



Live Music Exchange: Leeds

“Interesting Times for Local Live Music”

Venue Bar Meeting Room, Leeds College of Music, Leeds

Friday 4th – Saturday 5th May 2012

FRIDAY 4TH MAY 2012

9.00 Registration / Tea & Coffee

9.30 Welcome and Keynote

An Introduction to the Live Music Exchange Project

Simon Frith (University of Edinburgh / Mercury Music Prize)

10.15 – 11.15 History Panel

Chair: Matt Brennan, University of Edinburgh

‘It’s Not What it Used to Be’: Changes within the Leeds Extreme Metal Music Scene

Gabby Riches (Leeds Metropolitan University)

A History of Leeds’ Brudenell Social Club and DIY Culture

Nathan Clark (Brudenell Social Club)

11.30 – 12.30 Live Music Spaces

Chair: Emma Webster, University of Edinburgh

Live Music and Urban Regeneration: Glasgow and its Jazz Festival

Alison Eales (University of Glasgow)

Why 1973? Towards an Understanding of the ‘Legendary’ Status of the Glasgow Apollo (1973-85)

Kenny Forbes (University of Glasgow)

12.45 – 13.45 LUNCH (not provided)

13.45 – 14.45 Leeds Arena in the Context of the City and the Region

Chair: Professor Christopher Bailey FRSA, Director of &Co, the Cultural Marketing House

Panel: Martin Farrington, Director of City Development, Leeds City Council; Jean Dent OBE, previously Interim Chief Executive Marketing Leeds and Director of City Development Leeds City Council; and John Knight, Regional Vice-President, SMG-Europe

When the Arena in Leeds opens in 2013 it will offer one answer to a question that has been asked many times over the past decades – why does a city of the size and importance of Leeds not have a major modern venue for music? As the idea becomes physical fact it has taken on a character which makes it unlike other similar venues elsewhere. Its location in, rather than on the edge of the city, the requirement for programming that is varied and focused on diverse audiences, and above all its flexible scale, have emerged from extensive debate about what the city should be like, and the role of Leeds in the region and the North of England.

14.50 – 15.50 Live Music and the State

Chair: Martin Cloonan, University of Glasgow

The Relationships Between Higher Education and the Live Music Industry in Wales
Paul Carr (University of Glamorgan)

The Live Music Act
Hamish Birchall (Live Music Forum)

16.00 – 17.00 In conversation with ... Stuart Galbraith (Kilimanjaro Live / Sonisphere / ex-Leeds Student Union)

Stuart Galbraith knows a thing or two about both artists and fans. He started in live music when he attended Leeds University from 1980-1984 where, as Social Secretary, he booked bands such as ZZ Top, U2, Simple Minds and The Clash. He joined MCP in 1984 and became Director and Partner through to its sale in 1999 to Robert Sillerman's SFX. Whilst at MCP, Galbraith promoted and worked with many artists such as Simply Red, Def Leppard, Guns 'n' Roses, Metallica, U2, Simple Minds, AC/DC, etc. He also had an instrumental role in the Monsters of Rock Festival at Donington Park.

Following the sale of MCP in 1999 to SFX, then the subsequent resale of SFX to Clear Channel and the creation of Live Nation in 2005, under the role of Managing Director, he helped grow the Live Nation UK market share, promoting tours in arenas and stadiums with many of the world's biggest

bands. He was instrumental in the creation of the Download Festival, Wireless Festival and Hyde Park Calling Festival. Galbraith was also one of the organisers for the Live8 Concert which played to 250,000 people in London's Hyde Park in 2005 and the Live Earth Concert at Wembley Stadium in 2007. Galbraith also promoted most of the major concerts that have taken place in Hyde Park including Bon Jovi, Simon Garfunkel, REM, Queen, Shania Twain and the record breaking run by Red Hot Chilli Peppers, which played to 255,000 people.

Friday Evening

Live Music Exchange attendees are entitled to FREE ENTRY at the Unconference @ The Cockpit gig, featuring King Charles. The Cockpit is at Swinegate, Leeds, West Yorkshire, LS1 4AG.

To collect your wristband, please go to the Unconference at Munro House, just round the corner from Leeds College of Music, and show your Live Music Exchange pass.

SATURDAY 5TH MAY 2012

10.30 – 11.30 Music scenes

Chair: Adam Behr, University of Edinburgh

ROVE and Improvised Music in Cardiff

Rob Smith (University of Glamorgan)

Ben Challis (University of Glamorgan)

Matthew Lovett (University of Wales, Newport)

Live Jazz in Birmingham

Tim Wall (Birmingham City University)

Simon Barber (Birmingham City University)

11.45 – 13.15 Panel discussion between the live music sector and the academics

Simon Frith

Martin Cloonan

Whiskas (Live @ Leeds / Honour Before Glory / ;Forward Russia!)

Nick Simcock (Dead Young Records/Oporto)

Ben Kirby (Manager of The Subways)

The theme of the 2012 Live Music Exchange: Leeds event is 'Interesting Times for Live Music'. This panel of academics and representatives from the local music scene will discuss the threats and opportunities to local live music in the current economic downturn.

13.15 – 14.15 LUNCH (not provided)

14.15 – 14.45 Live Music Exchange Project Team: Concluding Remarks

END OF CONFERENCE

Please note that this programme may be subject to change.



ABSTRACTS

The Live Music Act

Hamish Birchall (Live Music Forum)

hamishbirchall@yahoo.co.uk

The Live Music Forum was originally established in Hastings in 1993, to campaign for a relaxation in the laws that restrict live music in England and Wales. The Live Music Forum introduced the idea of a live music licensing exemption for small gigs in the UK and is proud to have contributed to The Live Music Act 2012, due to be come into force in October. Hamish Birchall – a successful jazz musician whose Hamish Birchall Band regularly appears on the London scene as a jazz trio and has a monthly residency at Mezzo's – talks about how the Act came about and the implications now for live music in England and Wales.

The Relationships Between Higher Education and the Live Music Industry in Wales

Paul Carr (University of Glamorgan)

pcarr@glam.ac.uk

As indicated in reports such as *Building New Business Strategies for the Music Industry in Wales* (ap Siôn, 2009), *An Assessment of the Feasibility of Establishing an Independent Music Licensing and Royalty Collection Agency for Wales* (Ap Rhisiart and Owen, 2011) and *Investigating the Live Music Industry in Wales: A Critical Analysis* (Carr, 2011), the value of live music to the Welsh economy is significant, with the most recent calculations from the PRS indicating the value of UK Live music in 2010 to be £1,430 million - down 6.8% on the previous year's £1,589 million (Carey and Page, 2011). In 2010, Wales was considered to have a 4% share of the UK total revenue (Around £60 million), a figure which as outlined in my own 2011 report provides a foundation and incentive for future growth. This paper will present interim findings of a project being undertaken for the *Higher Education Academy*, which is investigating the ways in which practitioners in Wales make a living in the live music industry, and how this living is and can be made more productive by Higher Education. After briefly overviewing a number of earlier projects undertaken by the project

leader related to the Welsh music industry¹, the paper will discuss interim data from current literature, an online questionnaire and interviews with industry stakeholders.

This is achieved by outlining the training and qualifications practitioners in the live music industry require, in addition to how they want to access it, and most importantly, how higher education, government and industry can address these needs. The presentation is intended to part of the process of the research, with comments from attendees feeding back into the final report.

A History of Leeds' Brudenell Social Club and DIY Culture

Nathan Clark (Brudenell Social Club)

nathan.s.clark@btinternet.com

The Brudenell Social Club in Headingley was formed as a 'gentleman's social and recreational club' in 1913. It is still a members' club and has built a reputation as one of Yorkshire's most respected venues, winning NME Best Small Venue in Yorkshire / North East in 2011. Nathan Clark, general manager and promoter at the venue, will give an overview of the history of the venue, and talk about the DIY ethic at its heart.

Live Music and Urban Regeneration: Glasgow and its Jazz Festival

Alison Eales (University of Glasgow)

a.eales.1@research.gla.ac.uk

My research (supported by an AHRC Collaborative Doctoral Award) concerns the history of the Glasgow International Jazz Festival, which has taken place annually since 1987. My current focus is on the physical space required to host a cultural event of this size and scope and, more specifically, how the availability and use of such space has changed throughout the Festival's history.

This working paper will first consider two aspects of the space in which the Festival lives, both of which are related to the changing scale of its activity over the course of its life. Firstly, changes in the

geographical spread and hub of the Festival's activity can be shown using simple local maps; secondly, different types of space can be defined.

The paper will then argue that changes in the space available to the Festival are linked closely to Glasgow's regeneration since the mid-1980s; in particular, the development of the Merchant City area

¹ Namely: an investigation into pedagogical issues surrounding the development of a Foundation Degree in conjunction with music technology firm Roland UK (Carr, 2010); the ways in which Welsh identity is potentially compromised in the music industry (Carr, 2010) and a critical report for the Welsh Music Foundation investigating the ways in which Wales as a nation can exploit the financial and creative potentials of the live music industry. Partially as a result of these published papers, the project leader has also secured funding from the European Social Fund to implement the development and implementation of a *Foundation Degree in Music Industry Entrepreneurship*. This qualification is distance learning based and includes the opportunity to gain academic credit for the experience practitioners already have (via APEL and APCL), in addition to what they are currently doing. All of the students on the first year of this programme are involved in the live music industry to some degree.

has impacted both the geographical spread and the type of space available.

Finally, the paper will point to important questions about how urban centres benefit from cultural events such as music festivals and how, in turn, changes in available physical space can affect festival programming.

Why 1973? Towards an Understanding of the ‘Legendary’ Status of the Glasgow Apollo (1973-85)

Kenny Forbes (University of Glasgow)

k.forbes.1@research.gla.ac.uk

Using Peterson’s ‘Why 1955?’ article (1990) on the advent of rock music as a time-focused framework, this paper considers some of the key factors that may have shaped the ‘legendary’ status of the Glasgow Apollo as a live music venue. Regarded as one of the key UK venues during rock’s ‘golden period’ by audiences, artists and promoters, this paper will argue that the unique characteristics of the Apollo created a dimension where artists and audiences achieved high levels of engagement, within a period where many of the key rock artists were performing during their creative peaks. Furthermore, the paper will also highlight that the venue’s significance within the prevailing live music sector also contributed towards its status, and that notions of locality, shaped by urban redevelopment, and stimulated by new forms of media focus, were contributory factors in elevating aspects of the Apollo’s reputation. Overall, the paper will aim to provide a fuller understanding on why the venue is still considered worthy of analysis some twenty-seven years after it closed.

Peterson, R.A. (1990) ‘Why 1955? Explaining the advent of rock music’ *Popular Music* 9/1: 97-116

‘It’s Not What it Used to Be’: Changes within the Leeds Extreme Metal Music Scene

Gabby Riches, PhD Fellow (Leeds Metropolitan University)

G.Riches9888@student.leedsmet.ac.uk

The Leeds extreme metal scene has a long and prolific history characterized by iconic metal venues such as Bradford Rio’s, The Well, The Cockpit and O2 Academy where notable international and underground metal bands have performed. The term ‘scene’ contextualises the music, practices and discourses that are being produced within extreme metal culture and encapsulates music making, production, exchange, conversation and texts (Kahn-Harris, 2007). Over the past five years the Leeds metal scene has experienced substantial changes such as the emerging popularity of particular extreme metal subgenres, scene fragmentation, venue closures, and shifting demographic. By interviewing local promoters, metal musicians, record store owners, and long-time participants in the metal scene, the paper explores the ways in which the Leeds extreme metal music scene has

changed and how those changes have influenced scene dynamics and involvement. There are conflicting views about the current state of the metal scene which speaks to the complexities of scene conceptualizations and experiences. Detailing the history of the Leeds metal scene is important because there is no documentation on the histories of metal within Leeds and underground scenes are indicative of specific lifestyles, philosophies, and identities that need to be supported, acknowledged, and voiced (Williams, 2006).

ROVE and Improvised Music in Cardiff

Rob Smith (University of Glamorgan) / rksmith@glam.ac.uk

Ben Challis (University of Glamorgan) / bchallis@glam.ac.uk

Matthew Lovett (University of Wales, Newport) / matthew.lovett@newport.ac.uk

This paper proposes to discuss the history of ROVE, a monthly, improvised music and live performance showcase in Cardiff that ran from 2004 to 2010. Starting out as a project conceived by Matthew Lovett, a meeting of musical improvisers that moved around various venues and featured a varying pool of invited improvisers. Later it became more or less fixed as a monthly showcase in Chapter Arts Centre, Canton Cardiff, though still had the occasional performance in other venues in Cardiff. Seeking to bring together the best of improvised music in Cardiff with occasional visiting groups from elsewhere, the organisers were attempting to galvanise a group of committed and interested artists and performers into a self-sustaining ‘scene’. Building on the experienced of John Stevens’ ‘Little Theatre’ events, Derek Bailey’s ‘Company’ weeks and other showcases such as Leeds’ ‘Termite’ Club and Festival, we grappled with notions such as competing aesthetics and notions of what ‘improvised music’ was, how to contact and organise a network of collaborators and supporters whose participation would make the evenings viable, and how to represent a diverse ranges of approaches to experimental work whilst maintaining quality and commitment both from performers and audiences alike.

Live Jazz in Birmingham

Tim Wall (Birmingham City University) / tim.wall@bcu.ac.uk

Simon Barber (Birmingham City University) / simon.barber@bcu.ac.uk

This paper examines the conditions under which live jazz is created by promoters, musicians and audiences in one major UK city. We compare different venues, and their relationship to a number of distinct, but overlapping, scenes within the city.

Through a political economic and cultural analysis of these local jazz scenes, we contrast the way that public sector, commercial and collective organisations relate to venues to create performance opportunities, sustain production cultures and negotiate their relationships with the music industries. We highlight the way in which jazz collectives, along with the use made of new social media, have become a notable organising principle through which young contemporary jazz musicians have created a self-sustaining scene.

The research analyses live music in Birmingham venues and interviews with jazz musicians and promoters to highlight the ways that musicians engage with jazz's past in the present, the permeability of the boundary between jazz and other forms of popular music, and the inter-relationship of localised improvised music to its global presence.