PART ONE

1964

At 16, Sandie Shaw is ‘‘discovered” by singer Adam Faith at a concert in which they both perform. At the time she is working at Ford, Dagenham. While waiting to record, she is also working as a photographic fashion model. At 17, she begins her career as an international singing and recording star, soon enjoying her first worldwide No1, ‘‘Always Something There To Remind Me”. By the end of the decade, she has notched up over 20 Top Forty hits in the UK alone, including more number ones than any other female British artist, and captured the imagination of an entire generation globally. These records, all self-produced, perfectly distil the essence of that generation. All performed barefoot!

1965

Sandie has more hits and another worldwide No 1, “Long Live Love”. Finding she has a natural linguistic skill, she starts recording and performing internationally in French, German, Italian, Spanish and other languages, with hit songs like “Pourvu Que Ça Dure”, “E Ti Avro”, “Viva L’Amore Con Te”, “Viva El Amor”, “Baby Ich Liebe Dich So”, “Und So Vast Nenst Du Nun Liebe”, “Mañana”, “Toujours Un Coin Qui Me Rappelle” and “No Vendra”, plus numerous albums in various languages and in territories worldwide.

She begins her regular Europe-wide visits for TV appearances, press, recording and concerts. Franco always insists that his children and grandchildren have seats whenever she performs in Spain. In Paris she storms the audience at the prestigious L’Olympia theatre and steals the headlines.

Johnny Hallyday, the “French Elvis”, takes her under his wing, and she joins him on tour across France. Germany calls out brass bands to greet her as she descends from the plane. In Italy they are entranced by ‘*la cantata scalza’,* and she loves being there, as the only British artist the Italians have taken to their hearts. And so on across Spain, Portugal, Germany, Scandinavia – all Europe and beyond to the world.

1966

Sandie is now the face and voice of the Swinging Sixties everywhere: the epitome of how her generation wants to look, sound and be. She engages on a triumphant cross-generational, cross-cultural exchange around Europe and the world, touring, promoting and absorbing cultural influences – an exercise in British ‘soft power’. She continues to enjoy massive international and national news coverage, as well as television performances and documentaries of her work and life, like no other British female artist before or since – and all this without a publicist!

From the start, her recordings are financed and produced by income from her first hit. She styles her own clothes and hair and designs her own record covers and photo shoots, while her manager books and promotes her shows. The press needs no encouragement; they follow her everywhere. For a recording artist – especially a girl – to be so much in control of her own work is unprecedented. All her record company does is manufacture and distribute the records to the shops. And she is still only a teenager.

1967

Sandie continues performing, collecting accolades and awards, creating waves of excitement wherever she goes, as well as absorbing cultural influences and exchanging her own unique and contemporary view of the world. She also attains an unparalleled runaway win in the Eurovision Song Contest with “Puppet On A String”, which gives her another worldwide No 1, selling over 5,000,000 copies at the time, and more in subsequent years. She herself designs THAT pink Eurovision dress, which has

become so famous that it is now in the Victoria & Albert Museum. The *Daily Mirror* even recommends her for a royal honour (which she does not receive!).

Sandie also surprises everyone by becoming the first Western artist to perform live behind the Iron Curtain. The concert is filmed in Bratislava, Czechoslovakia, and televised throughout the USSR. Before this, her recordings are being bootlegged in places with no access to Western pop music. Her first bootleg release in the USSR is a double-sided single with the Beatles. The foreign press critics comment: "The Sandie Shaw look, barefoot and mini-clad, is sweeping across the planet. She represents the illusions and freedoms of the wider world."

More performances followed in the Cold War years of the Sixties and Seventies. Music allows Sandie to pull back the Iron Curtain to introduce millions of fans to British and Western culture. This becomes a political soft power revolution for Britain – and by a female artist, too.

1968
As the face and voice and fashion of the Swinging Sixties everywhere – the epitome of how her generation wants to look – Sandie designs and models her own collection of clothes and shoes for the Sandie Shaw Clothes label. Her designs appear in shop windows and fashion magazines all over the world. Adel Rootstein creates a mannequin of Sandie, pairing it with one of Twiggy for high-street stores to put in their windows.

At 21, Sandie marries fashion designer Jeff Banks.

1968
She is invited to entertain the military junta in Greece. As instructed by her manager, Eve, she refuses to go on stage until she is paid, in cash. The generals and colonels must rush out to find and give her the notes in dollars in a huge army bag. She carries the bag on stage, where she can keep an eye on it, dancing around it as she sings.

Franco closes the border to Gibraltar. When Sandie is booked to sing there, she is smuggled to the venue in a fishing boat, hiding under the fishing nets.

She conceives a ground-breaking six-part TV series for the BBC, *The Sandie Shaw Supplement*, which is a precursor of the music-video format. It still forms part of film connoisseurs 'collections and dreams.

1969
Since Nelson Mandela was imprisoned in 1964, Sandie has been sending funds to the ANC. She decides to ignore the MU's advice banning artists from going to South Africa and visits the country to find out about the situation for herself and see how her funds are being used. It is a profound and shocking experience. She performs in concert halls and in townships of makeshift homes where the rain pours in through the roof as she sings to an ecstatic and welcoming audience, who keeps rushing outside to find pans to catch the water from each new roof leak. The police arrive when she sits on a man's knee to sing, as this is an infringement of the anti-apartheid laws, but the audience crowds surround Sandie and keeps moving around so the police cannot get near while Sandie slips out the back.

She then stays in a tribal settlement with the king and his wives and children. To honour the African culture and the beauty of the land and the tribes in the Kingdom of KwaZulu-Natal, she makes a series of photographs in the Valley of 1,000 Hills, modelling the modern clothes of South African designers and accompanying them with the incredible beaded work of the tribe. She camps out in the chef's village huts and during the filming, the women make her a beautiful, beaded belt to hang around her hips. She still treasures this item.

She finishes the decade with a surprising album, which some consider her best album of the Sixties, “Reviewing the Situation”. Music cognoscenti are fascinated to this day by its unusual track list and style.

Surprisingly, as well as everyday working-class people young and old, who take her to their hearts, Sandie is embraced by aristocracy, millionaires, the intelligentsia, politicians – anyone who is anyone, establishment or anti-establishment. She catches their imagination and charms them all, as a true icon of our times.

1970
At the request of the popular Chancellor of West Germany, Willy Brandt, Harold Wilson invites Sandie to visit 10 Downing Street to charm him. Wilson acknowledges her as a soft power influence for his political campaign to join the European Common Market.

Having become a wealthy self-made woman in the space of just six years, Sandie decides to take time out to have a baby. Her pregnancy is documented by first-and-last-of-its-kind monthly, double-centrepage progress reports and photos in the *Daily Mirror*.

She is also the first – and last – artist invited to perform for the Shah of Iran, which she does in Faran Park for the people. It is hot, she is heavily pregnant at the time, and eager to return home, but the Shah dithers endlessly about the date for a requested palace performance, and the Iranian state holds onto her passport. This becomes a diplomatic incident. The Foreign Office enlists the support of diplomats, who send reports back to Britain, and she is finally allowed to leave.

1971
She gives birth to a daughter, Grace. She ends her business relationship with Eve Taylor, her manager, and semi-retires from public life.

1972-1977
A five-year sabbatical where, away from the public eye, she enters a period of intense creative output, which is even more stunning as it is achieved in a time of immense personal turmoil.

1972
Sandie sets up Tatham Music, a song-publishing company that is also a music house for musicians and writers and a recording session booking agency, based in central London. She begins honing her song-writing skills with Herbie Flowers and Roger Cook from Blue Mink.

1973-1974
She writes the book for a fantasy musical and then composes the accompanying music with Roger and Herbie. She also embarks on a collaborative partnership with the acclaimed Russian Parisian artist and designer, Erté, creating with him the costumes and characters for the musical.

Sandie pursues her love of writing and painting kids ’books.

1975-1976
She tries her hand at theatre acting, in the role of Ophelia in Shakespeare’s *Hamlet*, then in a much more demanding role as Bernard Shaw’s St Joan.

She continues to work on her musical production and opens discussions about a film of the musical with Italian director Fellini. But by this point her husband Jeff's financial mismanagement of his own business has suddenly led to the loss of all of Sandie's earlier fortune, and she embarks on soulless tours to help pay back his debts.

They end up homeless, living in a caravan parked in a field in Ireland, with Grace and Jeff's mum (to look after Grace, as Sandie and Jeff are mostly away working to pay off his debts).

1977
Sandie is hospitalised and operated on because of sudden illness. She almost dies and then suffers from physical and emotional collapse – the previous five years of constant stress, anxiety and depression culminating in a breakdown. On leaving hospital she separates from her husband and starts living as a single mother with daughter Grace in a simple rented flat with no TV, washing machine or heating. Lit mainly by candlelight.

PART TWO

1978
Here begins Sandie's lifelong commitment to Nichiren Buddhism of Soka Gakkai International, (a non-Governmental peace organization member of the United Nations). She subsequently teaches and introduces many thousands of people to the practice. At this point her life begins to change dramatically, and things start to go her way again.

1979-1980
As she regains confidence, she is inspired to start writing and singing again, putting together songs that will become the album, *Choose Life*. She works as a waitress in Soho to pay the bills and goes back on the road, quietly doing grim third-rate gigs to fund recording for the album.

1981
Sandie is approached out of the blue by Virgin Records to record with Heaven 17, creators of the hip album, *Penthouse and Pavements*. She releases her version of "Anyone Who Had A Heart" as part of British Electronic Foundation's album, *Music of Quality and Distinction*. And then, in another out-of-the-blue moment, Chrissie Hynde invites Sandie to join The Pretenders on stage.
She is invited through the trade department to perform on behalf of British culture in Chile for a televised show to celebrate Great Britain.

1982
Sandie pays off the last of her first husband's debts, and he finally agrees to a divorce. Now, already pregnant with their daughter Amie, she can marry her new partner, Nik Powell, a pioneering British film producer and chairman of the European Film Academy, and National Film and Television School, as well as co-founder and chair of the Virgin Group. Her life turns in a completely new direction. Her home is filled with piles of scripts as she attends film premieres, personally hosting royal guests like Princess Anne and Princess Diana.

1983-1985
In one more crazy out-of-the-blue moment, Morrissey and Johnny Marr, from the seminal Eighties band The Smiths, write Sandie a fan letter. They tell her she has been influential and inspirational in

their work and ask if she would consider working with them. This was the start of a truly bizarre relationship that turned people's heads. It resulted in a genuine cross-generational collaboration that took everyone by surprise and brought Sandie once more to the forefront of the public imagination. They performed barefoot together on stage in the UK and Europe, and she recorded heart-stopping interpretations of songs like "Hand In Glove", "I Don't Owe You Anything", and "Jeane". The single "Hand In Glove" sold more than 20,000 units within three days of release in the UK alone. Her appearance in stilettos on *Top Of The Pops,* with The Smiths playing barefoot, is legendary in music history. Sandie starts to love singing and performing again.

Her son Jack is born in 1985.

1986
She releases two more singles: "Are You Ready To Be Heartbroken?" and "Frederick", also taking part in radio performance sessions and promotions with a new young band of musicians.

1987
Sandie is deeply affected by the AIDS epidemic, as many of her dearest friends are dying. She takes part in concerts, awareness campaigns and fundraisers for AIDS-related causes, including Brixton Academy World AIDS Day, the "Stand By Me" AIDS Day benefit concert with George Michael, and various Gay Pride concerts. She pays nightly visits to the AIDS ward at Middlesex Hospital, where she supports patients one-on-one and entertains them with Madonna's racy photographic book.

1988
With the release of the self-penned album, *Hello Angel*, acclaimed as one of the year's finest, and a single, "Nothing Less Than Brilliant", Sandie is reinvented as a Renaissance woman for the '80s, and becomes the definitive cross-generational cult heroine. Reviews announce that "The Queen is Back", giving her a new generation of fans. This reputation is further established by a string of university tours, concerts, TV appearances and videos. She also tours Japan for the first time. "*I was so happy I had finally become the artist I had always wanted to be. I had found my voice,"* she says.

The book received great reviews
PART THREE

1990
This year heralds a complete change of life direction as Sandie moves from performing front-of-stage to working behind the scenes to follow her passion for justice and fairness. A time of giving back for the incredible privilege of having had so many opportunities opened to her in her life. She particularly wants to help women, music artists, young people and the working-class community she was born into – to give back to them. She starts writing an autobiographical book after her husband Nik gives her an Amstrad with a personalised word-count for Christmas.

1991
Harper Collins publishes her best-selling, acclaimed book, *The World at My Feet*, which she wrote without any assistance from any ghostwriter. *"I discovered I had an eloquent underused mind. I wanted to use it,"* she says. The book received some great reviews:

"*A fine book by a hugely underrated artist. It's unfortunate that the dictates of time and "cool" so often inhibit any kind of accurate appreciation of pop artists. But Sandie's story – and her art – cry out for a far subtler, more reasoned reevaluation. Her book is testimony to a great spirit: humble, intelligent, self-analytical in the smartest way. And beyond that, of course, is her musical gift, and the great legacy of work she's given us. I cannot recommend this book enough, both as a worthy, life-affirming memoir,*

and as a device to prompt us back to a body of extraordinary work, still, thankfully, available. Treat yourself. Revisit Sandie Shaw."

"In this mesmerising story, told with zest, humour and soul-searching honesty, Sandie Shaw reveals herself as a true original; a woman who, despite reaching astounding highs and profoundly depressing lows, has never lost touch with her infectious vitality and resilient spirit."

"It will grip you to the very last page" **Company**

"A moving story of a woman learning to take control of her life…a delight" **Today**

"Engrossing" **Daily Telegraph**

During her career, her experiences and those of others have led her to become aware that the world of music and the creative arts is a highly stressful, potentially exploitative and harmful environment, and that there are numerous unnecessary mental health casualties and deaths, with no help available for them. She wants to do something about it.

Sandie needs to go to university but has no educational qualifications except for a few random 'O' levels. She submits her book as a degree application to Birkbeck College, part of the University of London. The insights of her book and her understanding of Eastern Buddhist philosophy are considered equivalent to a first-degree qualification, so she is offered a post-graduate place to train in counselling and psychotherapy. Over time, with more training, she becomes a fully qualified counselling psychotherapist and gains more experience working with adolescents, young adults and creatives.

She begins working for Psychiatric and Psychological Consultant Services, taking further training on all clinical aspects of mental health and treatment. She also has the benefit of personal mentoring from eminent psychiatric and psychotherapeutic consultant Dr Sydney Crown, fondly known as the "media shrink".

1997

She achieves her dream of founding The Arts Clinic, the first ever mental health advice and treatment service offered to all members of the creative community. As part of Psychiatric and Psychological Consultant Services, the Arts Clinic can deliver complete service from qualified, multi-disciplined clinicians and doctors. At first it is a difficult sell, as people are reluctant to admit they are having mental health difficulties (unless they want the publicity of being exposed to the press!). However, The Arts Clinic becomes known for its discretion and specialist treatment and soon individuals and organisations from all parts of the creative industries start using the service.

Over the following years, Sandie runs and promotes The Arts Clinic and its clinicians, who treat not just artists, but anyone involved in the creative process, from superstars, TV producers, record label receptionists and actors to make-up artists, writers, lighting engineers – anyone, at any stage in their career – embracing the whole creative community. Some can pay, some cannot – for these, funding is made available.

Almost three decades later mental health and wellbeing have now become an important part of a creative's career and the working environment – particularly in the music industry, which has begun to become a more humane and enlightened workplace. It is now common practice for this community to seek support.

1998

After giving a music conference keynote speech on music, mental health and fame, Sandie is recognised by the Royal Society of Musicians as an Honorary Professor of Music. She remains the first and only popular music artist to be given this honour.
The British Association of Songwriters and Composers (now the Ivors Academy) give her the Gold Badge award for an outstanding contribution to music.

2000-2002
Sandie puts together a marketing strategy to review her entire recording career for a re-launch. She begins with a legal battle to establish ownership of the earliest part of her recordings to complete her ownership of the rest of her huge record catalogue of over 300 recordings. No other UK artist of her generation has attempted to do this, as they, like Sandie, have always been warned against fighting the record labels, with their immense wealth and power – it is also deemed a hugely costly exercise that few can afford. Many lawyers and much legal advice later, she and her team of Exec PA – the wonderful Louise Voss – and her husband, Tony meticulously prepare her case themselves. After two years of preparation, she finally succeeds in establishing that she is indeed the rightful producer and owner of all her earliest recordings. These, when added to her post 1967 recordings, which she has always produced and owned herself, complete her entire catalogue. She is the only artist of her generation to achieve this. Now for the first time her collective work comes together to meet new technology in a coordinated, artist-promoted marketing campaign.

All this while, she continues her work at The Arts Clinic. She also buys land in the West Indies and marries her present husband Tony there in the New Year, gaining her two stepchildren, Anouska and Toby; that makes five kids!

2003-2005
Sandie entrusts Tris Penna with the re-mastering and digitising, at Abbey Road Studios, of her recordings, and she licenses her catalogue worldwide to EMI. It kicks off with a box set of four CDs titled *Nothing Comes Easy,* which attracts a flurry of low-key media interviews. This is followed by two more new album releases in French and Italian: *Pourvu que ça dure* and *La cantata Scalza*.

She continues to release digitally re-mastered tracks from the Sandie Shaw catalogue on EMI, including a German CD album, *Weiderhopf Im Mai*, and a Spanish one, *Marionettas en la Cuerda*.

This is rapidly followed by albums *Reviewing the Situation* and *Hello Angel* – all with bonus previously unreleased tracks. Then come releases of all her digitised English language albums.
Further releases on EMI are *The Very Best of Sandie Shaw*, *Puppet on a String* and two double-album CDs: *Sandie* and *Me*, *The Sandie Shaw Supplement* and *Love Me Please Love Me* – all accompanied by more unreleased tracks.

Her husband Tony passes his pilot's test and buys his first plane, a Rallye. They fly back and forth around the UK and over to France – where they have a riverside home that was formerly a watermill.

Sandie becomes a grandmother to Ella Sophia, her stepson Toby's first child.

She takes on a more executive role as the clinical director on the Psychiatric and Psychological Consultant Services clinical board, representing counselling and psychotherapy.

2005
She is invited by the Queen to Buckingham Palace to celebrate British Music – and admires her Rubens Collection with Kate Bush.

2006

During her recent label litigation experience Sandie discovered that recording copyrights last for only 50 years. She realises this will affect many artists in their twilight years, who will no longer receive income from their recordings. She also learns that session musicians and orchestras receive no portion of recording royalties. She now seeks to change this situation. She speaks to all the powerful stakeholders – first to chair of EMI Eric Nicoli, who is shocked to hear that his label's assets will start to diminish in value every year, then to other chairs and CEOs of other record labels and rights owners. She tells them that they too, especially with the onset of digitisation and streaming, will suffer financially from this copyright situation, thus harnessing their power to support her cause. So, instead of working against artists' interests, as they have done in the past, they start working with artists to the same end.

As the UK at this time was still part of the EU, a European campaign starts taking shape to extend the recording copyright term from 50 to 70 years. Getting everybody on board was the first step in a long and drawn-out task that will require Sandie's patience, consistency and determination over many years and did not reach complete fruition until 2013.

A second granddaughter Dilys-Mae, is born to her daughter Grace.

2007-2008

She celebrates her 60th birthday – and the 40th anniversary of her Eurovision win – in the spring. She also finally concedes to cosmetic surgery – on her feet! She explains, "*I am very grateful that the gods designed me rather attractively from the top down. However, when they got to my ankles they must have gone on a tea break.*"

Meanwhile she continues to lobby for the campaign for recording copyright-term extension throughout Europe, while also concentrating more on Buddhist activities with SGI-UK. She celebrates 30 years of Buddhist practice with friends at Under The Walnut Tree party

Her stepson, Toby, fathers a son, Jake.

2009

On hearing about her Copyright campaign work, the founding directors of the Featured Artist Coalition (FAC) invited her to join them. This is the world's first organisation to represent the rights and interests of recording artists. The FAC is formed with directors including Annie Lennox, Robbie Williams, Ed O'Brien of Radiohead, Nick Mason of Pink Floyd, Billy Bragg, Fran Healy of Travis and Mark Kelly from Marillion. In a digital world where things are rapidly changing, recording artists need representation to shape and contribute towards the new order. This is Sandie's chance to help make that possible by becoming a director.

But she finds out that the FAC is in a chaotic state. Sadly, they have wasted their initial funding on unnecessarily expensive lawyers brought in by music managers and overpaid staff. Although the ambition of the founders is inspirational and passionate, it is still in a startup position, with no real leadership of the board. The rest of the music industry regards it with suspicion, nicknaming it "the Taliban". With support from the other directors Sandie puts together a three-year strategic plan for the FAC, to give it focus and recognition. She is voted in as executive chair. Aware of the historically misogynistic culture of the music industry, Sandie requests that Ed O'Brien of Radiohead and Nick Mason of Pink Floyd become vice chairs as back-up.

The FAC begin introducing themselves in the House of Commons to all-party MPs and ministers, Select Committees, as well as members of the House of Lords, to inform them of their ambitions and gather support. They argue that for the future change is needed to establish new practices better suited to

the music industry in the rapidly evolving digital world. Historic practices that are unfair and inequitable need to be addressed. They are taken aback by their warm welcome and politicians' desire to listen to them.

Finally, FAC recording artists are taking a seat at the table rather than merely being on the menu.
Jeremy Hunt, the culture secretary, invites Sandie to be honorary guest at the DCMS (Department of Culture, Media and Sport) staff awards ceremony. A thank you note was sent:
"You injected humour and really helped build anticipation for the event, as well as conveying a real sense of warmth and affection for the staff who work here. Feedback from the staff has been universally excellent. Thank you for everything you did to help make the event such a success."

She is multi-tasking: running the Arts Clinic, and campaigning and lobbying on behalf of artists with the Featured Artists Coalition for the creative and commercial rights of recording artists and new, fairer internet business models for the digital age.

Sandie's daughter Grace gives birth to Forest, Sandie's third granddaughter.

2010
Sandie is asked by Lord March to curate and perform in an all-women show at the inaugural Goodwood Vintage Festival of Culture and Fashion. Her chosen theme is women covering songs originally recorded by men but sung from a female perspective, thus turning their meaning on its head. At her first live performance in 25 years, Sandie is introduced onto the stage by Lord Ed Vaizey, former Minister of State for Culture, Media, Sport and Digital Industries, who has never spoken to such crowds. She coaches him for his performance before he goes on stage. He comes off stage in a state of shock saying, *"I have never seen or spoken to so many people in one space in my life. How do you do it?"*

She is approached by the producers of the award-winning film, *Made In Dagenham*, to sing the theme tune, written by Grammy and Emmy-winning film-score composer David Arnold and "Barking Bard" Billy Bragg, who also happens to be a director of FAC. The film tells the story of the notorious women Ford factory workers 'strike for equal pay in 1968. With Barbara Castle's intervention, this led to the Equal Pay Act passed in 1970. As a former Ford worker and Dagenham girl, this is a perfect match for Sandie.

She is delighted to be made Patron of a newly established alumni at her old state school, Robert Clack, in Dagenham, by the eminent headmaster Sir Paul Grant, who has been knighted for his services to education. He is a leading light, and promotes an innovative, egalitarian approach to teaching, which Sandie finds inspiring. The Inaugural Alumni Dinner is in February, when Sandie agrees to be Patron, and this leads to the formal establishment of their charitable trust.
She begins arranging school visits from people who have achieved success in their lives, to inspire the pupils to reach their own goals. She gives presentations in class and takes part in school concerts and award ceremonies, meeting parents and giving one-on-one encouragement sessions with sixth formers. She continues to support projects such as the Blast Beat programme in 2013.

Sandie's moving BBC radio episode of *Desert Island Discs* is broadcast at Christmas and continues to touch many people's hearts.

2011
Sandie is coaxed by Jools Holland into joining him and his band, The Rhythm and Blues Orchestra, on a year-long farewell tour. They give her amazing support, building her confidence. She has rave reviews everywhere she performs and is wowed every night. The older audience members are reminded of

their youth by the songs, and the younger members are introduced to her greatness as an artist. A fabulous way to call it a day.

She comperes the first combined Artist and Manager Awards of FAC and Music Managers Forum with Mark Kelly of Marillion. Winners are Massive Attack, Mumford and Sons and Ed Sheeran.
At the same time, she continues treating patients and running the Arts Clinic.

2011
In November, after five long years, legislation is passed in Europe – 2011 EU Directive 2011/77/EU to extend the copyright of recordings from 50 years to 70 years, giving recording artists 20 more years of income. Most importantly, it gives Legacy recording artists, orchestras and session musicians income in their dotage. This also, of course, benefits record labels. UK has until 2013 to implement it into UK legislation.

2012
Invited by the Queen to the Royal Academy of the Arts to a celebration of the arts and joins a throng of illustrious artists led by Sir Paul McCartney doing a conga.

2012 - 2013
Post-Brexit consultation begins in earnest on the UK implementation of the EU directive, 2011/77EU into UK legislation.

The DCMS Select Committee consults the FAC on rights regarding recording artists. John Whittingdale, the chair and minister for DCMS invites Sandie to give oral and written evidence to the Select Committee. By this time Sandie is spending so much time in the House of Commons that John Whittingdale offers to share his locker with her.

In November 2013 the UK Copyright Extension Term Directive 2013 is finally implemented, the result of seven years' work by Sandie. It becomes law after government consultation and after Sandie led the FAC in recommending important amendments in artists' interests. These include the creation of a session fund for musicians, a "clean slate" policy, whereby after 50 years record companies are no longer able to offset any packaging deductions, marketing costs or advances previously payable, and a "use-it-or-lose-it" provision, under which a record company's rights revert to a performer if the company does not exploit a music track.

Sandie's evidence to the select committee hearing on the proposed legislation has been pivotal – the first time performers were invited and listened to, instead of just the big corporations. It has proved the power that performers have gained thanks to Sandie. Proposals that could have damaged artists' interests were dropped and safeguards put in place. Dangerous provisions that Sandie had feared would be a poisoned chalice, instead became healing medicine! Her earlier efforts and consistent pressure have made a massive change.

2013
In October Sandie receives an honorary doctorate from the University of Essex for services to music and creative communities, as a "national treasure" and for "inspiring generations of talented artists" – which she has been doing for over half a century.

Eager for some fun, she sneaks in a guest recording, singing "Just Walk In My Shoes" for *Music of Quality and Distinction Vol 3*, followed up by a live promotional stage appearance where she is introduced on stage by Boy George.

2014
The FAC has now become independent from Music Managers Forum. Sandie acquires funding and sets about finding someone suitable to be CEO of FAC. She finds Paul Pacifico at a music label event. They start to forge a great partnership.

FAC is invited into the newly formed Creative Industries Federation, a national organisation to represent the interests of the UK creative industries to the UK government, the media and the public.

2015
Sandie's skill at strategy and her canny way with politicians are beginning to be recognised and her tenacious pursuit of artists' rights and justice with the Extension of Recording Copyright Extension Bill since 2006 is respected. The year kicks off with FAC being invited to join the Board of UK Music alongside all the other trade bodies, and things start to change. This is the first time that recording artists have ever had a voice within this UK music trade organisation.
UK Music was formed in 2008 to promote the interests of the British industry, to engage in high-level political lobbying and to undertake extensive research, tracking market trends.

Andy Heath, chairman of UK Music: *"I have been unbelievably impressed by the progress of a credible well-run organisation controlled by artists, speaking for artists with a voice that has real authority. UK Music will be a stronger force now the FAC is a member."*

Neil Davidge, Massive Attack's highly acclaimed writer and producer, invites Sandie to record and make a video, of "Riot *Pictures"* to be released by Warners. She gives an incredible performance of an incredible song. This is an amazing production by Neil Davidge, based on an unrecorded song written by Daddy G of Massive Attack. It is also an extraordinary finale performance.

2015
Sandie achieves her dream of integrating and collaborating with European recording artists to lobby the EU. The International Artists Organisation (IAO) is brought together by Sandie and Paul Pacifico on behalf of the FAC, composed of nine member countries, to give European music artists a single collective voice that can be clearly heard by the EU Parliament. These founding members are Spain, Norway, France, Sweden, Germany, Finland, Belgium, Denmark and the UK. The IAO is the first ever international collaboration between national recording artist organisations, who are now representing their rights and interests, in a digital environment, across Europe and beyond. This is a unique achievement and a key win, with artists' remuneration now added to the EU copyright reform agenda.

The IAO is invited by the EU Parliament to play a major part in representing artists' interests in EU Digital Copyright reform. Sandie and Nick Mason, as representatives of British FAC, visit the European Parliament in Brussels to address the parliament in a conference on music rights, and to secure MEP advocates.

MIDEM (Marché du Disque et de l'Edition Musicale), the international music conference event, which includes panels on policy, copyright and creativity, awards Sandie a special honour to celebrate 50 years since its inauguration, and for being associated with the organisation over all those 50 years "*as a person of excellence and innovation in service to the international music community".*

The FAC is invited to become a founder member of the Creative Industries Federation, an advocacy group including all sectors of creative industries.

She continues her visits to the Robert Clack school to talk to and encourage students as Patron of Alumni.

2016
Sandie is enrolled in the Roll of Honour by the newly formed *Women in Music*.

During the Brexit referendum, she campaigns as a Remainer in media and lobbying and gives a speech to the Equity Union in the House of Commons, pointing out the disastrous effect Brexit will have on our culture and many existing cultural collaborations, as well as its effects on touring, and her personal disappointment at the impact of Brexit would have on her dreams for post-WW2 culture.

The UK Music Futures Board is founded by Sandie. Its aim is to provide a platform for the next generation of leaders in the music industry. The group includes young individuals from various sectors of the music business and representing UK regions and the four countries of United Kingdom. It meets regularly to discuss key issues facing the music industry and its future and provides input to the main UK Music Board.

Sandie is appointed Honorary President of the FAC.

2017
The vote for Brexit turns everything on its head for music, causing major disruption to touring and international commercial relationships. This deeply affects FAC and IAO members and requires a great deal of effort and negotiation and constant cross-Channel meetings with IAO. These take Sandie to Stockholm, Belgium, Paris, Oslo, Brussels EU Parliament, Barcelona, Hamburg and Cannes, as well as to meet the French minister of Culture – *"Aah, la chanteuse aux pieds nus*!" he exclaims. It is a very difficult time for the whole industry, but particularly for artists. This post-Brexit disarray will continue for several years.

At Buckingham Palace she receives her MBE from Prince Charles, who is quizzical: "Why has it taken so long?"

She is guest speaker, alongside her hero, Baroness Margaret Hodge, at Barking and Dagenham Council Women's Empowerment initiative. She is also invited by Lady Miriam Clegg, the founder of the international charity Inspiring Girls, to make the closing speech at their Empowerment Awards event in the Albert Hall.
She is invited by the late Baroness Margaret McDonagh to attend and speak at events in the House of Lords, and to support her incredible efforts to empower women entering the workplace.
She also supports Barking and Dagenham women. *"Dagenham-born singer Sandie Shaw opened the Huggett Women's Centre, which supports female victims of abuse. The Centre is in Dagenham, her hometown, and she bravely shared her own experiences with domestic violence during the opening. Shaw, who grew up in Dagenham and attended Robert Clack School, is also involved with the school's Alumni Association as Patron*." *Dagenham Post*.

At 70 she stops giving treatment but remains on the board of Psychiatric and Psychological Consultant Services, managing The Arts Clinic and Women's Clinic, as well as continuing her work on the boards of the FAC and IAO.

She supports and takes part in all initiatives and events of UK Music with successive CEOs and still does, to this day.

2018

The Music Makers Council is finally brought together, comprising the British Association of Songwriters and Composers, Featured Artists Coalition, Music Producers Guild, Music Managers Forum and Musicians Union. Sandie has been pushing for this since attending her first UK Music Board meeting. She had noted the balance of influence was weighted heavily towards the stakeholders, and that this needed to be addressed by the formation of a creator's group to correct the imbalance.

She continues to represent recording artists' rights within the music industry and attends the meetings of the Creative Industries Council which represents all the creative industries,
and in the House of Commons with the APPG in music. This group exists to provide a forum to discuss music industry issues. It brings together Lords and MPs from across the party-political divide and acts as a point for dialogue amongst decision-makers on issues of concern within the music community.

Sandie manages to find time to start a three-year plan to design and create her own Grand Design home, which involves altering the course of a river!

2019
Sandie takes advantage of the Copyright Extension legislation she initiated. As a rightsowner herself her catalogue is now worth so much more. Rather than continuing to license it out for short terms she decides to sell her entire early recording catalogue to Universal, the highest bidder.

Sandie is present at a meeting of the Creative Industries Federation, as well as giving input on behalf of recording artists in the All-Party Parliamentary Group on Music at the House of Commons regarding music education in schools.

She attends the MIDEM Conference in Cannes, France, in which the IAO hosts presentations, holds Q and A sessions, and joins panels. The IAO also held their General meeting there.

Nik Powell, Sandie's second husband and father of two of her children, becomes terminally ill and dies after a long fight. There was a massive attendance at his emotional memorial celebration at the Odeon De Luxe in Leicester Square by members of the music industry from his Virgin days and movie people from his film days, family and friends.

Sandie's stepdaughter Anouska gives birth to her fourth granddaughter, Natasha

2020–2023
The Covid years. The music community is deeply affected. UK and European recording artists, musicians and orchestras are unable to perform or earn money. However, because of the Extension of Recording Copyright Term law in the UK and Europe that Sandie instigated, Legacy recording artists and musicians can continue to receive recording revenue from the collection society, Phonographic Performance Ltd (PPL).

Post-Covid, Franco Rossi OBE, of Status Quo, says, "*Thank goodness for Sandie Shaw. Artists like us wouldn't be able to collect royalties to live on during Covid without her getting the EU and UK extension of recording copyright law.*"

2020
After steering the FAC through its tumultuous birth into its acceptance as a bona fide respected music trade organisation, initiating and seeing through the extension of the recording copyright bill, as well as Brexit and Covid-related issues, Sandie steps back from her role as Honorary President of FAC to concentrate fully on being senior advisor to the UK Music Futures Board that she founded in 2016. This is a role she particularly loves, being able to offer young people the kind of support and encouragement she herself did not receive when she started in the music industry. UK Music is the

umbrella organisation which represents the collective interests of the entire music industry. The Futures Board includes young people from all sectors of the industry – labels, publishers, live agents, managers, publicists, lawyers, producers, artists, and songwriters – and from all regions of the UK and three countries of Britain. The Futures Board meets regularly to identify and discuss key issues affecting the future of the music business and inputs directly into the Board of UK Music. As senior advisor, Sandie encourages a culture of open, respectful, collaborative, and brave dialogue with a spirit of camaraderie and support. It is training in leadership for music industry leaders of the future.

Throughout her life, Sandie has received many wonderful awards, which now fill a container. But her most treasured award is from her hometown community: being named an Honorary Freewoman of The Borough of Barking and Dagenham – the most honorable distinction it lies within the power of the council to confer – in recognition of her musical achievements and her community work in the borough.

2022
For Record Store Day 2022, Sandie Shaw released a 12" vinyl of "Hand In Glove" featuring The Smiths. The release included a red vinyl version with a bonus promo poster and insert. It was a limited edition, featuring three songs: "Hand In Glove", "I Don't Owe You Anything", and "Jeane".

2023
At the start of the Russian invasion of Ukraine, the Eurovision Song Contest, due to be hosted there, as Ukraine had won the contest in 2022, is moved to Liverpool. Prime Minister Sunak requests Sandie to join him as his guest at his reception for the Ukrainian Eurovision delegation at 10 Downing Street, as an ambassador for British music and the Song For Europe. Sandie is delighted, as she has maintained a place in her heart for all the people of the former USSR that she had entertained and inspired during the Cold War. She shares the stage with Prime Minister Sunak and the Ukrainian entrant to the contest, dancing and singing together with an enthusiastic audience of Ukrainian artists, musicians and politicians. "*Oh Rishi, you're so fine, you're so fine you blow my mind! Hey, Rishi!"*

After hearing a British midwife talking on *Woman's Hour* about the plight of women in Ukraine, having premature babies because of the stress of the war, and wanting to achieve conception when their husbands are home on leave to ensure the legacy of the Ukrainian people, without access to incubators, nappies, medicine or midwifery assistance, Sandie wants to raise awareness of the situation. She re-mixes "Puppet On A String" as a dance tune, releasing it with a wistful ballad version, with proceeds going to support the midwife in bringing the help the women, babies and children so desperately need. Sandie knows that music and culture have the soft power to move hearts and minds all over the world. Liverpool Town Council asks her to perform the song live at the outside stadium for all those Liverpudlians unable to afford a ticket to the Eurovision contest

2024
Sandie personally supports Age UK at a House of Commons reception, giving a keynote speech.

Her most recent royal visit, accompanied by Amanda Maxwell, Chair of Futures Board, was to Buckingham Palace for King Charles' Garden Party celebrating British culture – where she is reminded of him asking quizzically when, as Prince Charles, he awarded her the MBE: "*Why has it taken so long?*", now she could reply to his comment with: *"And how about you!?"*

2025
Jade of *Little Mix* releases her first solo hit recording "Angel of My Dreams", sampling Sandie's original "Puppet on A String" release. This theme was based on her being inspired as a young girl by Sandie.

Sandie continues to act as senior advisor to the UK Music Futures Board. This is her favourite job so far! She remains an ambassador for UK Music.

After nearly 50 years of practice, she is still holding monthly Zoom meetings as part of a small team introducing guests from all over the world to the practice of Nichiren Soka Gakkai Buddhism.