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**SCOTLAND'S MUSIC
CONVENTION**

22-23 April 2016



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Three weeks ago, Estonian president Toomas Hendrik Ilves played a DJ set at Tallinn Music Week, a convention he opens every year. It is symbolic of the standing enjoyed by the contemporary (popular) music sector, and the event itself, in the small Baltic country. Moreover, it highlights an understanding of how important a contribution they make to culture, tourism and skills development, not to mention employment opportunities for artists and professionals alike.

By engaging with the political process, the music sector is able to give an insight into the many areas where government can help, rather than hinder, an art form which is too often singled out for negative attention.

As a first step in what we hope will become an ongoing dialogue, this year's Wide Days includes a hustings with five Holyrood candidates, three of whom are the culture spokespersons for their respective parties. It provides an opportunity for our delegates to learn more about what the Scottish parliament might do for music, while introducing the prospective MSPs to important topics such as festival sustainability, streaming and city-based music events.

It underpins our belief that the most productive things happen when people meet in person, which is why we ask speakers to make themselves available for 15-minute meetings. And it is why we organise a socialising programme for our professional delegates.

Face-to-face meetings at Wide Days have led to countless delegates learning how to access royalties collected by PPL, they led to Honeyblood being signed (and four years later playing Murrayfield Stadium) and they laid the foundation for EmuBands now being a highly-valued distributor at Spotify HQ.

In Scotland, the importance of personal interaction is not fully appreciated by many senior individuals at publicly-funded institutions, who are often more familiar to those who can afford to attend events abroad than they are to the communities they are paid to serve.

When senior politicians lend their support to their country's music business conferences, it sends a powerful message to publicly-funded organisations and institutions whose remit includes music, that they should be doing the same.

Our past events have featured DJ sets from both the Norwegian and German consuls, and in 2014 Wide Days was crowned Best Networking Event at the Yearly Music Convention Awards, for which Tallinn Music Week was also nominated.

We hope to welcome back our politicians as MSPs in 2017 to continue the conversation, and hereby invite our First Minister to take to the decks next year for a soundclash with Toomas Hendrik Ilves.

Olaf Furniss and Michael Lambert

Programme Credits

Writing Stuff

Editing: Olaf Furniss and Michael Lambert

Subbing: The Pop Cop and Emily Hood

Contributors: Chris Cooke, Ailsa Harper, Jess Lavin

Art Stuff

Designing: Tyrone Stoddart

Wide Days Photographing: Jannica Honey

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We work for fair copyright law, the best possible royalty returns and for wider recognition of the priceless contribution that music makes to our culture and society. We're driven to ensure that our member's voice is heard and their needs are always taken into account when it really matters!



Martin Elbourne is taking part in the city music festivals panel and will be contributing to the Next Move For Edinburgh session which follows immediately afterwards.

He is the founder of The Great Escape (TGE) festival in Brighton, which celebrates its tenth birthday this year. In 2015 he also launched the Music Cities conference, with former Wide Days speaker Shain Shapiro.

To what do you attribute the rise in city-based music festivals?

To me, it is a mixture of recognising the value of music from an economic side and aligning it with tourism. Every city wants to promote itself, drive investment and bring in young entrepreneurs, students and the like. I think city-based music festivals are a consequence, a positive one, of that. And once one city does one, another wants the same and so on. The success of the SXSW model has made a lot of cities investigate festivals, which makes the political argument easier to win.

How have attitudes towards city music festivals changed in the decade since you launched TGE?

I used to go to festivals in Canada and Europe and it was amazing that the UK didn't have one. That is why we started TGE. I do feel that the attitude has sort of normalised. Most people now expect these events to happen and cities are looking more and more into setting them up. And it is not just big cities; small cities too. Attitudes have changed for the better.

Have attitudes changed in the music industry, city administrations, public bodies and audiences?

Within the music industry, these festivals have become more and more important, especially because they give artists opportunities to showcase and perform multiple times within one event.

It has become more of a standard practice now within administrations to think about music both culturally and economically, but we're still only beginning. Festivals tend not to work if they are just supported by public money; they need to have a commercial angle. So the best events, to me, are the ones that merge the two, but focus on the commercial side. It is hard to tell if it's changed with audiences. Audiences will go and see the bands they like, often regardless of where they are playing.

What are the key challenges facing the music sector in urban areas and can you give us some innovative examples of how these are being met?

There are lots of issues with affordability. London has lost 40% of its music venues and a lot of studios and rehearsal spaces. It is very difficult for artists to live. So a lot of neighbouring towns are attracting them down south, like Margate and Southend. There are some innovative ideas there. And in London there is a lot of good activity happening to try to address these issues.

The city is establishing a music board, for example. And there is lobbying to protect music venues. I think the communication that the industry has within government is innovative, and improving. This should happen everywhere. Every city should have a music board, like they have a city festival.

What are three simple steps a city administration can take to support its music scene?

First is talk about it positively and express that the city is open to music and music makers.

Second is do a review of local policy to ensure it supports those making and working with music. This includes building codes, noise regulations, licensing, use of public space, affordability measures, i.e. ensuring it is not overburdened and overregulated.

Third would be to do an audit of one's music ecosystem. Figure out what you want and work with it.

What can people expect from this year's Music Cities conference?

It will be bigger and better. We have 28 speakers from 20 cities. We expect representatives from 20 countries to attend and we'll be expanding on the music cities debate. We're also launching a formal music cities network, which is very exciting.

And what do you have in store for TGE?

You have to come down and see for yourself. It will be the best one we've done.

Music Cities takes place on Wednesday 18 May in Brighton and is followed by The Great Escape from 19-21.

Former Wide Days acts who have gone on to showcase at the festival include Honeyblood, Model Aeroplanes, Fatherson and C Duncan. Scottish acts performing this year, who have showcased at Wide Days include: Catholic Action, Tuff Love and Elle Exxe.

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Seminars

Downstairs

Meet PPL

09.45 - 10.15

Find out about the work of PPL, how to register and collect your royalties.

Speakers:

Leo O'Brien (PPL)
Tom Ferguson (PPL)

Presented in partnership with PPL

Green Festivals Meet-up

12.10 - 12.40

An open meeting for festivals to develop a nationwide network, hosted by Creative Carbon Scotland.

Speakers:

Gemma Lawrence (Creative Carbon Scotland)
Katch Holmes (Knockengoroch Festival)
Martin Jones (HebCelt Festival)
Nick Roberts (Electric Fields Festival)
Moderator - Claire O'Neill (A Greener Festival)

Presented in partnership with Creative Carbon Scotland

Audience Feedback

17.45 - 18.00

Tell us what you thought and what you would like next year.

Fields Of Green

11.20 - 12.10

What steps can outdoor festivals and their audiences take to make events more sustainable and reduce waste. A look at the environmental challenges faced by three Scottish events and how they can be met.

Speakers:

Gemma Lawrence (Creative Carbon Scotland)
Katch Holmes (Knockengoroch Festival)
Martin Jones (HebCelt Festival)
Nick Roberts (Electric Fields Festival)
Moderator - Claire O'Neill (A Greener Festival)

Presented in partnership with Creative Carbon Scotland

A&R You Brave Enough?

16.30 - 17.45

The popular session returns to Wide Days. A panel from music and media provides feedback on tracks submitted by acts attending the convention.

Speakers:

Eric McLellan (Sire Records)
Youth (Producer/Writer)
Vic Galloway (BBC Radio Scotland)

Presented in partnership with Edinburgh College

Upstairs

Music Hustings

10.30 - 11.20

Holyrood has numerous powers relevant to the music sector, including culture, planning, local government, education, enterprise and tourism. In the run-up to the Scottish Parliament elections on 5 May, we explore how each party's policies will relate to musicians and the industry.

Speakers:

Alison Dickie (SNP), Claire Baker (Scottish Labour), Hannah Bettsworth (Scottish Liberal Democrats), Jean Urquhart (RISE) and Zara Kitson (Scottish Greens)
Moderator – Caroline Sewell (Musicians' Union)

Presented in partnership with the Scottish Music Industry Association

The Rise Of City Festivals

13.30 - 14.20

City-based music festivals are becoming increasingly popular and diverse. What are the pros and cons when compared to rural events, what benefits do they bring the urban locations and what can they offer emerging acts?

Speakers:

Codruta Vulcu (ARTmania Festival)
Martin Elbourne (The Great Escape/Music Cities)
Paul Cardow (PCL Presents/Stag & Dagger Festival)
Moderator - Olaf Furniss (Wide Days/Scotland on Sunday)

Presented in partnership with Perth College UHI

Keynote Interview With Youth

Youth in conversation with Olaf Furniss.

15.10 - 16.10

Martin "Youth" Glover is an award-winning producer, fine artist, songwriter, remixer and bass player with Killing Joke. Over the past three decades he has worked with acts including Pink Floyd, The Orb, U2, Texas, Primal Scream, Guns'n'Roses, as well as running his own trance record labels.

This year sees the release of a documentary about his career, an exhibition of his paintings and his first Puretone Resonate ambient arts festival, which takes place in Granada in September.

Presented in partnership with BASCA and PRS For Music

Dissecting The Digital Dollar

11.30 - 12.45

CMU business editor Chris Cooke leads a session looking at how streaming platforms are licensed, what happens to the money and the increasingly important role of playlists – both as a source of income and for promotion. Drawing on the findings of the Dissecting The Digital Dollar report he authored for the Music Managers Forum (MMF).

Speakers:

Ally Gray (EmuBands), Fiona McGugan (MMF/Featured Artist Coalition) and Christian Warner (Sony)
Moderator – Chris Cooke (CMU)

Presented in partnership with CMU Insights

Next Move For Edinburgh

14.25 - 14.55

How can the capital's music community ensure that its voice is heard in the City of Edinburgh Council's (CEC) current consultation relating to venues and live music? A presentation by key individuals from the Music Is Audible group, who will be joined by Martin Elbourne, co-founder of the Music Cities conference.

Speakers:

Karl Chapman (Usher Hall)
Martin Elbourne (Music Cities)
Nick Stewart (Sneaky Pete's)
Norma Austin Hart (Vice-convenor CEC culture & sport committee)

Speakers



Alison Dickie
SNP



Ally Gray
EmuBands



Caroline Sewell
Musicians' Union



Chris Cooke
CMU



Christian Warner
Sony Music/Red
Essential



Leo O'Brien
PPL



Martin Elbourne
The Great Escape/
Music Cities



Martin Jones
HebCelt Festival



Nick Roberts
Electric Fields Festival



Nick Stewart
Sneaky Pete's



Claire Baker
Scottish Labour Party



Claire O'Neill
A Greener Festival



Codruta Vulcu
ARTmania Festival



Eric McLellan
Sire Records



Fiona McGugan
Music Managers
Forum



Norma Austin Hart
City of Edinburgh
Council



Olaf Furniss
Wide Days/Scotland
On Sunday



Tom Ferguson
PPL



Youth
Producer / Songwriter



Vic Galloway
BBC Radio Scotland



Gemma Lawrence
Creative Carbon
Scotland



Hannah Bettsworth
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Jean Urquhart
RISE



Karl Chapman
Usher Hall



Katch Holmes
Knockengoroch
Festival



Zara Kitson
Scottish Green Party

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Showcases



Be Charlotte

The Pleasance Theatre | 19.30 - 19.50
Twitter: @iambecharlotte
Instagram: @iambecharlotte
Website: charlotte-music.co.uk
Facebook: becharlottemusic

Charlotte Brimmer cut her musical teeth playing open mic nights in Dundee, before expanding her repertoire to include beatboxing, rapping and production. By the age of 17 she was demonstrating innovative music technology at SXSW, before spending a month in LA to work on music for films. Now performing live with a band as Be Charlotte, her debut release, Discover, was single of the week on BBC Radio Scotland and came out on Glasgow's Electric Honey Records on 15 April.



Best Girl Athlete

The Pleasance Theatre | 20.10 - 20.30
Twitter: @BestGirlAthlete
Instagram: @BestGirlAthlete
Website: bestgirlathlete.wordpress.com
Facebook: BestGirlAthlete

Best Girl Athlete is a project led by the imagination of Katie Buchan, a rising singer-songwriter from Aberdeen, who writes with her father Charley, a pillar of the local scene. Underpinning a radiant voice with strings and piano, the 2015 debut album, Carve Every Word, was released on US label Minty Fresh (whose impressive roster includes The Cardigans, Veruca Salt and Hellsongs) and led to a US tour. A much-anticipated follow-up is in the pipeline.



Tongues

La Belle Angele | 21.40 - 22.00
Twitter: @Tonguesmusic
Instagram: @Tonguesmusic
Website: tonguesmusic.com
Facebook: tonguesmusic

Glasgow's Tongues are synths, beats and vocoders blended to produce an addictive sound best described as catchy, dark electro-pop. The band have amassed more than one million plays across Spotify, YouTube and SoundCloud and last year played the BBC Introducing stage at T in the Park. Their impressive live show includes drums, guitar, bass, three vocals and no fewer than five keyboards. Expect a highly engaging and energetic performance.



The Van T's

Electric Circus | 22.30 - 22.50
Twitter: @The_VanTs
Instagram: @The_Van_Ts
Website: thevan-ts.bandcamp.com
Facebook: TheVanTs

With their brand of witty songwriting and infectious surf-rock, grunge-pop vibe, The Van T's set about charming audiences at a string of festivals last year, including T in the Park, Wickerman and Electric Fields. Formed by the Van Thomson twins, Chloe and Hannah, their debut EP Laguna Babe was released on Glasgow indie label Bloc+ Music at the end of last year, picking up radio play in the UK, France and the US. A follow-up is due in June, preceded by a mini tour of Scotland and a London date in May.



Elle Exxe

La Belle Angele | 21.00 - 21.20
Twitter: @ElleExxe
Instagram: @ElleExxe
Website: elleexxe.com
Facebook: ElleExxe

Anyone who has spent some time in an H&M, Puma or Billabong shop in recent months, is likely to have heard one of Elle Exxe's three singles, which have all been snapped up for their in-house playlists. The Edinburgh multi-instrumentalist has a strong pop sensibility and an impressive list of co-writes including Rob Davis, Jon Castelli and Ross O'Reilly. Support slots include Professor Green, MNEK and Jess Glynn, and showcases at The Great Escape and Canadian Music Week follow Wide Days.



Scumpulse

Electric Circus | 23.10 - 23.30
Twitter: @scumpulse
Website: scumpulse.co.uk
Facebook: scumpulse

Edinburgh's Scumpulse formed in 2013 and promptly set about organising their own mini-festival, Vomfest, which took place for the third time at the beginning of this month. Describing their sound as "punk-infused black metal" they boast quality, Eighties-Style axemanship and introduce social commentary to an oeuvre usually associated with other lyrical themes. The band recently completed their third headline tour of the UK and are working on an album for release later in the year.

Schedule

Friday - Conference

09.45

Meet PPL

09.45 - 10.15 (Downstairs)

Find out about the work of PPL, how to register and how to collect your royalties.

11.20

Fields Of Green

11.20 - 12.10 (Downstairs)

What steps can outdoor festival promoters and their audiences take to make events more sustainable?

12.10

Green Festivals Meet-up

12.10 - 12.40 (Downstairs)

An open meeting for festivals to develop a nationwide network. Hosted by Creative Carbon Scotland.

14.25

Next Move For Edinburgh

14.25 - 14.55 (Upstairs)

How can the city's music community ensure its voice is heard in the Council's consultation?

16.30

A&R You Brave Enough?

16.30 - 17.45 (Downstairs)

A panel from music and media provides feedback on tracks submitted by acts attending the convention.

10.30

Music Hustings

10.30 - 11.20 (Upstairs)

What do the policies of the different parties mean for musicians and the music industry?

11.30

Dissecting The Digital Dollar

11.30 - 12.45 (Upstairs)

How streaming platforms are licensed, what happens to the money and the increasingly important role of playlists

13.30

The Rise Of City Festivals

13.30 - 14.20 (Upstairs)

What benefits do city-based festivals bring to urban locations and what can they offer emerging acts?

15.10

Keynote Interview With Youth

15.10 - 16.10 (Upstairs)

Award-winning producer, fine artist, songwriter and bass player with Killing Joke, in conversation.

17.45

Audience Feedback

17.45 - 18.00 (Downstairs)

Tell us what you thought and what you would like next year.



Friday - Showcases

19.30

Pleasance Theatre

Be Charlotte

19.30 - 19.50

Best Girl Athlete

20.10 - 20.30

21.00

La Belle Angele

Elle Exxe

21.00 - 21.20

Tongues

21.40 - 22.00

22.30

Electric Circus

The Van T's

22.30 - 22.50

Scumpulse

23.10 - 23.30

Saturday - Networking day

10.00

Bus Tour

10.00 - 12.15

Collection from IBIS & Ten Hill Place

12.30

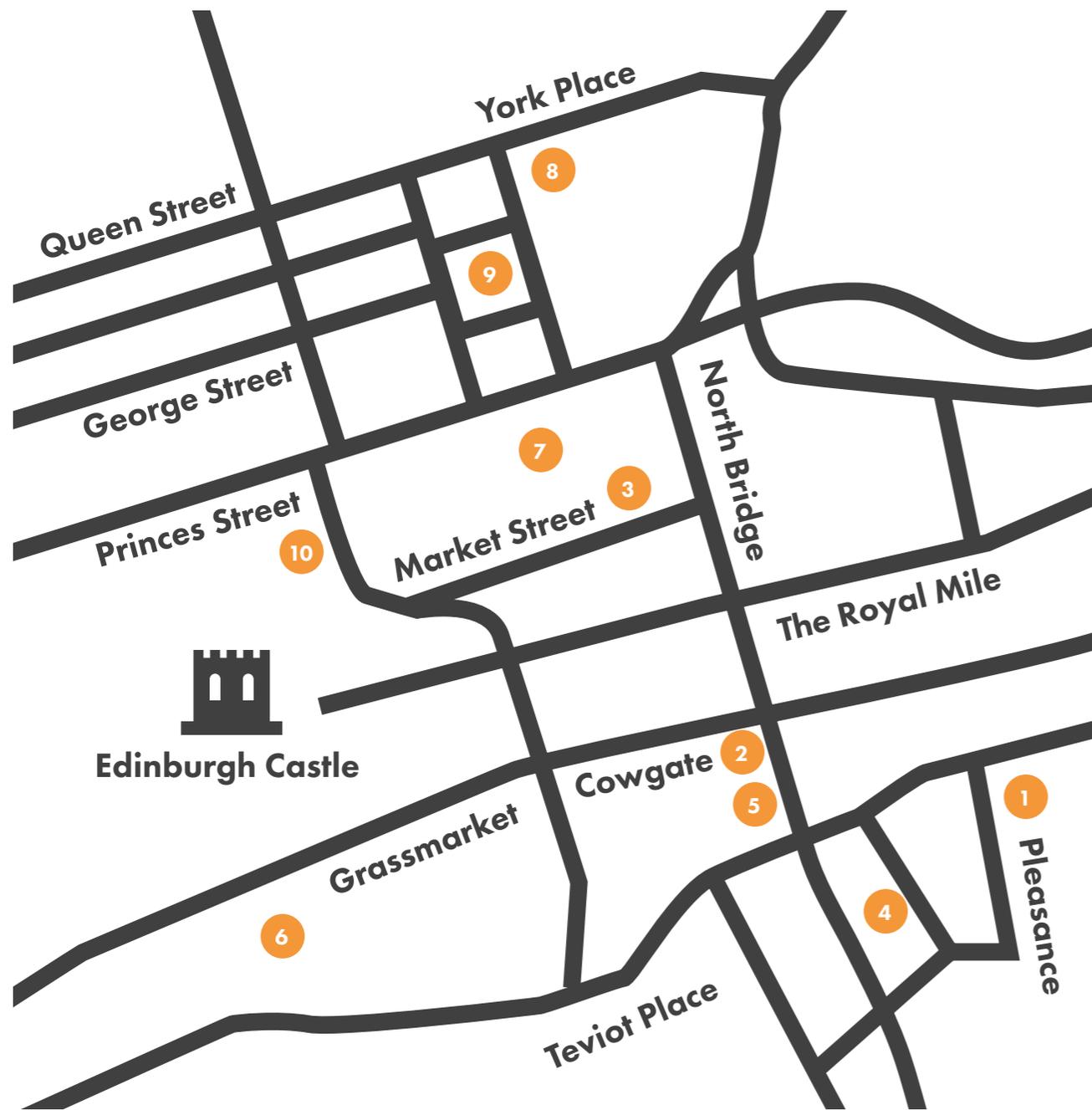
Surprise, BBQ and Low-exertion sports

16.00

Home Time

Hope to see you again next year!

Map



- 1. The Pleasance
- 2. La Belle Angéle
- 3. Electric Circus
- 4. Ten Hill Place Hotel
- 5. IBIS Hotel South Bridge

- 6. Apex Hotel
- 7. Edinburgh Waverley Train Station
- 8. Edinburgh Bus Station
- 9. St Andrew Square Tram Stop
- 10. Airlink Bus Stop

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CMU's Chris Cooke, who was commissioned by the Music Managers Forum to write the Dissecting The Digital Dollar report, explains how streaming services are licensed.

Over the past two years CD and download revenues have continued to decline. At the same time, streaming is booming and is widely accepted to be the future of recorded music. Nevertheless, it is controversial in parts of the industry, partly because - while labels and publishers were successful in licensing these services - they were not so good at explaining how those deals are structured to everyone else.

This was why the UK's Music Managers Forum (MMF) commissioned my company CMU Insights to produce Dissecting The Digital Dollar report. It explains how streaming services are licensed by the music industry, why they are licensed that way, and what happens to the money a Spotify-type service hands over. It also identifies seven key issues that have been raised about the business model, which artists and their managers should consider.

In contrast to physical releases and downloads, the licensing of streaming services is complex and requires some knowledge of copyright law, recording and publishing contracts, and music industry conventions.

With CDs things are much simpler. The record company usually owns the sound recording that appears on it. But it does not usually own the copyright in the song, so needs a licence from whoever owns or administers the publishing rights. This is usually granted via a 'mechanical rights' collecting society - which in the UK is MCPS.

When a shop sells the CD, it passes the money, minus its cut, to the label, which then pays a set percentage

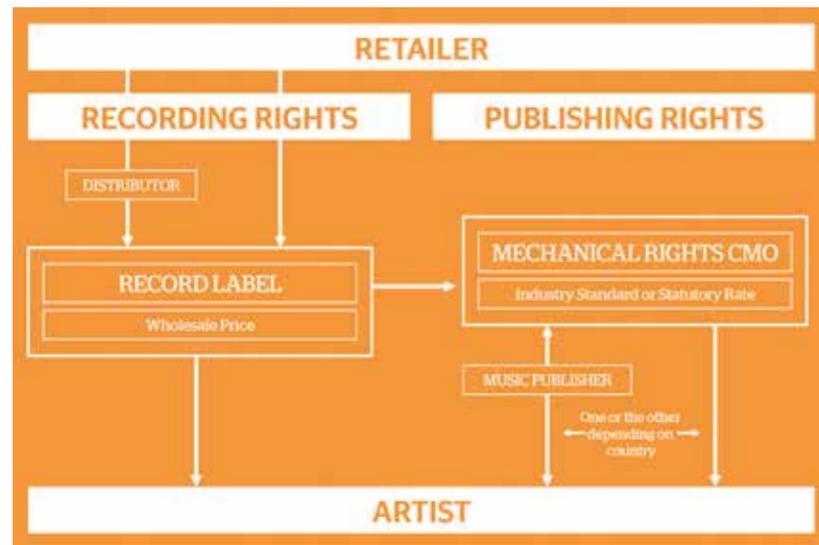


Diagram One: CD licensing and royalty flow

of that income to MCPS, which then passes the payment onto the publisher, who in turn shares the money with the songwriter. The label then pays a share of what it has left to the artist according to their record contract. It is a relatively simple process outlined in diagram one.

From a licensing perspective, download stores work in a similar way to CD, albeit with a couple of extra complexities. But streaming services required a very different approach, because they are funded by advertising and subscriptions, rather than per-track or per-album sales. And as the second diagram shows, the licensing of streaming services is quite complicated.

This is partly because a stream exploits two elements of the copyright - the performing right as well as the mechanical right. This means the money has to be split on the publishing side. Meanwhile, on the recordings side, it raises the question as to whether artists should receive so-called Performer ER payments - which are paid when radio stations exploit the performing rights - in addition to any monies they are due under the record contract.

Things are further complicated by big publishers moving away from collective licensing to direct licensing. And the fact that streaming deals are ultimately revenue-share arrangements, but with extra elements, such as minimum guarantees, advances, equity and set-up fees. It is no wonder artists and managers are confused!

The Dissecting The Digital Dollar report aims to explain all the basics and inform a debate amongst artists and managers, which is now taking place via a series of roundtable events being staged by the MMF. You can download the report for free from cmuinsights.com/digitaldollar and get updates on phase two of the Digital Dollar project from themmf.net.

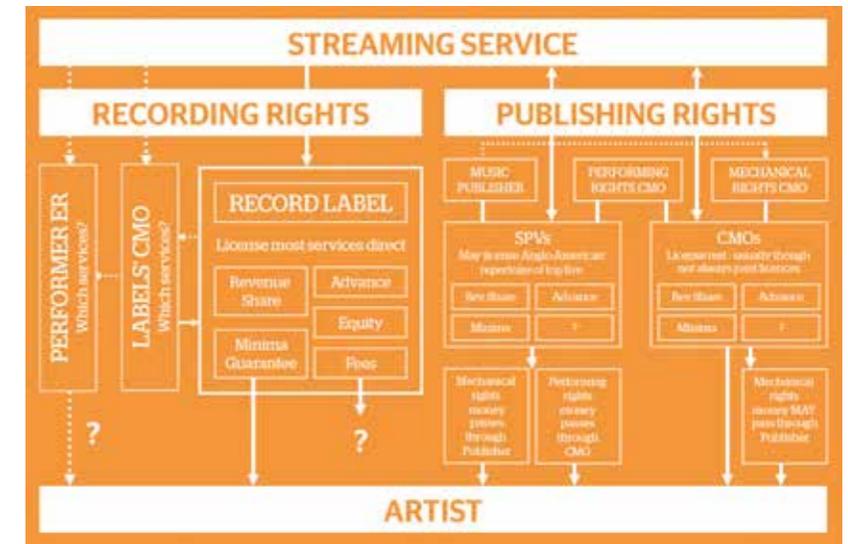


Diagram Two: Streaming licensing and royalty flow

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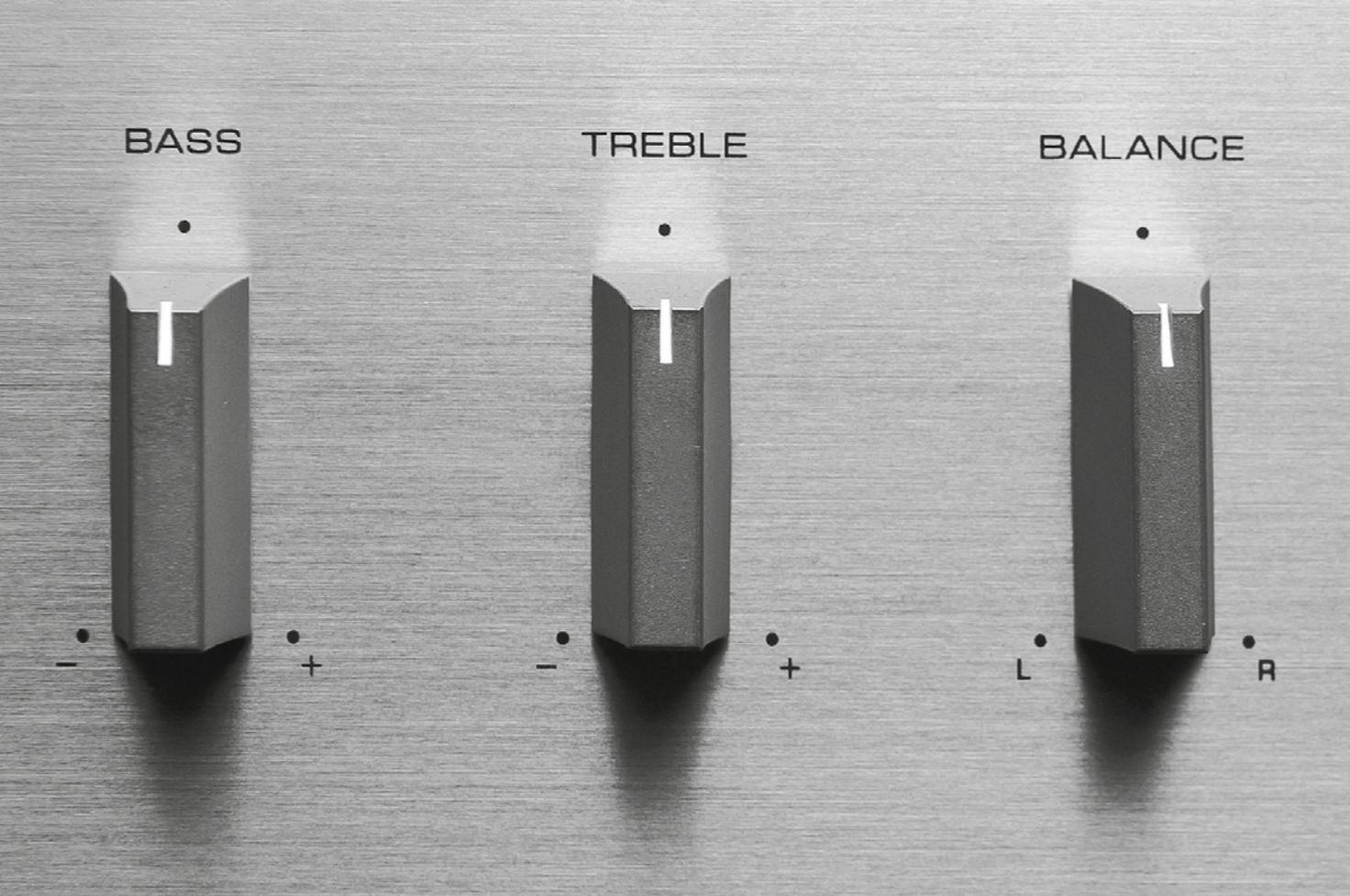
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Notes

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Honeyblood Rick Redbeard Stanley Odd Titiyo Pictish Trail
Patrick Harvie FiniTribe Young Fathers Errors Tuff Love
James Yorkstone Withered Hand My Grandmother Unicorn Kid
Honningbarna Ian Rankin Prince Philip The Horrors
Kate Tempest St Vincent Amanda Palmer Fatherson White
Mogwai Franz Ferdinand Admiral Fallow King Creosote
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