Welcome to Glasgow and the Working in Music conference

#MUhistcon2016

The conference marks the end of a four year research project, funded by the Arts and Humanities Research Council (AHRC) and the Economic and Social Research Council (ESRC), on the history of the UK’s Musicians’ Union. We are extremely grateful to the Councils for their support which has helped to stage the conference and its allied exhibition and gig.

We would also like to thank a number of other people and organisations who have assisted our work since 2012: the BBC Written Archives Centre, the Musicians’ Union, PPL, University of Stirling Archives; the project’s Steering Group, consisting of Matt Brennan, Chris Burgess, Keith Gildart, Mike Jempson, Penny King, Dave Laing, Karl Magee, Rab Noakes, Mark Pemberton, John Smith and Matt Stahl. Special thanks to Bill Sweeney who was a constant source of advice and sagacity.

Our work will continue beyond the end of the Conference and will include a book, to be published by Manchester University Press in 2016, entitled Players’ Work Time. We hope that we have filled in some gaps in the history of Britain’s musical life. It would be wonderful if you could buy a copy (or order it for your institution’s library).

This Conference is, of course, about more than the Musicians’ Union (worthy topic though it might be). It is about musical labour and the conditions under which musicians work. We are delighted to have attracted such a wide range of delegates from across the globe and to see so many varied approaches to the question of musical labour.

We look forward to two days of learning, debating and enjoying and trust that a Conference which marks the end of one project also signals the start of many more.

Let’s get to it!

Martin Cloonan and John Williamson
MU History Project (www.muhistory.com)
Orientation

The conference takes place across the first and second floors of the **Mitchell Library**.

The building opens at 9am and Registration will open at 9.15am, Thursday. Enter the Mitchell via the North Street door (which opens straight onto the first floor of the library), go up one flight of the grand stone staircase to the second floor, then left. You will find the registration desk at the end of the corridor, outside the entrance to the **Jeffrey Room**. Refreshments will be served in the same corridor during breaks.

Keynote talks and the closing discussion will take place in the **Jeffrey**. Parallel panel sessions will take place in the **Jeffrey**, and in the **Glasgow** and **Stirling Rooms** on the first floor. Toilets are also located on the first floor.

Free wifi is available round the library. Select "Mitchell Library Wifi" from your list of available wireless networks; when the purple portal sign-in page appears, sign in via your Facebook or Twitter logins or fill in a basic online form to connect.

A bank of public computers is located on the far side of the library through the link corridor (see “IT suite” on the floorplan) near the **Granville Street** entrance. Delegates can sign up to use these computers as a Day Visitor at the Information Desk located nearby. Access is free but printing costs 10p per sheet. The conference organisers have no office access at the venue, so are unable to print material for delegates.
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>0915-0945</td>
<td>Glasgow</td>
<td>Registration Coffee</td>
</tr>
<tr>
<td>0945-1100</td>
<td>Foyer</td>
<td>Welcome Keynote: Matt Stahl</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Martin Cloonan</td>
</tr>
<tr>
<td>1100-1130</td>
<td>Coffee</td>
<td></td>
</tr>
<tr>
<td>1130-1300</td>
<td>Foyer</td>
<td>Being a Musician I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Baillie, Silva, Sykes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Martin Cloonan</td>
</tr>
<tr>
<td></td>
<td>Foyer</td>
<td>Equalities I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dickson/Kampman, Kaiser, Leonard</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: John Williamson</td>
</tr>
<tr>
<td></td>
<td>Foyer</td>
<td>Copyright</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Barr, Brown, Osborne</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Simon Frith</td>
</tr>
<tr>
<td>1300-1430</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>1430-1600</td>
<td>Foyer</td>
<td>Musical Practice I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Barber, Farias, Mellmer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Eva Rodriguez</td>
</tr>
<tr>
<td></td>
<td>Foyer</td>
<td>Contemporary Music Industries</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gilmore, Laing, O’Brien Bernini</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Martin Cloonan</td>
</tr>
<tr>
<td></td>
<td>Foyer</td>
<td>Musical Work in Scotland</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chrysagis, Oliver/Dyce, Percival</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: John Williamson</td>
</tr>
<tr>
<td>1600-1630</td>
<td>Coffee</td>
<td></td>
</tr>
<tr>
<td>1630-1800</td>
<td>Foyer</td>
<td>Working in Music I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Karmy Bolton, López, Mullen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Keith Gildart</td>
</tr>
<tr>
<td></td>
<td>Foyer</td>
<td>Organising Musicians</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bellido, Murphy, Russell</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Sara Cohen</td>
</tr>
<tr>
<td>Time</td>
<td>Location</td>
<td>Event</td>
</tr>
<tr>
<td>----------</td>
<td>----------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>0915-1015</td>
<td>Foyer</td>
<td>Keynote: Catherine Tackley</td>
</tr>
<tr>
<td>1015-1045</td>
<td></td>
<td>Coffee</td>
</tr>
<tr>
<td>1045-1215</td>
<td></td>
<td>Musical Practice II</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kielich, Lewandowski, Sun</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Matt Stahl</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1215-1330</td>
<td></td>
<td>Lunch</td>
</tr>
<tr>
<td>1330-1500</td>
<td></td>
<td>Being a Musician II</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bataille/Perrenoud, Brennan, Frith</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Mark Percival</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1500-1530</td>
<td></td>
<td>Coffee</td>
</tr>
<tr>
<td>1530-1630</td>
<td></td>
<td>Closing discussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dyson, Machuel, Smith, Williamson</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chair: Martin Cloonan</td>
</tr>
<tr>
<td>1700</td>
<td>Building</td>
<td>Building Closes</td>
</tr>
<tr>
<td></td>
<td>Closes</td>
<td></td>
</tr>
</tbody>
</table>
Programme

Thursday 14 January

0900 Building opens

0915 – 0945
Foyer Coffee and Registration

0945 – 1000
Jeffrey Room Introductions

• Martin Cloonan (University of Glasgow)
• Karen Lury (University of Glasgow)
• John Smith (Musicians’ Union)

1000 – 1100
Jeffrey Room Keynote

Chair: Martin Cloonan

• Matt Stahl (University of Western Ontario)
  Young musicians, old beggars? American R&B and soul singers’ late-career struggles for union-mandated health care and pensions

1100 – 1130
Foyer Coffee Break

1130 – 1300
Glasgow Room Being a Musician I

Chair: Martin Cloonan

• Mark Baillie (University of Glasgow)
  I’m free to do what I want, any old time": Discourses of independence in the NME in the 1980s

• Manuel Deniz Silva (Universidade Nova de Lisboa)
  Are musicians “ordinary workers”? The debate on the economical value of artistic labour in the first years of the Portuguese Musicians’ Class Association (1909-1914)

• Tom Sykes (University of Salford)
  Spreading it thin: Are musicians slave labour in grassroots scenes?

Jeffrey Room Equalities I

Chair: John Williamson

• Jane Dickson and Anneke Kampman (Independent Scholars)
  Inside and outside the institution: Women pioneers of electronic music

• Carsten Kaiser (FernUniversität in Hagen)
  Analog distinction - music production processes and social inequality

• Marion Leonard (University of Liverpool)
  Gender at work in the music industries
Stirling Room

Copyright
Chair: Simon Frith
- Kenny Barr (University of Glasgow)
  Is forever longer than always? Life of copyright agreements in the UK
- Steven Brown (University of Edinburgh)
  Digital piracy and its impact on contemporary music business practice
- Richard Osborne (Middlesex University)
  Fight for your right to equitable remuneration

1300- 1430
Lunch
See list of suggested venues in programme

1430 – 1600
Glasgow Room
Musical Practice I
Chair: Eva Moreda Rodriguez
- Simon Barber (Birmingham City University)
  Track writing, toplining and lyricing: Songwriting strategies in the work of pop’s professionals
- Martin Farias (University of Edinburgh)
  Art vs work: Labour and creativity in Chilean theatrical and cinematic music
- Anita Mellmer (University of Mozarteum Salzburg)
  Fingerpicking, fingerstyle: Holding up a mirror to society?

Jeffrey Room
Contemporary Music Industries
Chair: Martin Cloonan
- Charlotte Gilmore (University of Edinburgh)
  Creating a ‘place to play’: Cultural entrepreneurship in the contemporary arts
- Dave Laing (University of Liverpool)
  Keeping music live: The sorry saga of the 2003 Licensing Act
- Leah O’Brien Bernini (University of Limerick)
  Navigating the neoliberal music industry: A case for resilience

Stirling Room
Musical Work in Scotland
Chair: John Williamson
- Evangelos Chrysagis (University of Edinburgh)
  Professionalism and ethical careers among Scottish DIY music actors
- Paul Oliver and Andrew Dyce (University of the Highlands & Islands, Perth College)
  Issues and attitudes towards employment within the music industries in Scotland
- Mark Percival (Queen Margaret University, Edinburgh)
  Making space for music work in Glasgow: Idealism, entrepreneurship and the search for the perfect venue

1600 - 1630
Foyer
Coffee break
1630 – 1800

**Jeffrey Room**

**Working in Music I**

*Chair: Keith Gildart*

- Eileen Karmy Bolton (University of Glasgow/Fondo de la Música Nacional)
  Musical Mutual Aid Society in Valparaíso (1893 -1930) as a forerunner of the first Chilean Musician's Union
- Zósimo López (University of Santiago de Compostela)
  The Sindicato Galego da Música (1978-1983) and the Musician’s Union: Faraway, so close
- John Mullen (Université de Rouen)
  Singers and musicians in the union journal *The Performer* during WWI

**Stirling Room**

**Organising Musicians**

*Chair: Sara Cohen*

- José Bellido (University of Kent)
  Copyright and the Amalgamated Musicians’ Union (1914-1924)
- Michael Murphy (Dún Laoghaire Institute of Art, Design and Technology)
  Organising musicians in Ireland
- Helen Russell (Global Labour University Network)
  Fair play for musicians? London 2012 and the power of the Musicians' Union

1830-

**Terrace Bar**, **Social Event**

*CCA*
Friday 15 January

0900 Building opens

0915 – 1015
Jeffrey Room
Keynote
Chair: John Williamson
  • Catherine Tackley (Open University)
    “Those who go down to the sea in ships, who do business on great waters”: Seafarers as musicians, musicians as seafarers

1015 – 1045
Foyer
Coffee break

1045 – 1215
Glasgow Room
Musical Practice II
Chair: Matt Stahl
  • Gabrielle Kielich (McGill University)
    The ‘resort’ studio: negotiating work and leisure at the residential recording studio
  • Natalie Lewandowski (Griffith University)
    Down under the line: The roles of key soundtrack personnel in Australian and NZ feature film production
  • Hyojung Sun (University of Edinburgh)
    The shaping of the digital recording industry: The music business without musicians

Jeffrey Room
Equalities II
Chair: Dave Laing
  • Victoria Armstrong (St Mary’s University)
    “I don’t want to sink back down to the bottom because I don’t think I have the energy to get myself up again”: Exploring the working lives of contemporary female freelance musicians
  • Laraine Porter (De Montfort University)
    ‘Ladies not strong enough for anything other than string instruments’: Changing attitudes to women working in cinema and the music industries (1900-1935)
  • Helen Reddington (University of East London)
    Gender, labour and creativity in the recording studio

Stirling Room
Working in Music II
Chair: Simon Frith
  • Juho Kaitajärvi-Tiekso (University of Tampere, Finland):
    No need to see any bigger conspiracies here: The networked society, music streaming licensing, and the transparency discourse of the Finnish music industry communication group Kuka Mitä Häh? (2011-2013)
  • Christopher Murray (Université Libre de Bruxelles)
    Musicians in Brussels during the crises of the 1930s
• Guillemette Prévot (Conservatoire National Supérieur de Musique et de Danse de Paris)
  Working conditions and the rise of trade unions: A case study of Paris orchestral musicians at the turn of the twentieth century

1215 – 1330
Lunch
See list of suggested venues in programme

1330 – 1500
Jeffrey Room
Being a Musician II
Chair: Mark Percival
• Pierre Bataille and Marc Perrenoud (Université de Lausanne)
  Artist or craftsman? What does being a musician mean? Reflections from two surveys on contemporary ordinary musicians (France & Switzerland)
• Matt Brennan (University of Edinburgh)
  “Q. What is the difference between a drummer and a savings bond? A: One will mature and make money”: Broke drummers and musical labour
• Simon Frith (University of Edinburgh)
  Are musicians workers?

Stirling Room
The Musicians' Union
Chair: Bjorn Heile
• Martin Cloonan and John Williamson (University of Glasgow)
  Workers or capitalists? Reflections on musicians as employers
• John Izod (University of Stirling)
  Musicians' Union campaigns in the late 1920s
• Benjamin Wolf (Regent’s University London)
  The Musicians' Union and the Arts Council in a time of militancy

1500 – 1530
Foyer
Coffee break

1530 – 1630
Jeffrey Room
Closing discussion
Chair: Martin Cloonan
• Kathy Dyson (Chair, National Executive, Musicians' Union)
• Benoît Machuel (General Secretary, International Federation of Musicians)
• John Smith (General Secretary, Musicians’ Union)
• John Williamson (University of Glasgow)

1700
Building closes
Abstracts

VICTORIA ARMSTRONG • St Mary's University
‘I don’t want to sink back down to the bottom because I don’t think I have the energy to get myself up again’: Exploring the working lives of contemporary female freelance musicians

This paper aims to contribute to ongoing debates about the gendered nature of creative work as it relates to female freelance musicians. Women currently occupy only around 32% of all music-industry related jobs in the UK: they earn less, have shorter careers and face more obstacles in their careers than men (Creative & Cultural Skills 2010). This research draws together approaches from visual sociology and digital ethnography. 15 UK-based musicians (composers, conductors and performers, aged 22-55) compiled ‘digital diaries’ comprising information about their musical and non-musical lives over a five-week period and, using a form of photo elicitation, the women wove narratives around their diary data in follow-up interviews. This paper, drawing on the first phase of data collection, explores three emergent themes regarding the gendered nature of freelance work: motherhood/family life, confidence and professional identity, and the age-related challenges women must negotiate in their professional lives.

MARK BAILLIE • University of Glasgow
‘I’m free to do what I want, any old time’: Discourses of independence in the NME in the 1980s

Popular music journalism and academic writing frequently ascribe implicit ideological characteristics to the UK independent labels of the post-punk era. This ideology is generally defined in terms of an opposition to corporate power as represented by major record labels alongside a resistance to the political philosophy of Thatcherism. Matt Stahl in Unfree Masters refers to the ‘ideology of autonomous art’; that is to say, that the perception of conditions of production and distribution play a role in establishing the cultural value of music. Analysis of discourses in interviews in the NME in the early 1980s reveal the significance of notions of independence and autonomy to musicians, as well as exposing some of the paradoxes and disputes around the perceived dichotomy between independent and major record labels. This paper seeks to explore how narratives and rhetoric contribute to the production of social meaning in the popular music discourses while examining independence as a site of contestation.

SIMON BARBER • Birmingham City University
Track writing, toplining and lyricising: Songwriting strategies in the work of pop’s professionals

In light of recent scholarly attention to the work of professional songwriters, this paper will consider the ways in which organised approaches to pop songwriting encourage productivity and sustain the careers of a range of freelance composers working in the music industries. By examining the strategies and routines that facilitate this sort of creative work, I argue that organised approaches to songwriting have helped offset the precarity of this form of labour for decades. The argument is illustrated through a series of interviews created by the author for Sodajerker on Songwriting, a podcast devoted to the art and craft of songwriting. The interviews engage with the working lives of a range of practitioners spanning Brill Building songwriters of the 1960s to present-day co-writers and collaborators.

KENNY BARR • University of Glasgow
‘Is forever longer than always?’ Life of copyright agreements in the UK recording industry

This paper focuses on life of copyright assignment in contemporary record contracts: a key mechanism governing musical labour in the music industries. Signing a ‘record deal’ holds enduring symbolic significance for artists even though few can reasonably expect to make a living from such deals. Exclusivity clauses mean artists may not work for another label until the contract expires or, more typically, they are dropped. However, while the artist might be deemed surplus to requirements, record companies routinely retain the copyright in the recordings for the ‘life of copyright’ - currently 70 years. Drawing on interviews with stakeholders, this paper argues that the justification for life of copyright terms is questionable. Moreover, they are potentially objectionable when artists become alienated from their creative works: a manifestation of ‘principal-agent problem’. Using historical precedents, the paper explores potential resolutions to this enduring problem but concludes that intervention from policymakers is currently unlikely.
PIERRE BATAILLE and MARC PERENoud • Université de Lausanne

Artist or craftsman: What does ‘being a musician’ mean? Reflections from two surveys on contemporary ordinary musicians in France and Switzerland

Working on musical work from a socio-anthropological perspective means to investigate the sense that people give to their own identity as musicians. Looking at the bundle of tasks, the employment conditions, and the income composition of ‘ordinary musicians’ (i.e. people neither rich or famous who make a living – or try to – by playing music) we investigate what being a musician means in two local contexts, the South of France and French-speaking Switzerland. Based on mixed method surveys, our researches show that there are two ways of being a musician. According to their relative proximity with entertainment jobs or even impersonal musical labour, and the implications of these socio-aesthetic dispositives in terms of employment condition, musicians appear and feel more like craftsmen or more like artists (regardless of the musical style). Looking at gender, social origin and musical formation, the two kinds of career do not seem equally open to all those who aspire to become professional musicians.

JOSÉ BELLIDO • University of Kent

Copyright and the Amalgamated Musicians’ Union (1914-1924)

One of the most interesting oppositions to the establishment of Performing Right Society (PRS) came from the Amalgamated Musicians’ Union (AMU). AMU considered that the way performing fees were being charged was directly affecting musicians’ labour conditions. Although PRS was strategic in not charging performing fees directly to performers in order to avoid direct confrontations, in 1918, AMU claimed against the practice of ‘fixing fees’ for the size of the orchestra. This practice had the knock-on effect of reducing the number of musicians hired by managers. The animadversion against this policy escalated to the point that the trade union decided to boycott the PRS by asking its members not to play music from the PRS repertoire. A libel defamation between PRS and J.B. Williams, the founder of AMU, followed suit. This paper explores the controversy in order to elucidate some problems concerning the ensuing collectivisation and bureaucratisation of copyright that characterised the twentieth-century. This is part of a research project co-authored with Fiona Macmillan (Birkbeck College) and supported by the AHRC-Create (Copyright and Business Models in Music Publishing).

LEAH O’BRIEN BERNINI • University of Limerick

Navigating the neoliberal music industry: A case for resilience

In changeable, precarious environments like the music industry, what differentiates those who ‘bounce back’ from adversity – psychologically, socially, economically – from those who do not? As we engage ethnographically with musical labour in neoliberalism, our framework for understanding the variables influencing participants’ ‘success’ – a topic they hold dear – must emphasise the affective relationships between subjects, their work, and their economic and social environments. One improvement could include the adaptation of ‘resilience’ as a supplementary analytical model. In ecology, sociology, and psychology, resilience refers to a person or system’s capacity to ‘absorb disturbance and reorganize while undergoing change so as to still retain essentially the same function, structure, identity, and feedback’. Using specific resilience strategies employed by artists and businesses in Irish traditional music production, I demonstrate how resilience may prove indicative why some survive – even thrive – in the face of great change, and others fall apart.

MATT BRENNAN • University of Edinburgh

‘Q: What is the difference between a drummer and a savings bond? ‘A: One will mature and make money’: Broke drummers and musical labour

Four minutes and three seconds into the 1967 album version of Cold Sweat, James Brown asks the listener to ‘give the drummer some’ before his drummer Clyde Stubblefield launches into a solo groove. What exactly is Brown demanding that we give the drummer? Room to stretch out musically, or respect for providing the foundation of the song’s groove? One thing is for certain: the answer isn’t ‘record royalties’. There is a longstanding history of drummers being poorly paid, and this paper examines the history of drummers as labourers, from hauling their sizable instrument from one gig to another to being repeatedly marginalized as authors under the regime of copyright law. I also examine examples of star drummers who challenged prevailing conventions by either writing their own material or demanding
formal credit as co-authors of musical works, and compare them with session drummers who don’t make claims to authorship despite inventing hugely influential and imitated performances.

STEVEN CALDWELL BROWN • University of Edinburgh
Digital piracy and its impact on contemporary music business practices
Digital music piracy is a controversial phenomenon which is assumed to have a negative impact on the recorded music industry. Yet, more music is being released than ever before and to the consumer, music now appears to be free. This paper explores how widespread music piracy has altered how musicians now make money in the digital era by considering the rise of the live music sector, music subscription services and major label dominance. Critically, this paper defines a typology of different business practices which are best suited to artists depending on their stage in the artist life-cycle. As such, it is shown that musicians can benefit from learning more about their fans in order to better appease their changing consumer preferences. At the heart of this is an exploration of fan loyalty, with discussion concentrating on the benefits of engaging with technology to encourage reciprocal relationships with fans.

EVANGELOS CHRYSAGIS • University of Edinburgh
Professionalism and ethical careers among Scottish DIY music actors
This paper traces ethnographically the link between professionalism and ethics – here defined as a form of self-cultivation – in the working lives of Scottish do-it-yourself music practitioners. With special reference to a former Glasgow DIY promoter currently based in London, it highlights the conjunction of employment trajectories and ethical pathways of individuals working at the margins of the industry. In doing so, it seeks to underscore the plural interconnections between grassroots forms of musical creativity and more established organisations and institutions. For example, what are the intricacies of a professional ethos equally shaped by musical sensibilities, institutional dynamics and financial concerns? What is the significance of informal pedagogy and skill acquisition for the practitioners’ character formation, self-conception and professional identity? How does DIY inculcate a sense of vocation that fuels entrepreneurship and recalibrates notions of professionalism? Finally, what are the implications for cultural policy and employment in the music industries?

MARTIN CLOONAN and JOHN WILLIAMSON • University of Glasgow
Workers or capitalists? Reflections on musicians as employers
This paper draws on our work on the history of the Musicians’ Union (www.muhistory.com) which has focused on musicians as workers. In this paper we shift our focus to examine union members as entrepreneurs. The vast majority of the Musicians’ Union’s membership comprises freelance workers and in many ways it can be seen as being more akin to a federation of small businesses than it is to a traditional trade union. In addition there are frequent instances when union members employ their fellow members and we consider three examples of this. Using Susan Coulson’s notion of musicians as “reluctant entrepreneurs”, we examine the implications of musicians as employers for the Union’s work. We speculate that the impact can be seen in the Union’s relationship with the music industries, its lobbying activities, provision of member services and its organisation. We conclude that even as “reluctant entrepreneurs” and employers, many musicians still need to organise in ways that stress their commonality.

JANE DICKSON and ANNEKE KAMPMAN • Independent Researchers
Inside and outside the institution: Women pioneers of electronic music
This paper will present research on the work of women pioneers of electronic music with regards to their relationship to the institution, inside or out. How did the place of employment, whether private or connected to a university or studio, enable and restrict the creative and conceptual leaps made by composers such as Daphne Oram, Eliane Radigue and Delia Derbyshire? Using case studies, empirical data and by looking at individual approaches to technology - for example Radigue’s use of a single synthesiser between the 1950s and 2000 - this paper will explore how the relationship to the institution influenced the significance of the contributions made and the reception of these contributions within their respective peer groups.
ANDREW DYCE and PAUL OLIVER • Perth College, University of the Highlands & Islands
Issues and attitudes towards employment within the music industries in Scotland
The aim of this paper will be to define, in a modern context, the roles of a professional person working in the music industries and what specific attributes are required for a prospective professional to be successful. This paper will use secondary sources to clearly outline current attitudes towards employment within the music industries in Scotland, for example through (often free) work experience and placement opportunities provided by employers. Mixed methods will be used to collect primary data in two parts: via an online survey, sent out to music industry professionals (individuals and organisations) from around Scotland; and through semi-structured interviews, conducted with three industry professionals based in Scotland. This data will be analysed holistically and used to develop a framework, which will help to identify the key attributes of a modern professional person working within the music industries in Scotland.

MARTIN FARIAS • University of Edinburgh
Art versus work: Labour and creativity in Chilean theatrical and cinematic music
During the late 1930s and early 1940s in Chile, after the massification of sound cinema and the foundation of some significant theatre companies, many composers started working in these fields. This paper analyses the labour of cinematic and theatrical musicians with particular emphasis on how they were often undervalued by the press, academia and other colleagues. Based on a range of films, recordings, press accounts and interviews from the 1930s to the 1960s, the paper explores the struggle between two interpretations of the role of musicians: on the one hand, creators of art music without any external meaning or dependence; and on the other, workers able to make music in any field, connecting creativity and labour in their musical activity.

SIMON FRITH • University of Edinburgh
Are musicians workers?
In this paper I consider the Musicians’ Union from the perspective of class analysis. Can a Marxist approach to the changing conditions of musical labour illuminate the MU’s history and its contradictions?

CHARLOTTE GILMORE • University of Edinburgh
Creating a ‘place to play’: Cultural entrepreneurship in the contemporary arts
Our study seeks to contribute an understanding of the situated and meaningful practice of entrepreneurs, by asking how cultural entrepreneurs create a meaningful social place for their playful practices, and how the place enables their play. We draw on three pieces of longitudinal research within artist led organisations, which provided places for cultural entrepreneurs working within the contemporary arts. What we discovered in the practices and context of cultural entrepreneurs’ everyday life was not singularity and clarity, but rather a complex of contradictions and dichotomies. Our argument is that the production of a ‘place of play’ is what enables the entrepreneurs, and those around them, to absorb and also make the most of the co-existence of apparent opposites. This paper was written in collaboration with Professor Nic Beech (University of Dundee).

ANNEKE KAMPMAN: See JANE DICKSON

JOHN IZOD • University of Stirling
Musicians’ Union campaigns in the late 1920s
From the perspective of the outsider considering the transition from silent to sound films in Britain, it may seem that the main preoccupation of the Musicians’ Union from 1928-1933 was campaigning against members’ unemployment consequent upon the installation in cinemas of electrical sound systems. However, the assumption does not withstand scrutiny, not least because members working in cinemas were by no means in the majority. This paper surveys and evaluates a number of campaigns that required the Union’s attention during these years. They include fighting against the worsening of contracts for wages and conditions of employment across the entertainment industries after the General Strike, adopting a protectionist policy resisting the influx of overseas musicians, negotiating terms of payment with the BBC, campaigning against competition from Armed Forces and Police bands and organising MU members to obey Union directives and pay increased subscriptions.
CARSTEN KAISER • FernUniversität Hagen
Analogue distinction: Music production processes and social inequality
Analog gear has shaped music production and listening habits since 1897. On the contrary, “virtual studio technologies” appeared in the mid-1990s. Nonetheless, analogue gear has not only survived this technocultural turn but even regained a somewhat mythological strength. The public discourse is albeit limited to technical functionalities, workflows and sonic images. Social inequality is not subject of discussion. I develop my theoretical approach from two sociological theories: On the one hand, Pierre Bourdieu has brought in the interplay of pretension and distinction. On the other, Anglo-Saxon interactionists try to combine cultural and pragmatic views. They argue in favour of conventions as basis of coordination of actions I interpret the mechanism behind the discourse about analogue gear as ‘analogue distinction’ and presume that it is empirically testable. For standardization purposes, I am going to develop a matrix of involved factors.

JUHO KAITAJÄRVI-TIEKSO • University of Tampere
‘No need to see any bigger conspiracies here’: The networked society, music streaming licensing, and the transparency discourse of the Finnish music industry communication group Kuka Mitä Häh?, 2011-2013
A number of recent theories forecast a shift from industrial information production to networked production, which enables sharing of knowledge and co-operative production, and ultimately a more democratic society. This article explores this transition in the context of the discussions by music professionals on music streaming licensing in the Finnish Facebook group, Kuka Mitä Häh? Small entrepreneurs in the group claim that lack of transparency in the license negotiations advantages streaming and major record corporations, of which market power digitalisation has increased to the detriment of most producers, artists and songwriters. This article examines, how the competitive practices of the digital music corporations relate to the anticipated shift to networked information society.

EILEEN KARMY • University of Glasgow
Musical Mutual Aid Society in Valparaíso (1893 -1930) as a forerunner of the first Chilean Musician’s Union
This proposal aims to report some initial findings from a project developed during 2015 about a Musical Mutual Aid Society (Sociedad Musical de Socorros Mutuos de Valparaíso), active 1893-1930 in the port city of Valparaíso, Chile. Based on a range of archive material, like meeting minutes, musicians’ registration forms, letters, and photographs of relevant events, the paper will examine the lives of Chilean musicians of the late nineteenth and early twentieth centuries, as well as their working conditions, the most significant musical genres in which they were active, and their relation with the rising labour movement. Besides, we will discuss the role of the Mutual Aid Society as a forerunner to the establishment of the first Musicians’ Union of the country, in 1931. This work was conducted with independent researcher Cristian Molina, and funded by Fondo de la Música Nacional (CNCA 2015).

GABRIELLE KIELICH • McGill University
The ‘resort’ studio: Negotiating work and leisure at the residential recording studio
Residential recording studios were popular alternatives to urban studios during the 1970s and 1980s. These studios, including Rockfield Studios and AIR Studios Montserrat, were distinguished by their remote or exotic locations and onsite living accommodations. By situating the workplace in areas associated with vacation, residential studios blurred the distinction between work and leisure. However, in placing the studio in a relaxed atmosphere away from distractions, studio owners created highly concentrated work environments. The resort studio is a concept to theorize these studios as alternative workspaces and their relationship with work and leisure. These sites reconfigure the isolated studio while their client-service orientation highlights the importance of the art world in music production. As production sites marked by tourism resort studios merge issues of capitalism, leisure, and creativity that shape the musician’s workplace, and provide new perspectives on cultural production both within and beyond its industrial context.
DAVE LAING • University of Liverpool
Keeping Music Live: The sorry saga of the 2003 Licensing Act
This paper discusses the origins, history and impact of the 2003 Licensing Act, an attempt by the UK government to both control the sale of alcohol and to promote the ‘night-time economy’. The Act had many unintended consequences, notably the new rules on live performances, which initially made many smaller venue managers disinclined to apply for costly music licences when the Act came into force in 2005. The Musicians’ Union and other music and hospitality industry bodies lobbied parliamentary committees and government ministers to monitor the impact of the new law and proposed changes to mitigate its negative effects. This has been broadly successful, notably in the introduction of exemptions for venues with smaller audience capacities. The paper concludes by assessing the current risks to the live music industry from the continuing fall-out from the Act and other sources.

MARION LEONARD • University of Liverpool
Gender at work in the music industries
Women continue to be under-represented in many key areas of the music industries. Research in the UK has found that the proportion of women working in promotion, management and agency related activities to be as low as 23% (Creative & Cultural Skills 2009), while another study found only 20% of music businesses have women represented on their management teams (Cultural Leadership Programme 2008). This paper draws on interviews with women working the UK music industries in roles which are particularly sex-segregated, such as music management and A&R. It will discuss the ways in which gender has an influence on how roles, responsibilities and workplace cultures are experienced and navigated. It will argue that gender continues to structure the experience of work and the opportunities afforded to individuals within the music sector.

NATALIE LEWANDOWSKI • Queensland Conservatorium/Griffith University
Down under the line: The ‘roles’ of key soundtrack personnel in Australian and New Zealand feature film production
This conference paper uses primary ethnographic research on film personnel as well as an examination of the structure of Australian and New Zealand film industries to discuss how above-the-line and below-the-line theories can be applied to those working in film soundtrack production. Unlike larger Anglo-phone cinema industries, both the Australian and New Zealand film industries rely heavily on funding bodies (Screen Australia and the New Zealand Film Commission respectively) in order to continue to produce local films. This has significant implications for those who create the film soundtrack. The roles of composer, music supervisor and sound supervisor, in Australia and New Zealand, have adapted to fit within the limitations of these local film industries. These three roles have been selected due to their mixed tasks and overarching creative influence on the film soundtrack as a final product.

ZÓSIMO LÓPEZ • University of Santiago de Compostela
The Sindicato Galego da Música (1978-1983) and The Musician’s Union: Faraway, so close
The aim of this paper is to explain, briefly and from a communicative perspective, the activities developed by the Sindicato Galego da Música (the equivalent to The Musician’s Union in Galicia, a region located in Northwest Spain) during its existence from 1978 to 1983. It will discuss the social context of musicians in Galicia in this period and the work done by this union to improve the work conditions of this community. This paper will also present other data, such as the number of affiliated members, the budget handled, its publications and its agency service in booking Galician artists. The research is based on sources from the Galician local press, as well as other documents found in different archives.

ANITA MELLMER • University of Mozarteum Salzburg
Fingerpicking/ fingerstyle – Holding up a mirror to society?
Fingerpicking – or the synonymously used term ‘fingerstyle’ – is a way of playing the guitar that developed in the USA around 1900 and that imitates the piano ragtime. This style of playing was first interpreted by black, male street musicians, and later also by black women. Concerts were only moderately paid; often musicians merely received payment in kind. Label contracts were an exception; playing as a side job was the rule. The Afro-American musician was a curiosity and only received his well-deserved good reputation and career opportunities through the folk revival in the 1960s.
country musicians also started to use this playing style. From then on, fingerpicking was a white, male-dominated commercial merchandise, and the artists became (inter)national stars. Today this style of playing offers good teaching and salary possibilities, where gender, race, etc. are no longer relevant, and the artist has become the centre of attention. Through its history, fingerpicking/fingerstyle holds a mirror to society, presenting a musical and artistic microcosm of 100 years.

JOHN MULLEN • Université de Rouen
Singers and musicians in the union journal The Performer during WWI

The Performer was the union journal of the Variety Artistes Federation, which was set up in 1906. The VAF represented many different types of performers, but singers and musical performers were an important proportion: no doubt a third of the members were singers. The singers and musicians in the VAF generally travelled from town to town following their bookings, a lifestyle which distinguished them from the majority of musicians, who were employed in house orchestras of music halls or cinemas. My study of the union newspaper during the war years aims at examining the role which the union played in defending working conditions despite the national emergency, the particular part the newspaper played, and the vision(s) of trade unionism present in its pages. I will examine the integration of the VAF into the wider union movement, and the tension which could be present since union members were also in competition with each other for bookings or for top billing.

MICHAEL MURPHY • Dún Laoghaire Institute of Art, Design and Technology
Organising musicians in Ireland

This paper maps some distinctive ways in which musicians in the Republic of Ireland formed alliances to protect their working conditions. These alliances are placed in the context of Ireland’s relationship with Britain and the United States, and the relationship between local and international trade unions. This history indicates that Irish musicians were supported during local disputes by the Musician’s Union in Britain - trade unions successfully engaged in trans-national relationships. However, the Irish case also indicates that the different practices of the Irish and British unions resulted in distinctive live music entertainment experiences in both countries. Against this background I examine the Irish visits of US acts including Stan Kenton and Jim Reeves, who were banned at the time from playing in Britain with their US backing bands.

CHRISTOPHER BRENT MURRAY • Université Libre de Bruxelles
Musicians in Brussels during the crises of the 1930s

Following a decade of increased union influence, efforts to improve the working standards of Belgian musicians were disrupted by the arrival of sound film and the financial crisis. Union bulletins estimate that from 1929-1932, more than half of Brussels’ 2,300 musicians lost their jobs. In turn, massive unemployment generated schisms between conflicting factions within the union and weakened its already reduced bargaining power. During this period of upheaval, several state-sponsored cultural projects created a limited number of stable jobs in the Orchestre National de Belgique and several new radio orchestras. This paper examines how the crises of the 1930s changed the lives of Brussels’ working musicians and why certain musicians weathered the period better than others. Special attention is given to measures aimed at helping unemployed musicians and the changing place of live music in the city’s public life before and after the brunt of the crises.

PAUL OLIVER: See ANDREW DYCE

RICHARD OSBORNE • Middlesex University
Fight for your right to equitable remuneration

I shall examine the ramifications of Clause 19(1) of the British Copyright Act of 1911, which states that ‘Copyright shall subsist in records … in like manner as if such contrivances were musical works’. This clause led to songwriters receiving a copyright share in record sales, as they had done with sheet music. It also opened up the possibility of there being a performing right for records, as there was for live performance of musical works. Ultimately, this clause has led to parallels between the copyright income of songwriters and that of musicians:PRS income is split 50/50 between writers and publishers, while PPL income is split 50/50 between musicians and labels. Nevertheless, despite the intentions of Clause 19(1), there remain differences between writers and musicians when it comes to ownership of copyright
and economic recompense. It is these differences that I wish to explore.

**MARC PERENOUDE:** See PIERRE BATAILLE

**LARAINÉ PORTER • De Montfort University**

‘Ladies not strong enough for anything other than string instruments’: Changing attitudes to women working in cinema and the music industries (1900-35)

Live music performance was given a boost with the arrival of cinemas around 1910, with many women moving from music teaching into public performance and cinema offered a safe place for Edwardian women musicians, out of the spotlight and in relative anonymity. Cinema needed to employ women from the 1910s in order to fill the rapid demand for ensembles, solo pianists and vocalists, a demand that greatly increased during WWI. However, the MU’s relationship with women musicians reflects shifting attitudes to their presence; when they are needed to fill gaps left by men at the Front and then needed to vacate these upon the men’s return, for example. This paper will examine the MU’s changing attitude to women musicians from 1900-35.

**GUILLEMETTE PRÉVOT • Conservatoire National Supérieur de Musique et de Danse de Paris**

Working conditions and the rise of trade unions: A case study of Paris orchestral musicians at the turn of the twentieth century

In the shadow of an amply-studied Paris, the ‘City of Lights’, the social history of orchestral musicians remains largely unknown. The minutes and the monthly bulletin of the Paris Musicians’ Union (*Chambre syndicale des musiciens de Paris*), founded in 1901, enable us to: 1) understand the reasons and the conditions for the emergence of the trade union movement of orchestral musicians in Paris at the turn of the twentieth century; and 2) position the Musicians’ Chamber in a French union landscape which, since the repression of the Commune, was structured by three main currents: revolutionary unionism, parliamentary unionism, and ‘blackleg’ unionism. We will investigate whether this odd union posture can be understood in the light of the singularity of the work of orchestral musicians.

**HELEN REDDINGTON • University of East London**

Gender, labour and creativity in the recording studio

This paper will present a concise overview of the author’s interviews with 25 female UK-based producers and sound engineers in different roles and different genres of music, and in various different locations as far afield as Glasgow and Hastings, to provide a snapshot of the current working practices of women engineers and producers. The over-riding criteria were that they should be gatekeepers (i.e. not self-producers) and should be working in the pop/rock/hip hop genre (i.e. not experimental musicians); this decision was made because these are the most influential types of music on young people. Recording studios have traditionally been seen as male territory. As we start to question male domination in other industries, the spotlight falls on recording studios; this is important because a male-dominated atmosphere and aesthetic decisions made from a male perspective must have some implication for music made by and for women.

**HELEN RUSSELL • Global Labour University Network**

Fair play for musicians? London 2012 and the power of the Musicians’ Union

Since their first modern inception in 1896 the Olympics have grown in size and stature to become one of the most important mega-sport events. However, unlike other mega-sports events the Olympics have a value-laden philosophy, ‘Olympism’, advocating sport as a vehicle for social change. The paper utilises Eric Batstone’s three-fold power schema of disruptive potential, labour scarcity and political influence to explore the impact of London 2012 on the power of the Musicians’ Union. Based on findings generated from interviews and secondary-data analysis I will argue that, in contrast to other unions, the power of the MU failed to increase during the Olympics. I will examine the reasons behind this, including the impact of the philosophy of Olympism, which affected the strength of the MU in a way not experienced by other unions. The paper aims to inform union organising strategies around mega-sports events.
Are musicians ‘ordinary workers’? The debate on the economic value of artistic labour in the first years of the Portuguese Musicians’ Class Association (1909-1914)

Musicians’ trade unions have always struggled to present a unified and coherent identity of the profession. Musical labour is a large concept, encompassing heterogeneous activities that range from art composers to pop stars, church musicians to cabaret singers, and harmony teachers to virtuoso soloists.

The first years of the Portuguese Musicians Class Association (ACMP), founded in 1909, were marked by two opposing discourses: one that considered musicians as being part of the “great army of workers” and advocating a strong alliance with other trade unions; and another one stating that music labour was not comparable with the activity of “ordinary workers”, because the “sublime art of sound” was not submitted to the same laws of “added value”. I will address the major impact of this controversy on the trade union’s strategies and on its relationship with the International Confederation of Musicians and the Portuguese labour movement in general.

Young musicians, old beggars? American R&B and soul singers’ late-career struggles for union-mandated health care and pensions

In 1993, approaching retirement age after 30 years of recording and performing, million-selling US R&B singer Sam Moore (of Sam & Dave) inquired about the status of his union-mandated pension. To his horror he learned that it was massively underfunded. Within a few months of this discovery, Moore and a number of other R&B and soul performers initiated a major lawsuit against their union’s health and retirement plans. In 2002, the suit was settled for $8.4 million, the bulk of which was to be used to create institutional processes for aging performers to claim unjustly denied H&R benefits. While terrific amounts of research have been justly devoted to the American Federation of Musicians’ century-long representation of instrumental performers, the relations of US recording vocalists and their union—the American Federation of Television and Radio Artists—have been almost entirely overlooked by scholars.

Drawing mainly on archival and primary source data, this study aims to address this gap. This presentation will summarize the research and analysis so far, highlighting some of the case’s fascinating social and rhetorical collisions.

Matt is Associate Professor in the Faculty of Information and Media Studies at the University of Western Ontario and has written extensively about musical labour, most notably in his award-winning (first) book, Unfree Masters (Duke, 2013).

The shaping of the digital recording industry: The music business without musicians

The claim that inadequate remuneration for musicians will endanger our culture has supported the recording industry’s battle against digital piracy. While still in their infancy, streaming music services are perceived to be the solution for this problem. Indeed, the recording industry has reported increasing growth of digital revenue and consumers are enjoying an untrammelled garden of legal musical choices at a lowered price. However, musicians, the very player the legitimate digital music business was supposed to support, remain unsatiated over the meagre payment from this new platform. This paper aims to unravel this irony from the course of digital music business development and demonstrate a striking absence of consideration for musicians’ interests in the negotiation process. By providing a complex and nuanced process of business innovation, this study highlights the need to move beyond the simplistic understanding of the digital recording industry and issues on musicians’ earnings.

Spreading it thin: Are musicians slave labour in grassroots scenes?

Young musicians such as my popular music undergraduates will often perform for little or no money in order to get the opportunity to perform to a live audience, perhaps having built a fan base online. At the same time, semi-professional musicians may blame a scarcity of well-paid work on such student bands, along with a perception that audiences are not willing to pay very much, if anything, to attend a pub gig. How much have things actually changed in recent years in grassroots music scenes, and how do they fit into the wider cultural industries? What is the role of digital media in supporting these scenes? Using theoretical approaches such as the scenes perspective, in this paper I will consider the type of work the
Musicians’ Union discourages its members to accept, but which forms a significant proportion of local music making.

CATHERINE TACKLEY • The Open University
‘Those who go down to the sea in ships, who do business on great waters’: Seafarers as musicians, musicians as seafarers
The study of the relationship between music and seafaring offers unique perspectives on musical labour. Perhaps the most obvious subjects of study are the sea-songs devised to aid the hard physical labour of work on sailing ships but which also often emerged from experiences on shore, with many recalling the dangers and pleasures of life in port. Beyond these work songs, music has played various roles both on board ship and in port and has also been vital in disseminating ideas about seafaring to wider publics. Music was integral to the development of maritime leisure travel, from nineteenth-century steamships to today's ocean liners and megacruisers where it remains a source of entertainment and employment. In this talk I consider music in and as labour at sea, whether when dealing with storms of Biblical proportions as described in Psalm 107 or in the context of entertainment in what has been variously understood as a utopian or heterotopian space of the ship. I also consider the ways in which seafaring musicians have been represented; culturally, including in song and on stage and screen, as well as in the media, and the resultant impact on public perceptions of musical work.

Catherine is Senior Lecturer in Music at the Open University and she has written extensively on British jazz. Her first book, The Evolution of Jazz in Britain 1880-1935 (Ashgate, 2005) is a landmark account and more recently she co-edited Black British Jazz: Routes, Ownership and Performance (Ashgate, 2014). Her current research project, Atlantic Sounds: Ships and Sailortowns, provides the material for her presentation.

JOHN WILLIAMSON: See MARTIN CLOONAN

BENJAMIN WOLF • Regent’s University London
The Musicians’ Union and the Arts Council in a time of militancy
This paper examines the relationship between the Musicians’ Union, the Arts Council and the Arts Council’s client organisations in the period between 1945 and the end of the 1970s, decades that were marked by an unstable economy and the rise of militant trades unionism. These phenomena had a significant impact on the world of classical music. Documents within both the Arts Council archive and the archive of the Royal Opera House reveal the impact of the Musicians’ Union upon the working conditions of classical musicians, changes in pay structure being effected through negotiations, but also through strikes and the threat of militant activity. Yet improvements in pay and working conditions also came at a price. Rising costs and expanded obligations increased the financial risk faced by performing institutions, contributing to the stagnation of concert repertoire and an oversupply of performances that could only exist with the assistance of state subsidy.
Related events

Pete Frame and Simon Frith in conversation with Dave Laing
Wednesday 13 January; 6pm
Glasgow University Library
Hillhead Street, G12 8QE
Free but ticketed

This event is not part of the conference proper, but may be of interest to our delegates. To mark the launch of the Pete Frame and Simon Frith archives at the University of Glasgow, Pete and Simon will be in conversation with Dave Laing, discussing some of the material in the archives and their careers more generally, with a specific focus on the early years of British rock criticism. Places must be reserved in advance via Eventbrite: see the conference website for the booking link, which will close at 6pm on Tuesday 12 Jan.

Reception
Thursday 14 January; from 6.30pm
Centre for Contemporary Arts, 350 Sauchiehall St, G2 3JD
Free entry

Our Thursday evening reception takes place in the upstairs terrace bar within the Centre for Contemporary Arts. From the Mitchell, head east along Sauchiehall Street. The CCA is located on the left side of the street. The two drinks vouchers included with the hard copy of this programme can be presented at the upstairs terrace bar; finger food will also be available and musicians Findlay Napier and Gillian Frame will play from around 7.15pm.
Concert: Keeping Music Live: Celebrating the Musicians' Union in Glasgow
Friday 15 January; 7.30pm
St Andrews in the Square, G1 5PP
£14.00 plus booking fee from celticconnections.com*

With a history stretching back more than 120 years, the Musicians’ Union has played a vital role in establishing and sustaining Glasgow’s proud musical heritage, not least its present status as UNESCO City of Music. To celebrate these achievements, longtime activist Rab Noakes curates a fantastic line-up including Hilary and Lorna Brooks, the celebrated sister act with great songs, great vocals, piano and guitar; Dave Arcari, a hugely popular exponent of Real Messed-up Alt Blues; The Whistlebinkies, a highly accomplished long-standing Scottish folk group; Bill Sweeney, a first-class composer/performer; Diljeet Bhachu & Alex Gascoine, flute and violin par excellence in a new combination; Fraser Speirs, world-class harmonica virtuoso; and Zervas & Pepper, a duo from Wales.

* Entry to this concert is not included in the delegate fee, and must be booked separately via the Celtic Connections website.

Exhibition: A social history of the Musicians’ Union
11-31 January
Mitchell Library, North St, G3 7DN
Free entry during library hours (9am-8pm, Mon-Thursday; 9am-5pm Fri-Sat; also accessible to ticket holders of Celtic Connections gigs at the Mitchell Theatre on Sundays 17, 24, 31 January)

A pictorial exhibition about the Musicians’ Union curated by John Williamson is on display in the Ground Floor foyer throughout the conference (see Orientation page for location). Drawing extensively on the Union’s archive, it tells the story of the Union from its origins in Manchester in 1893 through to the present day. As well as the photo displays, exhibits include digitised versions of the cover of every issue of The Musician dating back to 1950 and a collection of membership cards, directories and paraphernalia that help tell the stories of individual Union members at different points in its history. More information and samples of the exhibition content can be found at www.keepingmusiclive.co.uk.
Food

We have scheduled 1 hour 30 minutes for lunch on Thursday, but a shorter 1 hr 15 minute break on Friday on the assumption you’ll be more familiar with the area on day two. While there are numerous restaurants in the area, particularly along Sauchiehall Street, we recommend staying within the blocks around the Mitchell Library so that you will make it back in time for the afternoon sessions.

We recommend the following.


1  Black Sparrow. 241 North St, Charing Cross, Glasgow G3 7DL. Posh pub grub with traditional interior. Two-for-one burgers and three tapas for £9.95 deals.

2  Chinaski’s. 239 North Street, G3 7D. Charles Bukowski-themed pub with beer garden, right next door to the Black Sparrow. Two-course lunch £8.95.

3  Koh-i-noor. 235 North Street, G3 7D. One of Glasgow’s oldest Indian restaurants offering inexpensive three-course set lunches.

4  Tesco Express. 165 North Street, G3 7DA. Discretion advised if you bring your own sandwiches back to the Herald Café Bar!

5  Bon Accord. 153 North St, G3 7DA. Several-times winner of CAMRA’s pub of the year. Basic pub menu with small vegetarian selection.

6  Bocadillo Bistro. 569 Sauchiehall Street, G3 7PQ. Soup, paninis, baked potatoes and salads, including halal options.
If you are dining out in the evening in the West End, you will find numerous places to eat along Great Western and Byres Roads; Ashton Lane is located off the latter, just behind Hillhead Underground, and hosts several restaurants and bars in a pretty, cobbled lane.

West End restaurants specialising in Scottish cuisine include Stravaigin (G12 8NX), The Ubiquitous Chip (G12 8SJ), The Bothy (G12 9BG), Cail Bruich (G12 8QX), Oran Mor (G12 8QX) and The Sisters Kelvingrove (G3 7RZ).

The 78, at 14 Kelvinhaugh St, G3 8NU is a (brisk) 12-minute walk from the conference venue, so probably too far for lunch but a good option for vegan/vegetarian food and drink. You will find numerous Indian and Chinese restaurants located along Sauchiehall Street. The Merchant City, an attractive 18th century grid of streets east of the city centre is a good place to head for independent restaurants with a focus on fish, such as The City Merchant (G1 1NP), Arisaig (G1 1LE), Cafe Gandolfi (G1 1NY) and a couple of doors up in the same street, Gandolfi Fish. Options for vegans include the city-centre sister venues of 78, Mono (G1 5RB) and Stereo (G2 6PH), and Saramago, located in the Centre for Contemporary Arts (G2 3JD) and the venue for Thursday’s social event. The Flying Duck (G2 3AU) and The Hug and Pint (G4 9AW) are bar-venues with cheap and cheerful menus and 100% vegan kitchens. The 13th Note (G1 5QT) is a bar-venue with a vegetarian-vegan menu.
Getting around

You will find maps of Glasgow city centre in your delegate pack. The Mitchell Library is located near Charing Cross junction, which divides Sauchiehall Street, one of the main shopping streets in the city centre.

The nearest underground stop to the conference venue is St George’s Cross, about ten minutes’ north of the Mitchell Library. An all-day pass costs £4.00. Glasgow’s “Clockwork Orange” subway has a famously basic circular route and trains run (approximately) 6.30am-11.30pm Monday-Friday and 10am-6pm on Sunday. Charing Cross railway station is three minutes’ walk east of the Mitchell Library and links with Glasgow Queen Street station in the city centre.

There is a taxi rank on Sauchiehall Street (across Charing Cross junction), outside the Garage music venue. Several buses leave from the same side of the street, headed for the city centre. You can also phone for a black taxi cab on 0141 429 7070.

If you are flying to the conference, you can book discounted black cabs by pre-booking on the number above, quoting the following codes: CM7 (Glasgow Airport to City Centre) and CM5 (City Centre to Glasgow Airport). This fare works out as £19 each way, saving around £3 on the standard fare. Several airport shuttle bus operators operate between the airport and city centre: for more details, see glasgowairport.com.

Musicians protesting against cuts, Bath Street, 1980
<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Adams</td>
<td>University of Glasgow</td>
<td><a href="mailto:chris@eyedogeye.com">chris@eyedogeye.com</a></td>
</tr>
<tr>
<td>Ananay Aguilar</td>
<td>Royal Holloway, University of London</td>
<td><a href="mailto:ananay.aguilar.2006@live.rhul.ac.uk">ananay.aguilar.2006@live.rhul.ac.uk</a></td>
</tr>
<tr>
<td>Victoria Armstrong</td>
<td>St. Mary’s University</td>
<td><a href="mailto:victoria.armstrong@stmarys.ac.uk">victoria.armstrong@stmarys.ac.uk</a></td>
</tr>
<tr>
<td>David Ashley</td>
<td>Musicians’ Union</td>
<td><a href="mailto:david.ashley@theMU.org">david.ashley@theMU.org</a></td>
</tr>
<tr>
<td>Mark Baillie</td>
<td>University of Glasgow</td>
<td><a href="mailto:m.baillie.1@research.gla.ac.uk">m.baillie.1@research.gla.ac.uk</a></td>
</tr>
<tr>
<td>Simon Barber</td>
<td>Birmingham City University</td>
<td><a href="mailto:Simon.Barber@bcu.ac.uk">Simon.Barber@bcu.ac.uk</a></td>
</tr>
<tr>
<td>Kenny Barr</td>
<td>University of Edinburgh</td>
<td><a href="mailto:k.barr.1@research.gla.ac.uk">k.barr.1@research.gla.ac.uk</a></td>
</tr>
<tr>
<td>Pierre Bataille</td>
<td>Université de Lausanne</td>
<td><a href="mailto:Pierre.Bataille@unil.ch">Pierre.Bataille@unil.ch</a></td>
</tr>
<tr>
<td>José Bellido</td>
<td>University of Kent</td>
<td><a href="mailto:J.A.Bellido@kent.ac.uk">J.A.Bellido@kent.ac.uk</a></td>
</tr>
<tr>
<td>Leah Bernini</td>
<td>University of Limerick</td>
<td><a href="mailto:leah.obrien.bernini@gmail.com">leah.obrien.bernini@gmail.com</a></td>
</tr>
<tr>
<td>Matt Brennan</td>
<td>University of Edinburgh</td>
<td><a href="mailto:m.t.brennan@gmail.com">m.t.brennan@gmail.com</a></td>
</tr>
<tr>
<td>Steven Brown</td>
<td>University of Edinburgh</td>
<td><a href="mailto:steven.brown@ed.ac.uk">steven.brown@ed.ac.uk</a></td>
</tr>
<tr>
<td>Michelle Cain</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:cainml2@gmail.com">cainml2@gmail.com</a></td>
</tr>
<tr>
<td>Jane Chilton</td>
<td>University of Glasgow</td>
<td><a href="mailto:Jane.Chilton@glasgow.ac.uk">Jane.Chilton@glasgow.ac.uk</a></td>
</tr>
<tr>
<td>Evangelos Chrysagis</td>
<td>University of Edinburgh</td>
<td><a href="mailto:e.chrysagis@outlook.com">e.chrysagis@outlook.com</a></td>
</tr>
<tr>
<td>Martin Cloonan</td>
<td>University of Glasgow</td>
<td><a href="mailto:Martin.Cloonan@glasgow.ac.uk">Martin.Cloonan@glasgow.ac.uk</a></td>
</tr>
<tr>
<td>Sara Cohen</td>
<td>University of Liverpool</td>
<td><a href="mailto:Sara@liv.ac.uk">Sara@liv.ac.uk</a></td>
</tr>
<tr>
<td>Anne Cumberland</td>
<td>University of Glasgow</td>
<td><a href="mailto:Anne.Cumberland@glasgow.ac.uk">Anne.Cumberland@glasgow.ac.uk</a></td>
</tr>
<tr>
<td>Manuel Deniz Silva</td>
<td>Universidade Nova de Lisboa</td>
<td><a href="mailto:manuel_denizsilva@yahoo.fr">manuel_denizsilva@yahoo.fr</a></td>
</tr>
<tr>
<td>Jane Dickson</td>
<td>Independent scholar</td>
<td><a href="mailto:jaadickson@hotmail.com">jaadickson@hotmail.com</a></td>
</tr>
<tr>
<td>Andrew Dyce</td>
<td>University of the Highlands &amp; Islands</td>
<td><a href="mailto:Andrew.Dyce.perth@uhi.ac.uk">Andrew.Dyce.perth@uhi.ac.uk</a></td>
</tr>
<tr>
<td>Kathy Dyson</td>
<td>Musicians’ Union</td>
<td><a href="mailto:kathydyson175@me.com">kathydyson175@me.com</a></td>
</tr>
<tr>
<td>Martin Farias</td>
<td>University of Edinburgh</td>
<td><a href="mailto:musicateatral@gmail.com">musicateatral@gmail.com</a></td>
</tr>
<tr>
<td>Emily Field</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:emfield1@hotmail.co.uk">emfield1@hotmail.co.uk</a></td>
</tr>
<tr>
<td>Emily Field</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:emfield1@hotmail.co.uk">emfield1@hotmail.co.uk</a></td>
</tr>
<tr>
<td>Simon Frith</td>
<td>University of Edinburgh</td>
<td><a href="mailto:Simon.Frith@ed.ac.uk">Simon.Frith@ed.ac.uk</a></td>
</tr>
<tr>
<td>Olivia Gable</td>
<td>The Open University</td>
<td><a href="mailto:Olivia.Gable@open.ac.uk">Olivia.Gable@open.ac.uk</a></td>
</tr>
<tr>
<td>Alex Gascoine</td>
<td>Musicians’ Union</td>
<td><a href="mailto:gascoine23@gmail.com">gascoine23@gmail.com</a></td>
</tr>
<tr>
<td>Keith Gildart</td>
<td>University of Wolverhampton</td>
<td><a href="mailto:Keith.Gildart@wlv.ac.uk">Keith.Gildart@wlv.ac.uk</a></td>
</tr>
<tr>
<td>Charlotte Gilmore</td>
<td>University of Edinburgh</td>
<td><a href="mailto:Charlotte.Gilmore@ed.ac.uk">Charlotte.Gilmore@ed.ac.uk</a></td>
</tr>
<tr>
<td>Jo Haynes</td>
<td>University of Bristol</td>
<td><a href="mailto:Jo.Haynes@bristol.ac.uk">Jo.Haynes@bristol.ac.uk</a></td>
</tr>
<tr>
<td>Bjorn Heile</td>
<td>University of Glasgow</td>
<td><a href="mailto:Bjorn.Heile@glasgow.ac.uk">Bjorn.Heile@glasgow.ac.uk</a></td>
</tr>
<tr>
<td>John Izod</td>
<td>University of Stirling</td>
<td><a href="mailto:k.j.izod@stir.ac.uk">k.j.izod@stir.ac.uk</a></td>
</tr>
<tr>
<td>Mike Jempsion</td>
<td>University of the West of England</td>
<td><a href="mailto:Mike.Jempsion@uwe.ac.uk">Mike.Jempsion@uwe.ac.uk</a></td>
</tr>
<tr>
<td>Darren Jubb</td>
<td>Heriot-Watt University</td>
<td><a href="mailto:darrenjubb@live.co.uk">darrenjubb@live.co.uk</a></td>
</tr>
<tr>
<td>Carsten Kaiser</td>
<td>FernUniversität in Hagen</td>
<td><a href="mailto:Carsten.Kaiser@fernuni-hagen.de">Carsten.Kaiser@fernuni-hagen.de</a></td>
</tr>
<tr>
<td>Juho Kaitajärvi-Tiekso</td>
<td>University of Tampere, Finland</td>
<td><a href="mailto:juho.kaitajarvi@gmail.com">juho.kaitajarvi@gmail.com</a></td>
</tr>
<tr>
<td>Anneke Kampman</td>
<td>Independent scholar</td>
<td><a href="mailto:annekekampman@googlemail.com">annekekampman@googlemail.com</a></td>
</tr>
<tr>
<td>Eileen Karmy Bolton</td>
<td>University of Glasgow/Fondo de la Música Nacional (CNCA 2015)</td>
<td><a href="mailto:ekarmyb@gmail.com">ekarmyb@gmail.com</a></td>
</tr>
<tr>
<td>Gabrielle Kielich</td>
<td>McGill University</td>
<td><a href="mailto:gabrielle.kielich@mail.mcgill.ca">gabrielle.kielich@mail.mcgill.ca</a></td>
</tr>
<tr>
<td>David Laing</td>
<td>University of Liverpool</td>
<td><a href="mailto:dave.laing47@gmail.com">dave.laing47@gmail.com</a></td>
</tr>
<tr>
<td>Marion Leonard</td>
<td>University of Liverpool</td>
<td><a href="mailto:marionl@liverpool.ac.uk">marionl@liverpool.ac.uk</a></td>
</tr>
<tr>
<td>Natalie Lewandowski</td>
<td>Queensland Conservatorium/Griffith University</td>
<td><a href="mailto:natalie.t.lewandowski@gmail.com">natalie.t.lewandowski@gmail.com</a></td>
</tr>
<tr>
<td>Zósimo López</td>
<td>University of Santiago de Compostela</td>
<td><a href="mailto:zosimo.lopez@gmail.com">zosimo.lopez@gmail.com</a></td>
</tr>
<tr>
<td>Sheena MacDonald</td>
<td>Scotland &amp; Northern Ireland, Musicians’ Union</td>
<td><a href="mailto:sheena.macdonald@themu.org">sheena.macdonald@themu.org</a></td>
</tr>
<tr>
<td>Tracey MacDonald</td>
<td>Assistant Curator - Kelvin Hall Project</td>
<td><a href="mailto:tracey.macdonald@glasgow.gov.uk">tracey.macdonald@glasgow.gov.uk</a></td>
</tr>
<tr>
<td>Name</td>
<td>Affiliation</td>
<td>Email</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------------------------------------------------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>Benoît Machuel</td>
<td>International Federation of Musicians</td>
<td><a href="mailto:benoit.machuel@fim-musicians.org">benoit.machuel@fim-musicians.org</a></td>
</tr>
<tr>
<td>Joshua Mainnie</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:josh_mainnie@hotmail.co.uk">josh_mainnie@hotmail.co.uk</a></td>
</tr>
<tr>
<td>Joshua Mainnie</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:josh_mainnie@hotmail.co.uk">josh_mainnie@hotmail.co.uk</a></td>
</tr>
<tr>
<td>John Markey</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:j.markey.1@research.gla.ac.uk">j.markey.1@research.gla.ac.uk</a></td>
</tr>
<tr>
<td>John Markey</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:j.markey.1@research.gla.ac.uk">j.markey.1@research.gla.ac.uk</a></td>
</tr>
<tr>
<td>Lee Marshall</td>
<td>University of Bristol</td>
<td><a href="mailto:l.marshall@bristol.ac.uk">l.marshall@bristol.ac.uk</a></td>
</tr>
<tr>
<td>Karl McGee</td>
<td>University of Stirling</td>
<td><a href="mailto:karl.magee@stir.ac.uk">karl.magee@stir.ac.uk</a></td>
</tr>
<tr>
<td>Megan McQueen</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:2216699M@student.gla.ac.uk">2216699M@student.gla.ac.uk</a></td>
</tr>
<tr>
<td>Megan McQueen</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:2216699M@student.gla.ac.uk">2216699M@student.gla.ac.uk</a></td>
</tr>
<tr>
<td>Anita Mellmer</td>
<td>University of Mozarteum Salzburg</td>
<td><a href="mailto:anita.mellmer@gmx.at">anita.mellmer@gmx.at</a></td>
</tr>
<tr>
<td>Heather Middleton</td>
<td>University of Glasgow</td>
<td><a href="mailto:Heather.Middleton@glasgow.ac.uk">Heather.Middleton@glasgow.ac.uk</a></td>
</tr>
<tr>
<td>Santiago Morales</td>
<td>Universidad Distrital Francisco José de Caldas</td>
<td><a href="mailto:santiagoninomorales@gmail.com">santiagoninomorales@gmail.com</a></td>
</tr>
<tr>
<td>John Mullen</td>
<td>Université de Rouen</td>
<td><a href="mailto:john.mullen@wanadoo.fr">john.mullen@wanadoo.fr</a></td>
</tr>
<tr>
<td>Michael Murphy</td>
<td>Dún Laoghaire Institute of Art, Design and Technology</td>
<td><a href="mailto:Michael.Murphy@iadt.ie">Michael.Murphy@iadt.ie</a></td>
</tr>
<tr>
<td>Chris Murray</td>
<td>Université Libre de Bruxelles</td>
<td><a href="mailto:cbmurray@gmail.com">cbmurray@gmail.com</a></td>
</tr>
<tr>
<td>Rab Noakes</td>
<td>Neon Productions</td>
<td><a href="mailto:robert@go2neon.com">robert@go2neon.com</a></td>
</tr>
<tr>
<td>Jacqueline Noltingk</td>
<td>University of Glasgow</td>
<td><a href="mailto:j.noltingk.1@research.gla.ac.uk">j.noltingk.1@research.gla.ac.uk</a></td>
</tr>
<tr>
<td>Paul Oliver</td>
<td>University of the Highlands &amp; Islands</td>
<td><a href="mailto:paul.oliver.perth@uhi.ac.uk">paul.oliver.perth@uhi.ac.uk</a></td>
</tr>
<tr>
<td>Richard Osborne</td>
<td>Middlesex University</td>
<td><a href="mailto:r.osborne@mdx.ac.uk">r.osborne@mdx.ac.uk</a></td>
</tr>
<tr>
<td>Mark Percival</td>
<td>Queen Margaret University, Edinburgh</td>
<td><a href="mailto:MPercival@qmu.ac.uk">MPercival@qmu.ac.uk</a></td>
</tr>
<tr>
<td>Marc Perrenoud</td>
<td>Université de Lausanne</td>
<td><a href="mailto:Marc.Perrenoud@unil.ch">Marc.Perrenoud@unil.ch</a></td>
</tr>
<tr>
<td>Laraine Porter</td>
<td>De Montfort University</td>
<td><a href="mailto:lporter@dmu.ac.uk">lporter@dmu.ac.uk</a></td>
</tr>
<tr>
<td>John Powles</td>
<td>Janey Buchan Political Song Collection</td>
<td><a href="mailto:johnpowles@hotmail.co.uk">johnpowles@hotmail.co.uk</a></td>
</tr>
<tr>
<td>Guillemette Prévot</td>
<td>Conservatoire National Supérieur de Musique et de Danse de Paris</td>
<td><a href="mailto:guillemetteprevot@gmail.com">guillemetteprevot@gmail.com</a></td>
</tr>
<tr>
<td>Helen Reddington</td>
<td>University of East London</td>
<td><a href="mailto:h.l.reddington@uel.ac.uk">h.l.reddington@uel.ac.uk</a></td>
</tr>
<tr>
<td>Eva Rodriguez</td>
<td>University of Glasgow</td>
<td><a href="mailto:Eva.MoreadRodriguez@glasgow.ac.uk">Eva.MoreadRodriguez@glasgow.ac.uk</a></td>
</tr>
<tr>
<td>Sonja Roth</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:2225112R@student.gla.ac.uk">2225112R@student.gla.ac.uk</a></td>
</tr>
<tr>
<td>Sonja Roth</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:2225112R@student.gla.ac.uk">2225112R@student.gla.ac.uk</a></td>
</tr>
<tr>
<td>Catherine Rothwell</td>
<td>Creative Scotland</td>
<td><a href="mailto:Catherine.Rothwell@creativescotland.com">Catherine.Rothwell@creativescotland.com</a></td>
</tr>
<tr>
<td>Helen Russell</td>
<td>Global Labour University Network</td>
<td><a href="mailto:helenback75@yahoo.co.uk">helenback75@yahoo.co.uk</a></td>
</tr>
<tr>
<td>John Smith</td>
<td>Musicians' Union</td>
<td><a href="mailto:john.smith@themu.org">john.smith@themu.org</a></td>
</tr>
<tr>
<td>Eileen Spencer</td>
<td>Musicians' Union</td>
<td><a href="mailto:fredlyandelleen@hotmail.co.uk">fredlyandelleen@hotmail.co.uk</a></td>
</tr>
<tr>
<td>Matt Stahl</td>
<td>University of Western Ontario</td>
<td><a href="mailto:mstahl@uwo.ca">mstahl@uwo.ca</a></td>
</tr>
<tr>
<td>Hyojung Sun</td>
<td>University of Edinburgh</td>
<td><a href="mailto:S1058647@sms.ed.ac.uk">S1058647@sms.ed.ac.uk</a></td>
</tr>
<tr>
<td>William Sweeney</td>
<td>University of Glasgow</td>
<td><a href="mailto:William.Sweeney@glasgow.ac.uk">William.Sweeney@glasgow.ac.uk</a></td>
</tr>
<tr>
<td>Tom Sykes</td>
<td>University of Salford</td>
<td><a href="mailto:tomsykes29@btinternet.com">tomsykes29@btinternet.com</a></td>
</tr>
<tr>
<td>Catherine Tackley</td>
<td>The Open University</td>
<td><a href="mailto:catherine.tackley@open.ac.uk">catherine.tackley@open.ac.uk</a></td>
</tr>
<tr>
<td>Gyorgy Toth</td>
<td>University of Stirling</td>
<td><a href="mailto:gyorgy.toth@stir.ac.uk">gyorgy.toth@stir.ac.uk</a></td>
</tr>
<tr>
<td>Ruth Towsie</td>
<td>Bournemouth University</td>
<td><a href="mailto:ruth.towse@gmail.com">ruth.towse@gmail.com</a></td>
</tr>
<tr>
<td>Maria Velez-Serna</td>
<td>University of Stirling</td>
<td><a href="mailto:maria.velezserna@stir.ac.uk">maria.velezserna@stir.ac.uk</a></td>
</tr>
<tr>
<td>Yuan Wang</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:y.wang.8@research.gla.ac.uk">y.wang.8@research.gla.ac.uk</a></td>
</tr>
<tr>
<td>Yuan Wang</td>
<td>University of Glasgow/VOLUNTEER</td>
<td><a href="mailto:y.wang.8@research.gla.ac.uk">y.wang.8@research.gla.ac.uk</a></td>
</tr>
<tr>
<td>Aleksandra Webb</td>
<td>Scottish Trade Union Council</td>
<td><a href="mailto:Awebb@stuc.org.uk">Awebb@stuc.org.uk</a></td>
</tr>
<tr>
<td>John Williamson</td>
<td>University of Glasgow</td>
<td><a href="mailto:John.C.Williamson@glasgow.ac.uk">John.C.Williamson@glasgow.ac.uk</a></td>
</tr>
<tr>
<td>Benjamin Wolf</td>
<td>Regent’s University London</td>
<td><a href="mailto:wolfb@REGENTS.AC.UK">wolfb@REGENTS.AC.UK</a></td>
</tr>
</tbody>
</table>
Acknowledgements

For supporting the conference, our grateful thanks go to:

- Celtic Connections, for hosting the Keeping Music Live concert
- Findlay Napier and Gillian Frame, for playing at the reception
- Jenny Soep, live music illustrator, who permitted use of her artwork for postcards
- Karla Cunningham of Glasgow City Marketing Bureau, who provided maps for packs
- Morag Greig of Glasgow University Library, who supported the In Conversation Event
- Paul Smith and Lisa Bolland of Saramago, who helped organise our reception
- Ross Carmichael and Yvonne Kincaid, Bulletproof ID, who designed our exhibition
- Sarah Shaw, Events Coordinator, Mitchell Library, who provided venue support
- The Musicians’ Union, for generously sponsoring our reception, musicians’ fees, and packs
- Tunnocks, for sponsoring delegate pack treats
- All our volunteers and chairs, who are individually listed in the programme