair rights reversion mechanism. We took this to a seminar at the EU Parliament along with BASCA member Phil Manzanera. I coordinated support for this with the FAC, MU, MPG and MMF.



Patrick and I are now in talks to take this further with another event in Brussels with BASCA members who have gotten works back in the US, under their rights reversion legislation. If you've had experience

with this kind of contract negotiation, either positive or negative, we'd love to hear from you at info@basca.org.uk

Copyright and intellectual property are inextricably linked to this. For the third year running, I gave a presentation to over 30 international copyright lawyers and executives at the British Copyright Council's WIPO Training Day. The training provides a guide to copyright and related rights, both in law and in practice, in the UK and in the context of European and international developments.



And a thank you

Last month I was delighted to be included in *Music Week's* 'Women in Music Roll of Honour', not least because I was chosen among so many other women I respect and admire in the music industry. We've each traversed different paths in our careers but all share a deep admiration for the work each other does to make the world of music a fairer and more inclusive place.

As many of you know, sadly I was not able to join you all at the BASCA Christmas party, but I hope you had a fantastic time. And I wish you all a happy and restful holiday before we look ahead to 2018. 🗨️



BASCA dates for the diary

18th January 2018
Timeline: The Story of Music and Sound in Film RADA, London

6th February 2018
BASCA Presents: Meet the Music Supervisors
Tileyard Studios, London

27th February 2018
BASCA Presents: Jazz Hang
The Wheatsheaf, London

31st May 2018
Ivor Novello Awards
Grosvenor House, London

BBC Singers perform BASCA members' works

BASCA was delighted to work with the BBC Singers in October to present a workshop and concert of choral works by BASCA members.

The workshop, held at BBC's Maida Vale Studios, was led by Master of the Queen's Music Judith Weir CBE and conducted by James Morgan. It was a valuable opportunity to hear works rehearsed and critiqued by one of the world's leading choirs.

Out of over 25 submissions, six pieces were drawn to receive feedback during the session. The chosen works came from BASCA members Anthony Esland, Chris Hutchings, Dominic McGonigal, Richard Miller, Sheena Phillips and Deborah Pritchard.

An additional 11 composers were chosen to have their works performed by the BBC Singers, again conducted by James Morgan, at a high-profile, sold-out concert of choral works held at St Gabriel's Church in Pimlico, London.

These 11 works were drawn from a Europe-wide call for scores and BASCA members who identify as Black, Asian and Minority Ethnic (BAME). BASCA members David Chan, Yumi Hara, Philip Herbert, Cevanne Horrocks-Hopayian, Ella Jarman-Pinto, Sara Mitra, Shirley Thompson, Errollyn Wallen, James Wilson, James Wilson-Rhead and Raymond Yiu were among the chosen composers, each giving an insightful introduction before their performance.

The concert was presented by BBC Radio 3's Fiona Talkington and will be broadcast on BBC Radio 3.



Fine folk at The English Folk Expo

For the past five years, the English Folk Expo has been trumpeting the talents of acoustic musicians; so BASCA went off to Manchester for the weekend, plastic mac in hand, to see what it was all about.

The Expo showcases English Roots music in a similar way that Celtic Connections aides Scottish artists. Over 165 agents, promoters, venue bookers, festival organisers (from the UK and overseas), record labels, distributors and membership organisations can network and experience 45 exceptional acts in



some of Manchester's best venues.

BASCA stalwart Tom Robinson played his 1978 album *Power in the Darkness* from start to finish, to an adoring crowd at HOME. While BASCA member and Northumbrian smallpipes virtuoso Kathryn Tickell gave an uplifting concert with storyteller David Almond.

Ever the consummate showman, Jon Boden wowed with an outing of his 11-piece band The Remnant Kings. Afro Celt Sound System, Megan Henwood, The Young'uns, Jackie Oates, Alistair Anderson, Grace Petrie, False Lights, The Rheingans Sisters, Alexander Wolfe, Moore Moss Rutter, Rosie Hood, and The Savage Prunes were also more than worthy of a mention.

If you're interested at appearing at EFEX 2018 get your agent to contact David Agnew at david@soitis.org.uk

CALL FOR ENTRIES FOR THE 63RD IVOR NOVELLO AWARDS

BASCA, in association with PRS for Music, is celebrating the 63rd Ivor Novello Awards on Thursday 31st May 2018.

The Call for Entries in the following categories for works released in 2017 will close on **Friday 9th February**:

- Best Song Musically and Lyrically
- Best Contemporary Song
- Album Award
- Best Original Film Score
- Best Television Soundtrack
- Best Original Video Game Score

Anyone can enter an eligible work and this year we are accepting digital submissions via <https://basca.secure-platform.com/a>

For more information contact Fran Matthews or Cindy Truong in BASCA's Awards Department via fran@basca.org.uk or cindy@basca.org.uk www.theivors.com @TheIvors

IVOR^{THE}NOVELLO



1. BASCA at BBC Music Introducing's Amplify: 'How To Write Hit Songs', day 1. Universal Music Publishing's Mark Gale, songwriters Tom Gray and Carla Marie Williams, and BBC Radio 6 Music's Tom Robinson.
2. BASCA at BBC Music Introducing's Amplify: 'How To Write Hit Songs', day 2: BBC Radio 6 Music's Georgie Rogers, Katie Melua, AMLOR Music Publishing's Blair McDonald, Victoria Horn and Becky Hill.
3. Three time Ivor Novello Award recipient and Gold Badge Award winner Bill Martin on the launch of his book *Congratulations: Songwriter To The Stars*.
4. The BASCA Trust's inaugural David Ferguson Lecture: 'Making a Living From Writing Music', held at Kings Place on 1st November 2017. Panel discussion from BASCA board member Helienne Lindvall, Chairman of Beggars Music and UK Music's Andy Heath, composer Roxanna Panufnik, and hit songwriters/artists Goldie and Imogen Heap.
5. BASCA presents: 'Composers In Conversation, with Mike Gibbs'. 2017 Gold Badge Award winner Gibbs and BASCA board member Isie Barratt ahead of a celebratory 80th birthday evening for the jazz luminary.
6. BASCA's Head of Membership and Marketing Dan Moore, InDevine Founder Seán Devine, Loretta Muñoz, ASCAP's Assistant Vice President, Pop/Rock Creative & Special Projects, with songwriter and ASCAP consultant Ralph Murphy at BASCA presents: 'How to Write a Radio Hit, with Ralph Murphy'.

BRITISH COMPOSER AWARDS 2017

This year's British Composer Awards showcased a musical community coming of age in difficult and uncertain times.

"If we are to mature fully, we need to be told the truth about ourselves and the society we live in."

Quoting the American playwright, librettist, and screenwriter, Terrence



Sam Salem and Emily Peasgood



Ben Gault, Emily Howard, Aaron Cassidy and Rebecca Saunders

McNally, BASCA

Chair Crispin Hunt's address at this year's British Composer Awards reflected on a society that still has a lot of growing up to do.

"Wise men have always depended on artists to tell us those truths, however painful or unpopular they may be," he continued. "Society needs artists even if it doesn't realise at the time how much it does."

It could be argued that the unprecedented revelations at the tail end of this year signify a global community in need of a healthy dose of self-reflection, questioning and honesty. As ever, this year's British Composer Awards nominees and winners push and probe at the status quo. Their work attempts to dismantle previously long-held beliefs, and invites us to explore complex subjects that we're still in the process of debating and unravelling – from perceptions of

gender and identity to the refugee crisis.

Shiva Feshareki, who was presented with the British Composer Award for Innovation for her contribution to new music, commented: "For art

and society to grow, we have to form new dialogues in our work."

For Shiva, collaborations are the best way for her to

find "a different perspective".

"It's important to work with people who have different opinions, values and ways of thinking – these all help to broaden your understanding," she said.

Music's usefulness

For anyone in any doubt of music's 'usefulness', there are few finer examples of its power to positively impact the wider world than Nigel Osborne, who was presented with the British Composer Award for Inspiration, in association with the Music Publisher Association.

As well as being a highly acclaimed composer – described as "Britain's best kept musical secret" – Nigel has pioneered methods of using music and the creative arts to support children who

are at the mercy of some of the darkest conflicts that the world has witnessed. His unwavering belief that this power isn't nebulous either was encapsulated passionately, in his unequivocal reminder to all composers in the room – "every note you write goes out into the universe and shines and heals – that's not spirituality, that's physics."

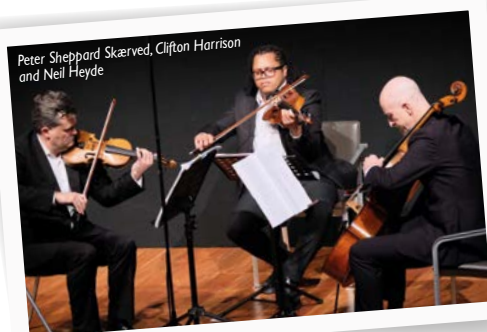
Solo or Duo category

Personal perceptions of naturally occurring beauty were central themes in the Solo or Duo category. But it was first-time winner Deborah Pritchard's own synaesthetic response to the spectacular sight of the aurora (as seen from space) that impressed the judges.

Her piece, *Inside Colour*, won for "combining unquestionable compositional skill with an innovative sound world to evoke a blazing insight into the synaesthetic dimension."

Choral category

All three of the nominated works in the Choral category were commissioned by the choir or ensemble



Peter Sheppard Skærved, Clifton Harrison and Neil Heyde



Amateur or Young Performers
Kerry Andrew



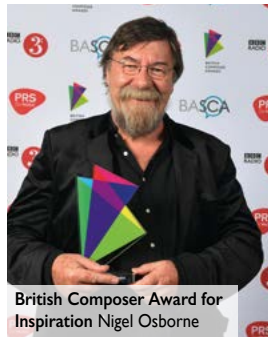
Community or Educational Project
Brian Irvine



Stage Works
Philip Venables



Choral
Andrew Hamilton



British Composer Award for
Inspiration Nigel Osborne



Solo or Duo
Deborah Pritchard



Chamber Ensemble
Rebecca Saunders



British Composer Award for Innovation
Presenter Haroon Mirza with Shiva Feshareki



that performed them. They also demonstrated the important relationship between performers and composers, so vital to bringing their music to life.

Each composer found their inspiration in a variety of historical sources – from biblical texts to holidaymaker postcards throughout the 20th Century, inviting us to reflect on how we relate today to themes of persecution and war in the past. But it was first-time winner Andrew Hamilton's *Proclamation of the Republic* – inspired by Patrick Pearse's role in the Easter Rising – that struck the judges with its "playful wit of the word-setting, unpredictable use of silence and the control with which simple ideas are developed as the piece builds towards its climax".

Community or Educational Project

These projects are often praised for their truly collaborative nature, which lies at the heart of their success, as well as the work's ability to engage both the public and participants in debate – this year's nominations explored topics ranging from the meaning of 'home' to societal perceptions of women. Emily Peasgood was the only composer to be nominated for two pieces of work in the same category for *BIRDS and other Stories* and *Crossing Over*. But it was Brian Irvine's *Anything but Bland*, a composition celebrating the life and work of Lilian Bland – the first woman to design, build and fly an aeroplane – that wowed the judges as "a celebratory work that captures the life of a forgotten pioneering woman".

Chamber Ensemble

Rebecca Saunders collected her third British Composer Award for *Skin* in

the Chamber Ensemble category, which was co-commissioned by South German Radio, Casa da Música Porto and the Huddersfield Contemporary Music Festival. Cevanne Horrocks-Hopayan and Aaron Cassidy were also nominated, but it was Rebecca's piece, written for soprano and thirteen instruments that won the judges over. It was praised in particular for its "outstanding array of complex sounds that coalesce into a piece that says something about the human condition", as well as being "an exceptionally original creation" and "emotionally charged piece, at once uncomfortable, tender, frightening and poignant".

Wind Band or Brass Band

Another first-time winner of the evening was Kenneth Hesketh who won in the Wind or Brass Band category for *In Ictu Oculi*, a

composition exploring transience of time and disintegration of cultures, individuals and civilisations.

Commissioned by the National Youth Wind Ensemble of Great Britain it forms part of a current cycle of works by the composer that have the idea of *Memento Mori*, or *Vanitas* and *Memorial*, at their centre. The judges praised its "complete mastery of the medium with continually evolving and evocative textures".



Contemporary Jazz Composition
Cevanne Horrocks-Hopayan



Sonic Art
Loz Samuels for Kathy Hinde

Amateur or Young Performers

Kerry Andrew won her fourth British Composer Award in the Amateur or Young Performers for *Who We Are*. Two of this year's nominations were children's operas – one of which was written by the late Sir Peter Maxwell Davies. But it was Kerry's piece composed for children's choir that stood out for the judges as a "bold, imaginative, and intriguing work" that was also "positive, celebratory and exciting". It was commissioned by the National Youth Choirs of Great Britain to open last year's celebration concert at the Royal Albert Hall, and brought together all five choirs within the organisation. The piece explored themes of identity and otherness and, in particular, how these relate to the current refugee crisis.

Small Chamber

This year's youngest winner was 24-year-old Robin Haigh, who won his first British Composer Award in the Small



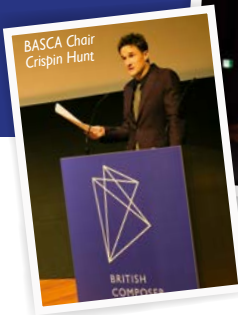
Paulette Long and Vanessa Reed



George Nicholson and Guests



Wind Band or Brass Band
Kenneth Hesketh



Chamber category. The piece stood out from an

impressively strong and diverse group that found inspiration from traditional Tuvan songs and the cycling races of Flanders and the southern Netherlands. But it was Haigh's *In Feyre Foreste*, written for five recorders that stood out for the extraordinary sound world it created – "completely refreshing, with remarkable ensemble writing, creating a magical narrative".

Contemporary Jazz Composition

Although we're in the wave of one of the most catastrophic refugee crises the world has ever seen, it's not a new phenomenon. People have left their homeland to seek refuge for generations, more often than not against their will. The theme of history repeating itself is explored in Cevanne Horrocks-Hopayan's piece *Muted Lines*, which won in the Contemporary Jazz Composition category. Another first-time winner, this piece was a joint commission by Trish Clowes and the Emulsion Festival 2017 with support from the PRS Foundation. The judges praised it for its "profound message translated using mutability as force in itself" and

its "strong narrative woven through simple ingredients"

– all the more poignant, as it draws on the composer's own personal experiences of heritage and journey.

Sonic Art

The next in a long list of first-time winners was Kathy Hinde's installation *Luminous Birds*, which won the Sonic Art award. The two other nominations drew inspiration from an ode to Sweeney, the Irish king of legend, and the occult and esoteric history of London. But Kathy's work stood out as "an outstanding example" of what the genre has to offer today. In this piece, synchronised sound and light create the sensation of birds flying overhead, and includes a soundscape of pianos, bells and metal objects all played, recorded, treated and edited by the composer.

Stage Works

The Stage Works category never shies from exploring complex or controversial themes and this year's nominations were no different. However, Philip Venables won particular praise for tackling clinical depression with "sensitivity, wit and ferocity" in a 90-minute chamber opera. He won his first British Composer Award for *4.48 Psychosis*, an adaptation of radical British playwright Sarah Kane's final work.

The piece is a fusion of opera with spoken and visual text.


Orchestral

In this year's Orchestral category, all the nominees were female and have all previously won a British Composer Award, although never before in this category.

The themes addressed in the orchestral works included an exploration of ideas about the relationship between humankind and nature, with a cry for a reprogramming of our attitudes toward other life forms. They included Tansy Davies and Helen Grime. But it was Emily Howard with her piece *Torus (Concerto for Orchestra)*, inspired by the mathematical shape, that wowed the judges with its "obsessively glacial textures moving with irresistible tension", a piece "particularly notable for its precision of structure and colour; captivating from start to finish".

The Awards also honoured the late composer Jeremy Dale Roberts, with a live performance of five short pieces from *Croquis, for string trio*, which was commissioned by the BBC and completed in 1980.

While BASCA, as an organisation, continues to evolve and self-reflect, we are pleased that changes we've made to the judging process of these awards – to ensure they're as fair as possible – have produced some interesting results.

We want to extend our congratulations to all this year's winners and nominees, and thank you all for your continued contributions to music and innovation. 



Orchestral
Emily Howard



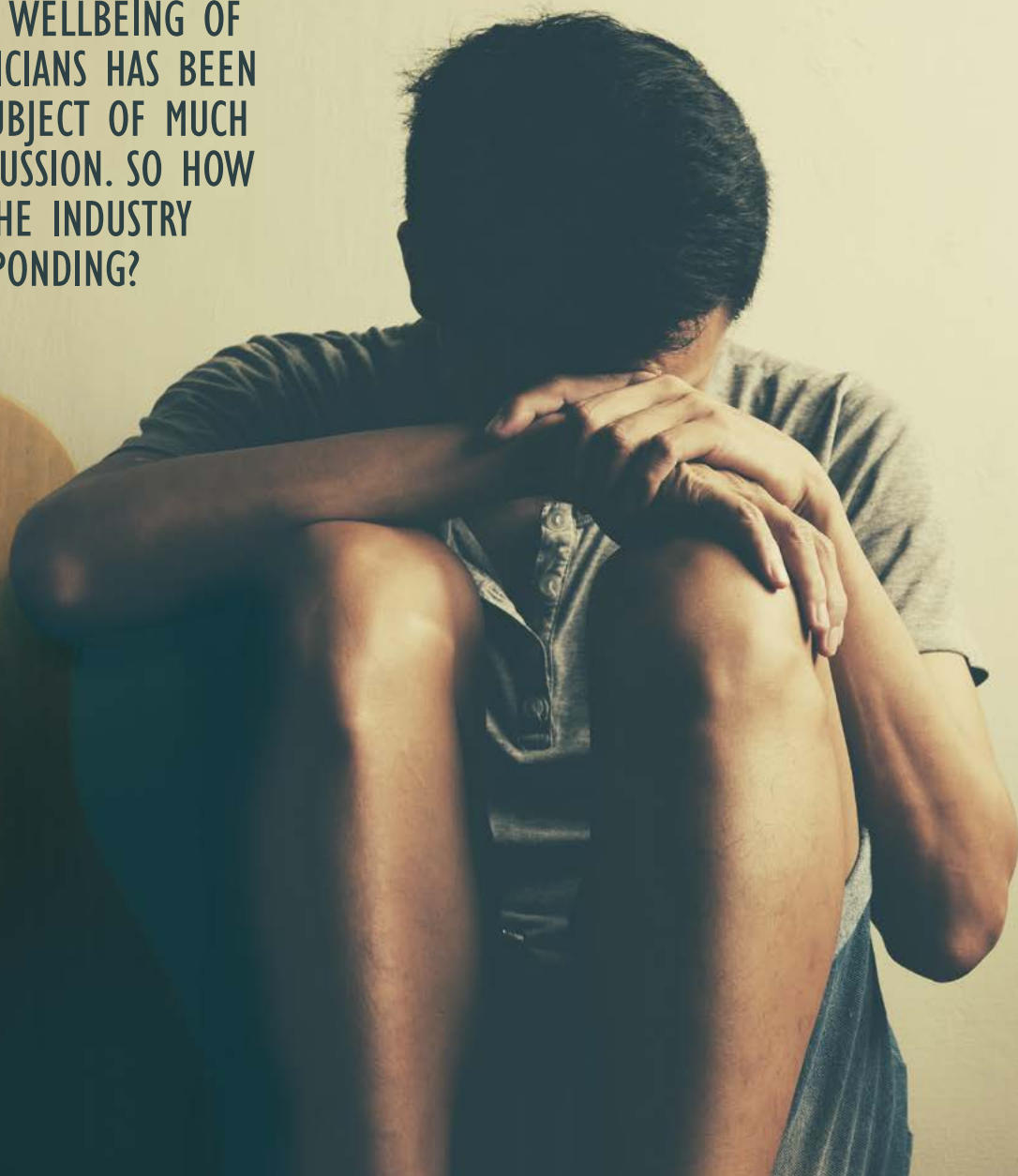
Small Chamber
Robin Haigh

BASCA thanks our sponsor PRS For Music, media partner BBC Radio 3 and the Music Publishers Association for sponsoring the Award for Inspiration



SUPPORTING ARTISTS

OVER THE LAST FEW YEARS, THE MENTAL HEALTH AND WELLBEING OF MUSICIANS HAS BEEN A SUBJECT OF MUCH DISCUSSION. SO HOW IS THE INDUSTRY RESPONDING?



The story behind the tragically early death of Amy Winehouse shown in Asif Kapadia's 2015 documentary got a lot of people thinking. It highlighted the unique pressures faced by artists – and how working in the music industry may exacerbate stress and



anxiety, leading to self-destructive behaviour as a way of dealing with it.

When Winehouse died, she'd been suffering with alcohol and drug addiction, and an eating disorder, for the most commercially successful part of her career. Despite appearing not well enough to be working, she was in the public eye, writing and releasing music, and touring the world.

Since then, artists including Lady Gaga, Olly Alexander of Years & Years, DJ Ben Pearce and Selena Gomez have spoken out about suffering from mental health issues. More recently, Soundgarden frontman, Chris Cornell, and Linkin Park's Chester Bennington have both committed suicide after struggling with depression.

A high-risk community

Many studies have long suggested there's a link between creative people and mood disorders like bipolar. A recent Help Musicians UK report suggested that the music community may be up to three times more likely to experience depression and anxiety when compared to the general public. There's a wealth of reasons why musicians are at higher risk. Making music is a deeply personal process and an integral part of an artists' being, which can lead to frustration, anxiety and depression if that need to create is compromised or not satisfied.

"If you've got a creative spark in you and you're a musician, you need to use it," says producer Yvonne Ellis in the qualitative part of Help Musicians UK's study. "It can be a curse, because if you're not being creative then it can make you ill, it can make you depressed. I found that to be very true in the times

that I've not been creative."

Because it's so personal, praise or criticism can feel like judgements of character, and social media brings a wealth of opportunity for negative feedback to be voiced.

The freelance nature of a music career, and the challenge to make money from it, is another factor. Even for those working in the commercial music industry and earning enough to live comfortably, pressure comes

in the form of having to write the next 'hit' and fear of being pushed aside for what might be deemed to be 'the next big thing' in an industry obsessed with the new.

And when a flourishing career is in full swing, even more potential stressors can come into the picture. For many artists, the majority of their income is made on the road, so they're touring more than ever. Travelling can result in lack of sleep due to jet lag, less opportunity for exercise and a disrupted diet. Meanwhile, drugs and alcohol, readily available at after parties, momentarily soften post-show comedowns and can become a crutch.

Family and friends are far away, and an artist's support network becomes the people in their professional team. That team have financial incentives for keeping someone working, even though they may need a break, and following a creative path that may not truly reflect who they are. There's also importance placed on maintaining a certain persona or look that might be unhealthy or unnatural – offering little opportunity for musicians to relax and be themselves.

Building support networks

So what support is available? Charities Help Musicians UK and Music Support have both made supporting the mental health and wellbeing of those

working in music a priority over the last few years.

Help Musicians UK is in the process of building a service that offers a helpline for those in need.

They plan to offer counselling, clinical support, financial help and

legal advice to every element of the music industry ecosystem. CEO Richard Robinson also has a view to expanding the service to record labels and other music companies.

"The music community may be up to three times more likely to experience depression and anxiety."

When it comes to preventative measures, creative coach and industry stalwart Clare Scivier; has been vocal about the need for artists to have a team that's as extensive as those given to sports stars.

"Professional footballers have an entire crew to look after every element," Scivier explains. "If you walk into a record company, there's a press department and marketing, but there's nothing about physical health at all. Artists have to be athletes these days physically and mentally, they have to be resilient.

"British Airways cabin crew have rules about how long they can fly and how many days off they have. DJs and artists don't. It's treated far too much as 'you're having it good now, and it could all be over tomorrow.' We need to consider the long term rather than 'quick, cash in while we can', because these artists are being burnt out."

Scivier has launched her own charity, Your Green Room, which aims to provide support for artists who've been dropped to get back on their feet. That, and an initiation programme that gives newly signed acts the knowledge required to look after themselves long-term, is something Robinson says he can imagine Help Musicians UK considering too.

"We need to look at what you might call mental health first aid, as well as preventative care, and quite how we do that will be down to our next phase," he explains.

That next phase is about listening to organisations both in and outside

the music industry to help develop more ways of supporting individuals who are at risk of having mental health issues.

Robinson adds: "It wouldn't surprise me if some of these initiatives are things we make a decision about over the next year or so. But we can't do this on our own, we need to work with the industry hand-in-hand."

In terms of support from the music business, industry trade body BPI has given funding to Music Support, while Sony Music UK is fundraising for mental health charity Mind over the next 12 months, in order to increase awareness and understanding around mental health.

Safe spaces

Music Support, which was founded by people who have worked in the music business, has launched a helpline and now provides safe spaces backstage at festivals. These spaces offer a place for everyone working at the event to go to if they need a break, and to find out where they can get further help if needed.

Co-Founder Andy Franks was inspired to launch the charity after struggling with alcoholism while working as a tour manager for Coldplay, Robbie Williams and Depeche Mode. He says: "We've experienced it from the inside so we know the problems and pressures people are under; and we can talk on a much greater one-to-one basis with people thanks to our own experience and knowledge.

"There is a certain way of

communicating that is specific to our business, so when we want to get help we don't necessarily know where to go outside of that. We ask within, we ask our own people, and if they don't know the answer there's a bit of a problem."

Music Support use a four-step triage to assess people who ring the helpline, and there are a range of solutions available. Callers can access a clinical assessment and be directed to rehab, or they might be forwarded on to The Samaritans. Training and education is something Franks wants to provide in future to better prepare budding musicians and executives for all aspects of the industry; and a wellbeing mentor programme is also in the works.

"The next generation of people who want to be involved in the music business don't necessarily think about the downsides to it," Franks adds.

"We want to be able to go in and talk to people in colleges or at the start of tours, and have a space backstage where people can come in and have a chat. Large groups of

"Travelling can result in lack of sleep due to jet lag, less opportunity for exercise and a disrupted diet."



people who are working incredibly stressful jobs need somewhere they can get help or respite. One place is at the bar or with drugs, and the other option could be somewhere set aside where they come and sit with us."

Independent companies, like Music for Mental Wealth, also offer support through coaching.

"We dig deep into anxiety, find out why someone wants to be a musician and then reassure them that they are on the right path to fulfilling their goals and dreams," says Music for Mental Wealth Co-Founder Laura Westcott.

She adds: "Stress and anxiety can be a block, and it comes from self doubt and the pressure you put on yourself to deliver. As soon as you realise that you're perfect the way you are, let creativity flow through you and remove the ego from what you're delivering, stress and anxiety diminish. Our main goal is to make people feel good about themselves."

The best medicine

While being involved in the business of music can have negative side effects, music itself has proven to be a powerful healer. Research suggests listening to and making music can help alleviate mental health issues, and music

therapy is also used to treat those with learning difficulties, autism and dementia.

Singer, songwriter and BASCA member Melissa James has used her history with depression to raise awareness of mental health issues and reach fellow sufferers. Through her SING4SANE project, James has been hosting public sing-a-longs and workshops.

"Music can be a powerful tool for getting through lots of things, we have music that we listen to that lifts us out of troubles and music we listen to when we're feeling great that gives us another boost," she says.

"I see it with my weekly singing group, during my darkest days when I've thought I really don't think I can go tonight, I've pushed myself out of the door and got there, and at the end of the hour and a half I feel like a different person. My situation is still the same, nothing else has changed aside from my mindset. That's purely down to singing and connecting with those people who have the right energy."


Alongside daily practice of meditation, yoga and spending time outside, James keeps her mental health in check by making sure she's got autonomy over her career.

"I've faced the highs and the lows of doing a show and feeling fantastic, and then the next day feeling like, well what is that all about because I'm still back to square one, I haven't got any further, I'm still sending CDs out and no one takes any notice. How can that be after I've just performed? It slaps you in the face constantly. One of my

ways of trying to get through it is realising that I can't do things the music industry way, whatever that is."

Instead of banging on doors and looking for deals, James has created her own opportunities and built an engaged fanbase by spending time connecting with the people who listen to her music.

"Because of what we are taught about the industry, I think too many artists feel that we have to have somebody validate what we do by managing us or by being our label. Of course help is useful, and I'm at a point where I need an extra pair of hands, but that doesn't mean I have to hand everything over to someone to manage on my behalf.

"The more control and awareness you can have of how the industry acts and what it does, the less you can get caught up in all the showbiz. You've got to be able to integrate in life generally as everybody does. If you don't and you just stay up there in the bubble, the bump is going to be much harder when you come back down." 

"Music can be a powerful tool for getting through lots of things, we have music that we listen to that lifts us out of troubles and music we listen to when we're feeling great that gives us another boost."



Where to find help

Help Musicians UK

www.helpmusicians.org.uk

Music Support

www.musicupport.org
24/7 Helpline: 0800 030 6789

Your Green Room

www.yourgreenroom.org

Music for Mental Wealth

www.musicformentalwealth.com

music support

LOVE
MUSIC
HELP
MUSICIANS™

MEMBERSHIP BENEFITS

Everything you need to support your career as a music writer.
Visit basca.org.uk/join/membership-benefits/ to view the discounts available.

INSURANCE

Free £1 million public liability insurance, equipment/IT insurance and also live performance insurance at venues/events with attendance up to 200 people maximum, plus discounts on writer indemnity insurance, travel insurance and more.



LEGAL & TAX ADVICE

Sample contracts and agreements, eg. Sync Licence and Commissioning Agreement. Free legal and tax advice from the industry's top professionals. See page 32 for a list of participating firms.



SOCIAL EVENTS

Join a community. Network with fellow songwriters and composers. Opportunities to meet labels, managers, producers and publishers.

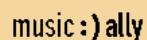


TRAINING

Over 20 free professional development seminars, industry training sessions, critiques and masterclasses per year.



SUPPORTERS





Did you know? Professional BASCA members can get:

47% Discount
on Ivors tickets

25% Discount
on Gold Badge tickets

DIGITAL DISTRIBUTION

Discounted rates with digital distribution companies to sell your music across 800+ stores and platforms in 180+ countries.



PROMOTION

Publicise your music with an online profile and live performance dates on our website and social media channels.



INFORMATION

Music industry news, songwriting and composition advice and opportunities via our magazine *The Works*, our website, monthly e-news and social media.



DISCOUNTS

Reduced costs for industry events, music magazine subscriptions, equipment and software, healthcare and many other useful savings.



SUPPORTERS



#WeAreJazz

EFG LONDON JAZZ FESTIVAL FOUNDER JOHN CUMMING OBE SPEAKS TO WESLEY JOHN – CELEBRATING THE EVENT'S 25TH ANNIVERSARY.

Every November, London becomes a melting pot of international jazz creativity as hundreds of the world's finest jazz artists and composers flock to a network of over 50 venues across the UK's capital.

From its early beginnings in the 1970s as the Camden Festival's Jazz Week, the festival has morphed into a 10-day jazz spectacular, bringing international stars to our shores, but also presenting the finest creative jazz talent from the UK.

The EFG London Jazz Festival as we now know it (produced by Serious) started in 1992 as the brainchild of its founding Artistic Director John Cumming OBE.

John Cumming's jazz journey

John's love of jazz started with artists such as Acker Bilk, Kenny Ball, and Humphrey Lyttelton who were topping the chart at that time.



Jazz legends like Ted Heath, Dave Brubeck and John Dankworth were also a great inspiration.

However, it was in theatre where John first found a creative voice. And, strangely enough, it was theatre itself that provided his introduction to the jazz scene. Travelling back to Edinburgh, John made a pit stop in London, working at a West End theatre. Soon enough he discovered the jazz record mecca Dobell's and the delights of Ronnie Scott's.

How did the festival start?

"I was already involved in the Camden Festival's Jazz Week through the Bracknell Jazz Festival and when I heard that Camden council were pulling the plug, I decided to step in. I spoke to the London Arts Board and was successful in accessing Arts Council funding for a bigger London-wide jazz festival. The vision was to combine the best of Jazz Week with the best of the Capital Jazz Festival creating a new festival reflecting London's wider urban mix of cultures and London's appeal to international jazz artists."

What are some of the most special moments from the last 25 years?

"We've had great support and I'm grateful to all our titled sponsors – especially EFG International and BBC Radio 3 – and we were also humbled to be voted London's Best Music Festival by Time Out readers in 2016. On the creative side, it's been a special pleasure to see artists such as Courtney Pine, Guy Barker and Robert Gasper grow with the festival. We enjoy allowing artists to stretch creatively and creating a platform for new music."

"I have so many special moments from this year. However, seeing John Warren and John Surman revisiting *The Traveller's Tale* – which we commissioned in 1993 – was very pleasing. Also, Issie Barratt's 10-piece band, Interchange, was a fantastic showcase of British female jazz musicians and composers."





What are your thoughts on the future of jazz composition in the UK?



"I am optimistic. Because the composing is happening – the music is out there! The UK has always had a strong history of jazz composers and BASCA's own British Composer Awards are also a great advocate of jazz composition. The likes of Yazz Ahmed, Mark Lockheart and Shabaka Hutchings all show that the new generation of composers have a strong voice."

"As for my concerns, artists will always create, but the support mechanism for commissioning is constantly dwindling. We have to look at new commissioning models."

On improvisation vs the score...

"Jazz composition is the art of collaboration. Improvisation is right at the core, it's in the DNA of jazz music. The score gives a useful tool to understand structure, and using this tool generates inspiration for improvisation. Audiences might initially react to the improvising artist, but there is a massive respect for the composer and the inspiration for the origin of the music."


What are your plans for the future?

"Maintaining quality in our programming is essential. The festival must still strive to draw people in and encourage new audiences. It's also important for me to see more community-focused projects, which inspire both the young and the not-so-young. As an organisation we also need to push forward the gender and diversity debate and create opportunities



Emily Saunders

to redress this imbalance. There are still lots more – site-specific projects, listening sessions, and the use of visuals in performance."

Despite worries about funding and the fallout from Brexit, there are so many positives. So, we wish the festival a very happy 25th birthday! Here's to another 25 years of supporting the best of British jazz talent. 

FESTIVAL HIGHLIGHTS

In the performers' own words...

Guy Barker's JazzVoice at the Royal Festival Hall
"This year was very special, it was the 10th anniversary of JazzVoice. The educational aspect is also great! There is a linking thread from workshops to the performances."

Pat Thomas & Orphy Robinson at LSO St Luke's
"So happy to have brought together such a talented group. Such a large-scale concert could only be achieved in the London Jazz Festival!"

Emily Saunders Live at Zédel
"A fantastic time was had by all with the Voice Mix and Latin Mix."

Ivo Neame Quartet at Con Cellar Bar
"The London Jazz Festival still has the pulse!"

Mark Lockheart at Cadogan Hall
"I was blown away with how many people came to hear and support new music."

John Warren and **John Surman** at Kings Place
"It was a special treat to be able to revive *The Traveller's Tale*."

Fini Bearman at the Vortex club
"I was so thrilled that the gigs were sold out. The audiences were great, and that really makes all the difference."

Welcome to our new members

The Writer Producer Fund offers an opportunity for songwriters and writer-producers working in popular music genres to further develop their careers and writing/production credits with grants of up to £10,000. It is delivered by PRS Foundation in association with the BASCA Trust.

Applications can be made through the PRS Foundation website where applicants will need to submit at least five of their works as examples. The fund will open again in the summer. For details on how to apply see:

<http://prsfoundation.com/funding/writer-producer-fund/>

We're proud to announce that the first recipients of support through **The Writer Producer Fund** are now also BASCA's newest members. Allow us to introduce them.



Hugh Worskett

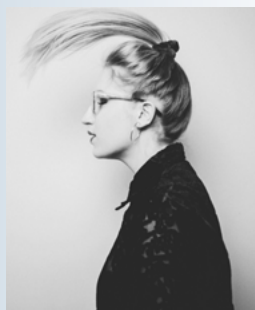
Based at The Dairy Studios in Brixton, Hugh's creative approach has established him as one of the most exciting young producers and writers in the UK today.

He has used his skills as a multi-instrumentalist, arranger and writer across a wide range of genres with artists including Crystal Fighters, Will Joseph Cook (a collaboration which amassed over 17 million streams on Spotify, three BBC Radio 1 playlists and an Annie Mac record of the week), Jamie N Commons, Michael Kiwanuka, Rae Morris, Birdy, Kawala, and Clean Bandit collaborator Love Ssega.



Reign Write

Reign Write is a singer-songwriter with an ear for a great hook and a voice to match. Growing up in South London, she began writing at 14 years old, and all her hard work and motivation is seriously starting to pay off. Check out her latest releases with artist/producer Hight, rapper/songwriter Shystie, DJ/producer Endor and ex-The Saturdays star Vanessa White and you'll see why. Reign is currently writing with the likes of 99 Souls, Alex Adair, Okan, Diztortion and Maestro the Baker among others.



Katya Edwards

Katya Edwards is one of the UK's brightest breaking songwriters. While studying music at LIPA, she was selected to work on a song with Sir Paul McCartney. Since then, she has worked with the likes of Jin Jjin, Kideko, Cher Lloyd, One Bit, Nina Nesbitt, Lao Ra, Hannah Wilson, Knightstarr, Sky Adams, Jez Ashurst and Nick Atkinson, to name a few. With some exciting cuts coming out this year with a range of artists, Katya is fast becoming one of the industry's go-to female topliners.



Patrick J Pearson

Since completing a degree in Music Production at the Leeds College of Music, Patrick has applied his classical background to developing a unique style as a writer/producer.

His first exposure as a writer came when he performed his own material on the BBC's Introducing stage at Glastonbury 2011. He has since produced and written for London act Liu Bei, and has been co-writing with artist Grace Lightman – whose first single *Vapour Trails* has received critical acclaim from BBC Radio 6 Music's Lauren Laverne.

Patrick is currently working on a project with the poet Simon Armitage, under the name Land Yacht Regatta.



Mina

Mina is a producer whose reputation has steadily grown over the years thanks to two acclaimed EPs for Enchufada and remixes for Mixpak, NLV Records and Man Recordings. Influenced by her love of afrobeats, dancehall and UK funky, Mina's vibrant and melodic tracks fuse together all kinds of syncopated rhythms from around the world.

Outside of the UK, Mina has collaborated with vocalists and musicians from Peru, Sierra Leone and Ghana, where she also ran a music production workshop for women.



Shirley Tetteh

Shirley Tetteh has contributed significantly to the UK jazz scene over the past 10 years, both as a founding member of the Jazz FM Award-nominated Nérija, and as a guitarist playing alongside the likes of Moses Boyd, Gary Crosby, Nathaniel Facey, Jason Yarde, Zara McFarlane and Arun Ghosh. She is now earning deserved recognition as an artist, composer, producer, songwriter and singer in her own right.

Signed to Lucky Number Records' publishing arm, her original blend of thoughtful lyrics, jazz-inspired harmony and left-field pop production have created a great deal of excitement about her forthcoming release.



Luke Fitton

Luke is an extremely diverse producer/writer and guitarist from the north of England. He has co-written songs for artists such as Little Mix, Kaiser Chiefs, Gossip, Girls Aloud and Rebecca Ferguson. While achieving success as a key collaborator with production house Xenomania, Luke is now making a name for himself in his own right – recently collaborating with acts such as Sigma, Kylie Minogue, Sundara Karma, Gavin James and Ella Henderson, to name a few.

BBC MUSIC introducing...

AMPLIFY
'17

Tom Robinson

Songwriter and broadcaster Tom is a BBC Radio 6 Music mainstay and has written with artists such as Peter Gabriel, Elton John and Manu Katché.

- "Merely writing good songs isn't enough, because there are so many of them out there... I think you're looking for something completely exceptional... but it doesn't have to be dressed up with great production."
- "In today's industry, your copyright is the crown jewels – you will make money gigging and selling CDs at gigs, but in a long-term career, the only area where you're still getting paid proper royalties for proper work done is as a writer."
- [Discussing radio] "There are only 60 minutes in an hour – and in each hour, you can get away with maybe 12 5-minute tracks... but I can help 30 artists if they send 2-minute songs. Of course, there's long form music... but if you're looking for radio play, I'd say, if you can get it under 3 minutes, the greater your chances will be."



Mark Gale

Mark is Universal Music Publishing's Director of UK & International A&R. His signings include The xx, Chvrches, Wretch 32, and songwriter Janée "Jin Jin" Bennett.

- "Follow your gut – there are always going to be a lot of people with opinions, and if you, in your heart of hearts, believe that this song you've written should be the single, then it's your record."
- "If you've got a recording, that recording will be dated; if you've written lyrics on your phone and emailed it to yourself, that's dated – so if there is someone infringing your copyright, you've got a digital record of it."
- "Some of you that want to be artists. You're not really looking for a hit, you're looking for the best presentation of your art and you want to find your fans – which is a completely distinct way of approaching your work, as opposed to someone who is trying to write a commercial hit, which is all about the hit rate."



BBC Introducing held its first ever Amplify event on 6th – 8th October 2017 at the ExCel Centre in London – with over 100 masterclasses and 250 speakers. BASCA was delighted to host two packed-out panels alongside the Music Publishers Association, titled 'How to Write a Hit Song'.

The first panel featured BBC's Tom Robinson, songwriter Carla Marie Williams, Tom Gray of Gomez, and Universal Music Publishing's Mark Gale. The second was moderated by BBC and Virgin Radio's Georgie Rogers and featured Katie Melua, Victoria Horn, Becky Hill, and AMLOR Music Publishing's Blair McDonald.

Carla Marie Williams

Carla has written for artists such as Britney Spears, Kylie Minogue and Naughty Boy. She's also the founder of Girls I Rate, a movement to help, empower and support women in the music industry.

- "Sometimes, it's not about collaboration, it's just about the deal – I don't think anyone should be deceived by that when they come into songwriting. You've just got to get thick-skinned and say 'I know I'm going to take a hit here, but it's going to get me to the next level of where I need to go'"
- "Songwriting is a job, regardless, even though it's fun, it's a job – you can only perform your job if you're emotionally driven to do so."
- "I personally believe that writers should get a chunk of the masters... because I believe that a song is not just 50%, a song is 100% – and without the lyrics and melody, there's no song."
- "I would say the best way to get heard is to get a music lawyer – they'll get you to meet everyone you need to know – because most music lawyers are like A&R at the minute, they actually want to connect. They make money off discovering new talent, so it's in their interest to get you to as many people as possible."



Tom Gray

Tom sings and plays guitar and keyboard with the band Gomez, whose debut Platinum album won the Mercury Music Prize in 1998. They've since gone on to release seven acclaimed studio albums and headline Glastonbury.

- "A lot of people will end up going down a rabbit hole, trying to figure out the newest way... to make their music sound brilliant – and that may distract them from the important stuff, which is writing a great song and getting it down."
- "Anyone who's interested in exploring music is going to end up making happy accidents in the studio."
- "The journey of a song isn't from its release to it being played on radio... you have to get it past a whole lot of other people first. The publishers are usually the good guys, they've got your back."
- "If you think it's like 50/50 between master and writing, that's fairyland. The master is where all the money is... so fighting for the bit of master, if you were involved in production, is the best advice I think I can give you."
- "There are so many different lives of a song now – you can be that kid who wrote that song that gets 10 million streams, or you can be an unknown who has somehow hit on some emotion, and happens to get it to the right synchronisation person, and suddenly there's £50,000 in your bank."



Katie Melua

One of Britain's most successful artists, Katie has sold more than 11 million albums, 1 million concert tickets and received 56 platinum awards. Her seventh album, 'In Winter', was released in October 2016.



- "I just try to write every day... sometimes I find I probably get one great song a year."
- "I'm personally really interested in the craft of songwriting, and the education of getting better as a writer, and that's just discipline – sitting down every day, working at it, trying to figure out what the mechanics are – and at the same time, the final thing sounding like it's the most natural, sincere bit of art that I've heard!"
 - "Become acquainted with the greatest in the field you're working in... I think you've got to know where the standard is."
 - "Dylan said, 'Study 100 songs and you'll become a songwriter!'"
 - "For me, the song isn't just the record, and the chords and the lyrics, the song is complete when the listener is listening to it – it's a whole cycle."
- "Whenever I've gotten stuck trying to finish a song, technique and the more structural and scientific elements help me every time."

Blair McDonald

Former major label A&R man Blair established his own publishing company in 2003, which became Nettwerk One Music. Blair is now Managing Director of his new venture, AMLOR Music Publishing.

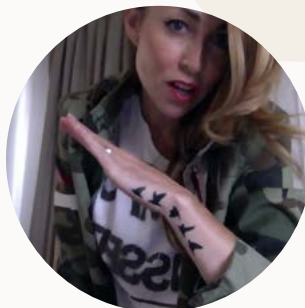
- "Being a songwriter is a business and to make that business successful for you, you have to edit your own material, only release things that you truly believe are special."
- "Why limit yourself to anything? Just go in and see what happens – it's a creative process."
- "You have to be able to hold your song up against a quality – and believe that your song is as good as anything else out there. If it's not, truth is, you should probably just throw it away and start another one."
- "It's much better to deliver two outstanding songs than 200 mediocre songs."
- "Everyone approaches royalty splits in their own way – I've seen lots of conflict and lots of arguments... in 99% of cases, I will always say split the song equally."
- "You've got to do your own thing to get things started – send your music to publishers, producer managers and songwriter managers... teach yourself about the whole game of songwriting and reach out to people."



Victoria Horn

Victoria has penned over 20 singles and at least 10 dance chart number 1s. Her Grammy and ASCAP Award-winning Dirty Vegas hit 'Days Go By' spent 16 non-consecutive weeks at #1 on Billboard's Dance chart.

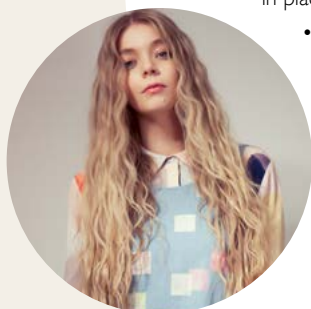
- "Being an artist writer and a song writer... they're very different machines. I don't have the luxury, in some ways, to be so personal about the songs because I'm merely like a shadow of the artist in the room."
- "When you're in the room with people that have more experience than you – be like a sponge, absorb everything."
- "I think you've got to be realistic about your songs – more times than I care to mention, I've said 'let's pull it – we have to start again' to get a better cut."
- "If you are co-writing, listen to your co-writers – it's not about who shouts the loudest... and you have to be brave sometimes, have your own voice. You also have to listen to each other!"
- [On taking a small share for a song with a big name artist] "The reality is, the minute that song is released, you are going to be the go-to person, even though you might lose on that song. Don't be scared to play the game and make some tactical business moves."
- "Sitting in the room with someone you respect becomes like a game of tennis, bouncing ideas back and forth, and then the standard goes right up."



Becky Hill

After appearing on *The Voice UK* Becky became the first contestant to score a number 1 – 'Gecko (Overdrive)' with Oliver Heldens. She signed a worldwide deal with Polydor in August 2017.

- "I'm now at the point in my life where I don't know what a hit is. I don't purposely write hits, I write music – it isn't your job to write a hit, a label makes hits."
- "When I start coming up with melodies, I like to have a concept in place – I like to tell stories in my songs from start to finish."
- "I've worked with some really successful people, and the amount of people who say 'you don't s*** a golden egg everyday'... and when I heard that phrase, my life became so much better!"
 - "Leave your ego at the door!"
 - "As soon as you start thinking about another artist or chasing trends, that's when your music falters – if you really believe in it, that energy will radiate through and other people will take notice."



MAKING A SCENE

Pushing boundaries comes with great risks, and greater rewards. Jennifer Lucy Allen interviews composer and turntablist **Shiva Feshareki** about collaborations, awards and carving out her own scene.

Shiva Feshareki likes taking risks. Her first show performing with the jazz organist Kit Downes last year was not planned, rehearsed or even discussed in detail until the night of the show, despite it being broadcast live on BBC Radio 3.

While most performers might balk at that prospect, particularly as it brought together the unlikely timbral coupling of Feshareki's turntables with the organ at the Church of St John at Hackney, she was unfazed.

The decision was a conscious one, she explains over Skype: "We didn't want to plan anything, or talk about it too much, so that we could get into a really deep zone of free improvisation beyond our conscious thinking."

The piece revolved around huge blossoming drones with low end rumble, a sound like sputtering helicopter blades competing with the ecstatic chords of the organ's high soaring notes. "It was a massive success," she says.

Feshareki describes herself as an experimental classical composer: "I'm experimental in the sense that I'm constantly trying to find new ways of thinking and new ways of working, but I'm classically trained at the Royal College Of Music," she says.

She is also a turntablist, manipulating vinyl records using her own techniques, and hosts a radio show, 'New Forms,' on London internet station NTS.

Winning awards

She has just been awarded this year's British Composer Award for Innovation, but her first prize came age 16, when she won the BBC Young Composer of the Year Award for her first notated work.

It was for two pianos, three violins and a vibrating tool she devised in the design and technology department, to ride on the strings inside the piano. While studying composition at Royal College of Music, she won the traditionally classical Concerto Competition for a turntable concerto.

Feshareki identifies as a composer first and foremost, although she played violin for a short while. The 29-year-old has just submitted her doctorate, and in September 2017 began a year as composer in residence at the Purcell School for Young Musicians. All this as well as presenting *Occam River XV* by French composer Éliane Radigue alongside a new work by computer and dance music producer Lee Gamble and the London Contemporary Orchestra, at the Great Masson Cave in the Peak District.

To get to the cave, the audience travelled by cable car to the top of the Heights of Abraham: "There's this beautiful view of the Peak District and then you descend into this really deep cave," Feshareki says, "and both Éliane and Lee's music has this sense of depth.

"I wanted people to treat the art of listening in a different light," she explains. "People travelled from all over the country, so they prepared themselves for an experience, they made an effort, a journey. And on the way back they could reflect on the experience."

Feshareki names early

electronic composers like Radigue, as well as Daphne Oram and James Tenney, as massive influences on her work and process. "These composers have a much broader perspective on sounds," she says.

"It's often an aesthetic that's very unique and that has come out of experimentation. I love composers like this. Firstly because they're part of an era of music where people were really experimenting with new and radical ways of making music, and because they see a broader picture of sound that isn't just music or composition, but is science and society as well."

Feshareki's activities, from commissions and performances to collaborations and radio shows, always have a social element. She operates what has historically been a difficult space to navigate: between contemporary electronic music and formal classical composition.

But she sees this as an opportunity to build new scenes through working with other people, collaborating with cellist Natalie Clein, DJ/Dance Music Producer Kasra V, gong and gamelan player Cathy Eastburn, singer-songwriter Laura Marling, and

sound artist Simon Fisher-Turner, amongst others.

Making a scene

She explains that while she's looking for collaborations that can raise questions in terms of composition and communication as well as sonically, the outward facing impact of a project is also crucial.

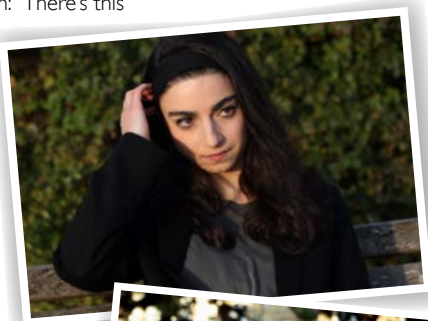
"Through doing so many different types of collaborations with people from different worlds, it's like I'm building my own artistic scene, the sort of scene that I'd like to see exist," she says.

The scene Feshareki has seen manifesting this year is marked by cross-pollination, like Lee Gamble being interviewed on BBC Radio 3, or music from her NTS shows starting to be used as repertoire.

Before 2017 she spent time bouncing around absorbing disparate scenes and genres, seemingly disappearing from some because she had emerged in others. "There's something really exciting about dipping your toes into different scenes," she says. "It's really enlightening, you see that *this* scene works really differently to *that* one, in its audience or the way people work. I wish more artists had this opportunity, because it gives such a broad understanding of factors like artistic relevance and impact."

This 'one foot in, one foot out' approach to engaging with the classical and contemporary experimental music scenes she traces to being born to Iranian parents and brought up in London: "For me it's about how we can find a dialogue between all these scenes and these worlds to find a common ground,"

"I try and reshape the idea of the turntable throughout my work."



she says. "As someone who has a heritage that's different to the country that I live in, it brings a shift of perspective."

Feshareki can trace her route into composing back to vivid childhood memories of playing on her older

brother's Casio keyboard. "He'd be at school, and I'd come home from playgroup at noon, go to his room and play his keyboard. I still remember the pieces I wrote then, can still sit at the piano and play them."

Then in her late teens she became fascinated with watching DJs with turntables at parties – the physical, gestural possibilities of the decks. She then started playing on a friend's pair of Technics, toying with their sonic possibilities rather than beat-matching or DJing, seeing how she could change the sound of different movements, which resulted in her developing her own sampling and turntabling techniques.

"I try and reshape the idea of the turntable throughout my work," she explains, describing how in one piece she took the concept of a spinning circle and applied it to a composition, "where the movement and speed of the turning table directly impacts the sounds created". In a more recent composition for the Aarhus Symphony Orchestra titled 'O', Feshareki treated the orchestra as a giant turntable where the sound moved in a circular direction.

She also uses these techniques on her NTS show, which she counts as artistic research and a way to develop new work. As such, new techniques and ideas are tested live on air, sometimes without the listeners knowing. In one instance ten new tracks were made live on air by pulling ten random records from her shelves and sampling them on the fly:

"I listened back to hear what worked and what didn't work. People might find that exciting, as there's nothing polished about my shows. I always want to feel like I'm inviting other people in."

Taking risks

This rawness to her compositional practices leaves Feshareki open to failure, which she readily accepts. While experiments on NTS shows and her performance with Kit Downes were successes, things do go wrong. A collaboration with a YouTube gamer was a disaster she is reluctant to detail, but is honest and sanguine about risks not always paying off.

She describes her ongoing collaboration with the sound artist Haroon Mirza as very productive and positive, but not because their performances have always gone right. One of their first projects at the Institute of Contemporary Arts, with the London Sinfonietta in 2014, fell apart almost before it had started:

"The work was so complex and so ambitious," she says. "We had eight turntables, octagonal-designed LEDs, really specific staging, four videos and a big group of musicians. It was a 50-minute piece, but within maybe the first two minutes everything malfunctioned and we had to stop the performance."


While this sounds like a performer's worst nightmare, Feshareki sees it as little more than a technical failure.

"With these really exceptionally risky collaborations, I know they've been risky because they've massively failed at the

time," she explains, "and you feel awful when it happens, but then in retrospect you're just so grateful for how it's enriched you, your future work and your future thinking."

In December, Feshareki has more risks planned, working with musician and guitar player Nik Cokk Void and Haroon Mirza again, to activate the latter's installation at Zabludowicz Collection in London.

When discussing possibilities for the residency, the conversation comes back around to her British Composer Award for Innovation, and the way her collaborations are part of a focus on reaching out to make conversations happen between people and between scenes:

"It's really important for me to try and raise these new questions, even if I can't answer them myself," she says. "With my compositions, and with my artistic practice, I want to raise new questions. Then maybe other artists can answer them, creating new ways of working and new ways of thinking." 

"As someone who has a heritage that's different to the country that I live in, it brings a shift of perspective."



The Art of Negotiation

Award-winning composer and sound designer, Marc Sylvan, on knowing your worth – and knowing how to get it.

Negotiating a deal, especially in the formative years of a media composer's career, is a tricky thing. To borrow Winston Churchill's famous tax analogy, negotiating feels "like standing in a bucket and trying to lift yourself up by the handle."

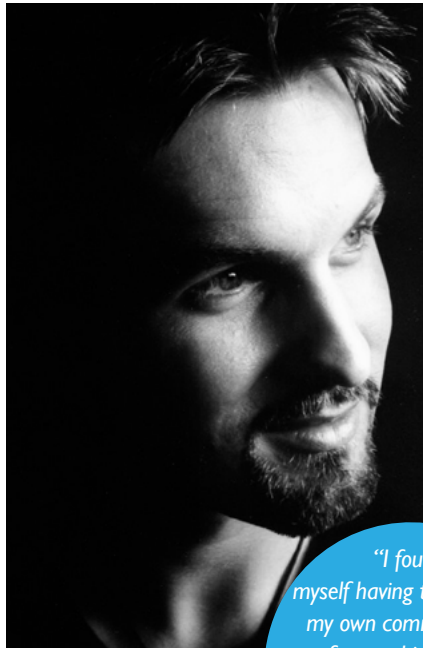
Starting out in the early 2000s as an unpublished media composer, I found myself frequently in the rather awkward position of having to negotiate my own commissioning fees. Initially this proved problematic, principally because I had absolutely no idea what the fee should be.

In light of this ignorance, my tactic soon became a vague questioning of, "What's in the music budget?"

This was generally met with, "We have no music budget but we can give you a printed mouse mat and/or a cool rucksack with the company logo on." Clearly not ideal, although the rucksack did become a 'lucky rucksack' that I took to all future client meetings and genuinely seemed to help. But there are only so many novelty mouse mats and rucksacks a chap needs. I realised I had to up my game.

My fee negotiation strategy improved when I started scoring a series of BBC shows. The BBC has historically served as a wonderful place for young media composers to cut their teeth, and dealing with the Music Copyright department directly led to my experience growing – with 'minutes of music' and 'previous fees' becoming factors in helping to define the remit of negotiation.

Another stride forward came when I joined BASCA, still in the early stages of my career. I became surrounded by more experienced media composers who were openly discussing fees and publishing splits. This shared knowledge and sense that we're all in the same boat certainly buoyed



"I found myself having to negotiate my own commissioning fees... this proved problematic principally because I had absolutely no idea what the fee should be."

my confidence.

With experience and confidence amassing, I thought I was beginning to get modestly handy at deal negotiation. But then everything changed in 2004, when I signed to Faber Music, and have happily been published by them ever since. Suddenly, before my eyes, I began to see how negotiation should be done. Even with an experienced publisher, there is still some uncertainty as to what the music budget should be but what the publisher does provide is a great sense of belief in their composer and depth of knowledge as to what a good deal is in relation to a range of other similar deals.

Ultimately, I sense the key ingredient for a successful negotiation is self-belief. Self-belief is nurtured through experience and knowledge and the core trick is to really believe in your music and

its intrinsic worth. In the early stages of any career, I would suggest never working for free as it implies the music requested doesn't have value.

Even if it's just a novelty mouse mat or rucksack as payment, a precedent of worth has been set. And anyway, like Jack and his magic beans, it may just turn out to be a lucky rucksack. ☺

Mark Sylvan

Marc Sylvan is an award-winning composer and sound designer whose many credits include The Million Pound Drop, Pointless, Total Wipeout and the reboot of The Crystal Maze.
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MAKING MUSIC WORK



Surviving – and thriving – as a music creator was the theme of BASCA Trust’s inaugural lecture in a series honouring the late composer and creators’ rights activist, David Ferguson.

It may be some comfort for all songwriters and composers to know that there are times when even the most successful people in the industry doubt their abilities.

For example, Grammy Award-winning artist Imogen Heap once resorted to Googling ‘How do I write a song?’ in one of her darkest hours of creative desperation. This was just one of the enlightening nuggets uncovered during our inaugural David Ferguson Lecture, which also featured musician and artist Goldie, classical composer Roxanna Panufnik and UK Music Chair and Beggars Music owner Andy Heath on a panel discussion.

Dealing with digital

Of course, finding inspiration is only one of the challenges writers face in today’s music industry. The crucial question is: how do songwriters and composers thrive following the digital revolution?

Respecting the creator’s value – which appears increasingly compromised in monetary and creative terms – was central to much of the late David Ferguson’s campaigning, whose legacy was honoured throughout the evening.

Even before we knew the extent

that YouTube and Google would go to exploit creators, David fought against an inequitable practice within the industry – that of film and TV companies blackmailing songwriters and composers into assigning rights of their music, while agreeing on the terms and conditions.

And as David’s wife, Silvina Munich, and Andy Heath recalled, he fought with uncompromising tenacity on behalf of writers to ensure they received fair recompense for their work. David realised that composers and songwriters are the “most vulnerable and abused” parties in the entire value chain of the music industry – yet they create the very foundation upon which that industry is built.

While Andy noted signs of an improving commercial environment – such as an increased appreciation for soundtrack, and channels such as Amazon and Netflix proving not to be “uncompromising bullies” – he believes the tussle has only just begun.

Publishers that promote

Frustration remains about the power of companies who retain copyright of an artist without working with the composer to promote their music in a “more imaginative and creative way”.

“If publishers are to benefit from a composer’s work their activity must add value to their career,” argued Andy. “They need to be more focused on creating opportunities for the writer as there are to be no passengers in this climate today – everyone must justify their position in

the value chain.”

He noted the many different ways for publishers to support writers – from helping them acquire the fairest record or management deal, to exploring opportunities for sync uses or commissions from orchestral performances.

“The right publisher may not always be the one who offers the highest advance,” he cautioned. “It’s more important to work with people who you can build a decent team and relationship with.” Roxanna agreed that a decent publisher will offer emotional, as well as financial, help in what can be a lonely business for composers.

Goldie reflected on his early career. Back then he embodied a “live for today attitude” that negated the important role of the publisher in protecting copyright, and ultimately the value of his content.

“It was about having the money now, the idea of collecting payment almost seemed uncool,” he said. “I definitely recommend that writers understand their rights regarding copyright because it pays dividends in years to come. Although you might not see its worth in your



The late David Ferguson, the catalyst behind this series of lectures.

current contract, you'll be thankful you protected it in the future. It's important to have a decent manager to help you navigate this too."

Fighting for more

It's not always easy to "fight for more" in the negotiation stage. Imogen said that songwriters and composers should know that there are other avenues and opportunities for their content. After years of dealing with "complicated housekeeping" Imogen actually stopped releasing music because she wanted to step back and assess where the money was coming from.

However, Andy argues this is only possible when you have 'leverage', and that a publisher is valuable before a songwriting career is established. He also advises hiring a lawyer before signing anything.

Though Roxanna's music defies being pigeonholed, the majority of her money is made through commissions. Her streaming royalties remain fairly pitiful – £36 for 6,000 downloads to be precise. She highlighted the financial disadvantages that women with children face, which can further reduce their earning potential: "At one point, my childcare cost more than my earnings," she said. "It was only possible to live because my husband was the sole breadwinner." Clearly, more needs to be done on a legislative level to support women in this situation.

Collecting royalties


Where technology has created many opportunities for songwriters to share their work – TuneCore, the Orchard, AWAL and CD Baby are just some of the digital aggregators that enable creators to distribute their music – it's also complicated the issue of transparency.

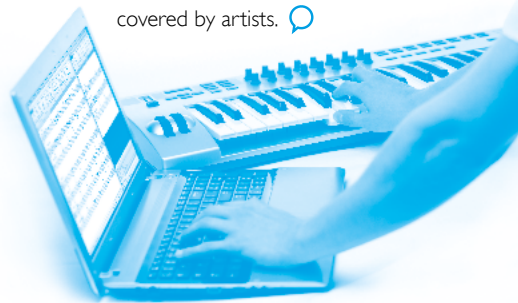
As Andy noted, the majority of publishers will pay the proper amounts to songwriters and composers but this is increasingly difficult, especially with the complexities of collecting royalties in the US. He added that although

IMPEL (Independent Music Publishers' E-Licensing) have appointed MCPS (the Mechanical Copyright-Protection Society) to license and administer the online mechanical rights in their Anglo-American repertoire, we need "a global system that's run by independent publishers, who are able to negotiate with Digital Service Providers".

Roxanna said that writers must also empower themselves. She said: "Take responsibility – go into PRS's database and check that you're registered."

The panel also acknowledged that money often materialises from the more 'random' ventures that

managers or publishers may initially advise against. Imogen wrote the song *Hide and Seek* in 2005 and ignored advice to give it a more formulaic structure. Many of her songs have been used in blockbuster and indie films, but it's this one that continues to be covered by artists. 



How to make money in music

Our panel's top tips



Imogen Heap: "Keep your promises and finish what you start, as you never know how it could pay off 20 years down the line. If you feel overwhelmed with the tasks you need to complete, start with what you see in front of you."



Goldie: "Trust that your sculpture already lies within the marble. Believe in the heart of your work and don't try to process everything all at once."



Roxanna Panufnik: "Only write what you want to listen to. If you let your personal essence shine through, this will ensure you stand out from the crowd!"



Andy Heath: "Remember to consider how commercially viable your work is and whether or not the structure of your piece satisfies the needs of the audience."

David's belief in the power of music to enrich lives was so strong that he bequeathed a vast portion of his estate to BASCA. This has enabled us to set up the BASCA Trust, a charity that raises awareness of songwriting and composing to the wider public and provides grants to talented students in need of financial assistance. Find out more at: bascastrust.org.uk

THE RIGHTS STUFF

Star Yin, reports on recent developments in the world of copyright.



EU Copyright Directive

Let's start our copyright update with some news from our friends on the continent.

The draft Directive on Copyright in the Digital Single Market proposed by the European Commission is still under review by the European Parliament committees. Since its first appearance last year, thousands of responses from across the industry have flooded in.

Although the numerous proposed amendments from the involved committees has caused a string of delays in the parliamentary procedure, most committees like CULT (Committee on Culture and Education), ITRE (Committee on Industry, Research and Energy) and others have already conducted votes and have given their opinions on nearly all aspects of the proposed directive. However, the most crucial vote of the JURI (Legal Affairs) Committee is yet again postponed. The JURI vote, previously scheduled for autumn 2017, is now delayed until January 2018.

This draft Directive covers copyright matters ranging from ISP (Internet Service Provider) liabilities, transparency obligations, and the newly introduced contract adjustment mechanism.

The most controversial matter of them all is Article 13, which was designed to tackle the notorious 'Value Gap' problem. It seemingly imposes stronger liabilities and new obligations on ISPs, which makes it contradictory to the Safe Harbour exception granted in the EU Data Protection

Directive. Governments of various EU member states have submitted questions regarding Article 13 to the EU Council's Legal Service.

While answers to this question remain inconclusive, at least until the very end of this year, trade bodies in the music industry are campaigning non-stop hoping to tilt the scale in their favour.



In early October, an open letter signed by a group of music publishers and collection societies was addressed to Axel Voss, the leading MEP of the Directive, urging him to make sure the Safe Harbour article in the draft copyright directive will not be weakened and is in favour of the copyright owners.

However, people from the other side of the debate do not give in easily. Not long after, another letter was sent under the name of 'European Digital Rights', demanding to delete Article 13 entirely. We wait to see which side the parliament will take.

Web-Blocking

As we previously reported, a voluntary agreement was reached between the copyright owners

and the search engines last year in the UK regarding the takedown obligation ISPs have to follow in order to qualify the Safe Harbour protection.

Now, in its latest guidelines released late September, the European Commission has suggested a similar approach. The guidelines explain how internet companies should deal with illegal content uploaded to their platform – aiming to encourage ISPs to better improve their procedure in removing illegal files, including copyright-infringing content, through "automatic detection technologies" that "prevent the re-appearance of illegal content online". Although many platforms claimed that they have such technology in place, its actual effectiveness is yet to be seen. Furthermore, the guidelines state that the EC will "monitor progress and assess whether additional measures are needed", which could include future legislation. In turn, we will monitor these events very closely.

By launching these guidelines, the European Commission is sending out a firm and clear message to the challenge of online copyright infringement. We have every confidence that the future of copyright holders, however difficult it may be now, will be rosy eventually.

On that positive note, we say goodbye to you in our last copyright update of 2017 and wish you a Happy New Year! 🗨️

"Trade bodies in the music industry are campaigning non-stop hoping to tilt the scale in their favour."

MY MUSIC

Orbital composer and producer
Paul Hartnoll shares his favourite tracks.

Crass: *Penis Envy* (album)

This is Crass's feminist opus, and it really blew my mind at 14. Feminism wasn't big in the Kentish village where I grew up. It is a masterpiece of avant-garde punk, with lyrics that cut to the quick and, sadly, still stand the test of time.

Delia Derbyshire and Ron Grainer: *The original Dr Who theme tune*

This theme has been omnipresent in my life. It used to haunt me and mesmerise me in equal measure as a child. It truly is a slice of other-worldliness in both composition and production. It's probably one of the biggest influences on what I do for a living.



The Beat: *Tears Of A Clown*

This was a eureka moment and, yes, I was in the bath! I heard it on the chart rundown aged 12 and I practically jumped out of the bath. This was it! I wanted to do that, to be in a band, I no longer wanted to play with toys – I wanted to dress sharp and meet girls! I entered the bathroom that night a boy, and left a man. Still don't like the original. (Sorry Smokey.) 🗨

Scott Walker: *It's Raining Today*

This is the height of melancholy for me (which is a good thing). It's a study of human existence through the mundane and everyday, wrapped in the most fabulous Wally Stott arrangement. Lyrics to die for.

Severed Heads: *Since The Accident* (album)

My favourite electronic band. I had an epiphany when I first heard this album in the 80s. It showed me that electronic music could be dirty, scary, funny, haunting and beautiful all at the same time. No mean feat. Hearing this was a turning point in my musical approach, one of the main influences on what I do.



Paul Hartnoll is a British writer, producer, and composer, widely recognised for his pioneering work with Orbital. He is also a BASCA Board director and member of the Media Executive Committee.

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GREETINGS
AND A HAPPY
NEW YEAR

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