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978-1-107-04095-3 - Organising Music: Theory, Practice, Performance

Edited by Nic Beech and Charlotte Gilmore

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Organising Music

Organisational theorists have become increasingly interested in the creative industries, where practices that are commonplace are of particular interest to organisations in other sectors as they look for new ways to enhance performance. Focusing on the music industry, this book sets up a unique dialogue between leading organisational theorists and music professionals. Part I explores links between organisation theory and the creative industries literature, concentrating on practices of organising and knowledge mobilisation, followed by an in-depth discussion of key theoretical concepts by subject experts. Part II provides a diverse range of ‘tales from the field’, including examples from classical orchestras, folk, indie and punk. The concluding chapter examines the shared dialogue to reveal what practice in the musical field can learn from organisational theory, and vice versa. This innovative book will interest graduate students and researchers in the fields of organisation studies, music management and the creative industries.

NIC BEECH is Vice-Principal and Head of the College of Arts and Social Sciences at the University of Dundee and Chair of the British Academy of Management. His research interests are in management practice, change and the construction of identity in the music industry, health, financial services and creative industries. He has extensively published in the field of organisation studies and is the author of *Managing Change* (Cambridge University Press, 2012) and *Managing Creativity* (Cambridge University Press, 2009).

CHARLOTTE GILMORE is a Chancellor’s Fellow at the University of Edinburgh Business School. Before taking up her position at Edinburgh, she was a Lecturer in Creative and Cultural Industries at the University of St Andrews. Her area of interest is the creative industries and her work has been published in *Human Relations*, *Management Learning* and the *British Journal of Management*.

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For Linda and Rosie
and
For my little one, Esme x

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NIC BEECH is Vice-Principal and Head of the College of Arts and Social Sciences at the University of Dundee and Chair of the British Academy of Management. His research interests are in management practice, change and the construction of identity in the music, health, financial services and creative industries. He is a fellow of the Royal Society of Arts, the British Academy of Management, the Chartered Institute of Personnel and Development and the Academy of Social Sciences, and has been voted by HR Magazine one of the UK's most influential thinkers on HR.

CHRIS BILTON teaches and researches on management and creativity at the University of Warwick. He is the author of *Management and creativity: from creative industries to creative management* (2007) and has co-written *Creative strategy: reconnecting business and innovation* (2010) with Stephen Cummings. Chris and Stephen also edited the *Handbook of management and creativity* (2014).

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MARTIN CLOONAN is Professor of Popular Music Studies at the University of Glasgow. His research interests include issues of freedom of musical expression, the live music industry and music policy. He is chair of Freemuse (www.freemuse.org) and Reviews Editor for the Cambridge University Press journal *Popular Music*. He has recently recovered from being a band manager.

KEVINA CODY is a lecturer in consumer behaviour and communications at the Dublin Institute of Technology. Her research interests are primarily in the area of consumer culture and marketing communications, specifically the myriad interactions between the commercial world of the market and the social exchanges of groups and individuals. To date, her work has been published in journals such as *Marketing Theory*, *Journal of Consumer Culture*, *Advances in Consumer Research* and *Young Consumers*.

CHRISTINE COUPLAND is Professor of Organisational Behaviour at Loughborough University, School of Business and Economics. She has held faculty positions at the universities of Hull and Nottingham. Her recent publications include articles in *Organization* and *Human Relations*. Her research interests centre on issues of identity and language, drawing upon theoretical perspectives from organisation theory and constructionist social psychology. She currently serves on the editorial boards of *Organization Studies* and the *Journal of Organizational and Occupational Psychology*. She is also Associate Editor for the *Scandinavian Journal of Management* and regularly convenes research streams at the BAM conference.

STEPHEN CUMMINGS is Professor of Management at Victoria Business School, New Zealand. He has published articles on strategy, innovation and the history of management and his books include *Recreating strategy* (2002), *Images of strategy* (2003), *Strategy pathfinder* (2011), *Creative strategy: reconnecting business and innovation*, and the *Handbook of management and creativity* (with Chris Bilton, 2010 and 2014). His latest book is titled *Strategy builder: how to create and communicate more effective strategies* (2015).

ANN CUNLIFFE is Professor of Organization Studies at Leeds University Business School, having previously held positions at the University of New Mexico, California State University and the University of New Hampshire, USA. Ann's current research interests lie in examining the relationship between language and responsive and ethical ways of managing organisations, leadership, selfhood, qualitative research methods, embodied sensemaking, and developing reflexive approaches to management research, practice and learning. Her recent publications

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include the books *A very short, fairly interesting and reasonably cheap book about management* (2014) and the co-authored *Key concepts in organization theory* with John Luhman (2012). She has published articles in *Organizational Research Methods*, *Human Relations*, *Management Learning*, the *Journal of Management Studies* and *Organization Studies*.

CHRIS CUSACK was born in the relative musical backwater of Stirling in Scotland, and began to actively pursue music from the age of 14, initially fuelled by bands like Nirvana who rejected notions of sexism, homophobia and conformity. Since then he has become immersed in the world of underground alternative music, working as a sound engineer, driver, roadie, journalist, designer and producer amidst the bustling European DIY scene. He has also enjoyed time in a number of touring bands, most notably Hey Enemy and Dead or American, the latter of which was the basis for founding his own label and learning how to operate outside the mainstream industry. He continues to work within music, running an ethical venue and label in Glasgow, as well as freely offering his help to bands and musicians in need of advice on how to navigate the treacherous landscape of the music business.

JANE DONALD has a background in senior management in the arts. A philosophy graduate of the University of St Andrews, her final student summer job was a project for the Royal Scottish National Orchestra (RSNO), and that suggested the possibility of a career in administration in the arts. Following a short period at Scottish Opera, Jane joined the marketing team at the Glasgow Royal Concert Hall. Starting as Marketing Assistant in 1998, she gradually progressed through Media Relations Officer to Marketing Manager and then in 2006 to Head of Sales and Marketing. From 2006 to 2010, she had responsibility for leading the teams delivering marketing, sales, media relations, sponsorship and education. An elected member of the board of the Arts Marketing Association, Jane has both professional and academic interests in the theory and practice of arts management. Jane is currently the Director of External Relations for the RSNO.

MARTIN DOWLING is Senior Teaching Fellow and Director of Teaching in the School of Management at the University of St Andrews. He is a Fellow of the Chartered Institute of Personnel and Development, the Chartered Management Institute and the Higher Education Academy. His teaching interests include human resource management, industrial relations and management development. He has worked closely with colleagues in several universities on a number of HR-related research projects and published in both academic and professional journals. His

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career in higher education has also involved him in academic management and leadership, postgraduate course development and management, quality assurance systems and external examining at several UK universities.

MICHAEL DOWNES became the first full-time Director of Music at the University of St Andrews in 2008, having previously held a similar post at Fitzwilliam College, Cambridge. He works as a conductor with a number of groups in the area, including the St Andrews Chorus, now the largest choir in Scotland with over 150 singers. Michael read English and music at King's College, Cambridge, and completed a doctorate on the music of Debussy at the University of Sussex. He has lectured on music and opera for organisations including the Royal Opera House, ENO and Glyndebourne, and regularly reviews music books for the *Times Literary Supplement*. He is the author of book on contemporary British composer Jonathan Harvey, which was published in 2009.

CELIA DUFFY was, until retirement, a member of the Royal Conservatoire of Scotland's senior management team, with institutional responsibilities including research and knowledge exchange and the implementation of the new undergraduate curriculum. Career experience ranges from lecturing in music at Goldsmiths, University of London, to commercial software design and using digital technologies in higher education. As the first Head of Research at the Conservatoire she founded the National Centre for Research in the Performing Arts, and led the team responsible for development and management of research, consultancy and knowledge exchange activities. Celia chairs the board of Scotland's foremost contemporary music ensemble, RedNote.

CHARLOTTE GILMORE is Chancellor's Fellow at the University of Edinburgh. Before taking up her position at Edinburgh, she was a lecturer in creative and cultural industries at the University of St Andrews. She has been awarded an AHRC for the Cultural Values Project, exploring the enactment of taste making in contemporary music. Charlotte has also recently been awarded a research grant to explore artistic and organisational practices at Islington Mill in Manchester and the Edinburgh Sculpture Workshop. She was awarded an ESRC post doctorate to develop her research in the advertising industry at the Institute for Capitalising on Creativity at St Andrews. Charlotte's area of interest is the creative industries. Her work has been published in *Human Relations*, *Management Learning* and the *British Journal of Management*.

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LANCE GREEN is an English-born trombonist living and working in Scotland. As well as teaching the trombone at university level, Lance contributes to the education of younger trombonists by attending the annual 'side-by-side' event arranged between the Royal Scottish National Orchestra (RSNO) and the West of Scotland Schools Orchestra Trust. He also participates in various brass masterclasses for the same organisation. There are hundreds of recordings by the RSNO available for purchase, mainly from the Naxos Label. Lance appears in many of these as Principal Trombone, of which the most notable is Mahler's *3rd Symphony*, in which he plays the trombone solo. Lance also appears on the American Summit Records release *Big Band Reflections of Cole Porter*, which he recorded with the Jazz Orchestra of the Delta while he was on a year's sabbatical from the RSNO in Memphis TN.

GAIL GREIG is a lecturer in management at the University of St Andrews. Her research concerns collective knowing and learning in and through relational practices in arts, cultural and healthcare organisations, most recently with Nic Beech for the Digital R&D Fund for the Arts and Culture in Scotland (NESTA/AHRC). Recent publications include papers in *Social Science and Medicine* and *Management Learning* (with Nic Beech, and Charlotte Gilmore in the latter), a chapter on improvisational practice (with Nic Beech and Holly Patrick) in the *Handbook of institutional approaches to international business* (2012) and a chapter on improvisational and coordinating practices in film-making (with Nic Beech and Elizabeth Gullede) in the *Handbook of management and creativity* (2014).

ELIZABETH GULLEDGE is a research fellow in management at the University of St Andrews. Her research areas are the cultural and creative industries, with particular interest in the nature, operation and maintenance of institutional fields, the role of symbolic, social and cultural capital in the economy for symbolic goods and organising practices and their role in creative outcomes. Her current research investigates these issues in book publishing, film and music.

CHRIS HACKLEY is Professor of Marketing at Royal Holloway, University of London. His PhD from the Department of Marketing, Strathclyde University, explored the creative advertising development process in top agencies. His most recent book is *Marketing in context* (2013), and the third edition of his textbook *Advertising and promotion* will be published in late 2014. Current projects include research on children and video games, the production of celebrity and social media, and the culture industry under convergence.

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MARTIN JOHN HENRY is a songwriter from Bellshill in Lanarkshire, Scotland. Henry is noted for his success as the frontman of the rock band De Rosa, who released several albums, singles and other recordings on Glasgow's influential independent label Chemikal Underground. De Rosa's music was critically lauded and championed by John Peel and Steve Lamacq. Sound-Scotland recently praised Henry as '...one of Scotland's finest songwriters'. Henry has written, recorded and played with many of Scotland's finest musicians, including Barry Burns (Mogwai), Robert Johnston (Life Without Buildings), King Creosote and Malcolm Middleton. As a solo artist, Henry contributed a track to MOJO Magazine's *Abbey Road Now!* CD in October 2009 and has played numerous shows including SOUNDS Festival, Tigerfest and Glasgow's Merchant City Festival.

PAUL HIBBERT is Professor of Management at the University of St Andrews. His research is principally concerned with knowledge and learning, particularly in collaborative forms of organisation. He has also connected knowledge and learning-related research interests concerned with: how research is produced and used; reflexive practice in the context of management development and formation for leadership; and educational theory. He has published his work in leading international journals and he is an associate editor of *Management Learning*.

CASPER HOEDEMAEKERS is a lecturer in work and organisation at Essex Business School, Essex University. His research interests include subjectivity and management control, financialisation and the psychology of freelance labour. His work has appeared in *Organization Studies*, *Organization*, *Critical Perspectives on Accounting*, and *Ephemera: Theory and Politics in Organization*, among other journals.

R.M. HUBBERT is a guitarist and singer from Glasgow in Scotland. A veteran of the Scottish independent music scene for almost twenty-five years, he is best known for his triptych of solo albums released through the Chemikal Underground label: *First & Last* (2010), *Thirteen Lost & Found* (2012) and *Breaks & Bone* (2013). His solo work is primarily based around a blend of flamenco and Scottish folk guitar dealing with themes of love, death, mental illness and a dog called D. Bone. R.M. Hubbert won the Scottish Album of the Year Award in 2013 for his second album, *Thirteen Lost & Found*.

JOHN HUNT continues to work in investment, and hopes to complete an EP of new Butcher Boy recordings in 2014. Having spent more than a decade cutting, gluing and stitching together club nights, John is

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taking a sabbatical from DJing – though he is keen to impress on anyone who will listen that this is ‘au revoir’ rather than ‘goodbye’.

PETER KEENAN is Lecturer in Management at the University of St Andrews School of Management. Peter’s research sits primarily within the field of strategy as practice, and focuses on how moral legitimacy and human agency shape strategic action and outcomes. He worked as a clinician for many years in community mental health services prior to researching the organisational aspects of addiction services, and youth antisocial behaviour in Glasgow’s housing regeneration areas. He frequently debates with others the greatness of The Beatles.

NOD KNOWLES has had a career in senior management and music in the UK and abroad (including at Scottish Arts Council, Bath Festivals and Europe Jazz Network) and now works as a consultant with music and arts organisations and musicians in various capacities: in change management, research, funding, tour and event management, artistic direction and programming.

GRETCHEN LARSEN is a senior lecturer in marketing at Durham University. Her research is located at the intersection of consumption, markets and the arts. In particular, she seeks to understand how the position of the consumer in a socio-cultural world is constructed, performed, interpreted and questioned through the arts. Gretchen has co-written *Music, markets and consumption* (2013) (with Daragh O’Reilly and Krzysztof Kubacki) and her publications have appeared in the *European Journal of Marketing*, the *Journal of Marketing Management*, the *Journal of Business Ethics*, *Psychology and Marketing* and *Marketing Theory*, among a variety of other scholarly outlets. She is the founding editor of *Arts Marketing: an International Journal*.

JOHNNY LYNCH is an Eigg-based singer-songwriter, whose psych-folk-pop solo output under his nom-de-plume The Pictish Trail snaps to a diverse creative grid among a plethora of other outlets for his musical creativity, be it crafting furiously danceable electronica together with London-based multi-instrumentalist Adem in the guise of Silver Columns – whose 2010 album *Yes, And Dance* was hailed as ‘a glorious curveball of a record’ by *Q* – or making *In Rooms*, a 2011 side-project mini-album containing fifty songs, each thirty seconds long. Or, since the summer of 2013, running his own DIY micro label and musical collective Lost Map, having for ten years before that helmed the cherished and highly respected Fence Records.

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RAYMOND MACDONALD is Professor of Music Psychology and Improvisation and Head of the Reid School of Music at Edinburgh University. After completing his PhD in Psychology at the University of Glasgow, investigating therapeutic applications of music, Raymond worked as Artistic Director for a music company, Sounds of Progress, specialising in working with people who have special needs. He joined the School of Music in 2012, having worked at Glasgow Caledonian University previously. He has published over seventy papers and co-edited four texts: *Musical identities* (2002), *Musical communication* (2005), *Music, health, and wellbeing* (2012) and *Musical imaginations* (2012). His ongoing research focuses on issues relating to improvisation, psychology of music, music health and wellbeing, musical identities and music education. His work includes studying the processes and outcomes of music participation and music listening. As a saxophonist and composer his work is informed by a view of improvisation as a social, collaborative and uniquely creative process that provides opportunities to develop new ways of working musically. Collaborating with musicians such as Evan Parker, David Byrne, Jim O'Rourke and Marilyn Crispell, he has released over fifty CDs and toured and broadcast worldwide. He has produced music for film, television, theatre and art installations and is a founder member of Glasgow Improvisers Orchestra.

ROBERT MACINTOSH is Professor of Strategy and Head of the School of Management and Languages at Heriot-Watt University. He trained as an engineer and has worked at the universities of Glasgow and Strathclyde. He has published extensively in top rank journals and played key roles in a range of conferences including the Strategic Management Society and the European Group for Organization Studies. His research focuses on the ways in which top teams develop then implement strategy. He has consulted for the Clydesdale and Yorkshire Banks, Babcock International Group, the NHS, HMRC and a range of other organisations. He sits on the board of the charity Turning Point Scotland. His latest book, *Managing change as enquiry and action* was published by Cambridge University Press in 2012, and his next book, *Strategic management* will be published in 2014.

KATY MACKINTOSH is currently Associate Principal Oboe with the Royal Scottish National Orchestra (RSNO). Originally from Glasgow, she studied at the Royal Academy of Music with Douglas Boyd and Celia Nicklin. In 1994 she reached the woodwind finals of the BBC Young Musician of the Year. In 1999 she was awarded a Countess of Munster

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scholarship to study with Nicholas Daniel. In 2001 she made her Wigmore Hall debut with Simon Lepper. They have since performed at the Purcell Room, St George's Brandon Hill, Fairfield Halls Croydon and the Bridgewater Hall. As an orchestral musician Katy has worked with the BBC Philharmonic, City of Birmingham Symphony Orchestra, BBC Scottish Symphony Orchestra, Britten Sinfonia, Scottish Chamber Orchestra and Orquestra do Algarve. As a soloist she has performed with the RSNO and the New London Soloists at St Martin in the Fields. When not performing, Katy provides music workshops to a wide range of audiences.

DONALD MACLEAN received a BSc in physics from the University of Strathclyde, a PhD in optoelectronics from the University of Cambridge and an MBA from Kingston University. He spent ten years working in the global optoelectronics industry before joining the University of Glasgow in 1993, where he is now a part-time professorial research fellow. He is currently researching design, creativity and well-being in organisational settings. He has published extensively on strategy, transformation, complexity theory, action theory and research process in a range of journals including the *Strategic Management Journal*, the *Journal of Management Studies*, *Organization Studies* and *Human Relations*. He co-chaired the SMS special conference on strategy in complex settings in Glasgow in June 2013. He combines his part-time academic work with ongoing commercial, public and third-sector consultancy engagements and directorships.

KATY J. MASON is Reader in Markets, Marketing and Management, Lancaster University Management School. Katy's research focuses on how managers make and shape markets, the market devices they use to enrol others and create market boundaries. Her work looks at the materials and practices of market-makers, and specifically the representational practices managers use in working out what to do next. Through a number of engaged and collaborative research projects, her work has explored the power of market-making devices such as business models, market representations and expectations. Recent research into commissioning for the provision of UK health and social care draws on practice theory to understand how new services are imagined, disentangled from current structures of practice and reassembled in the market. Katy's work has been published in the *Journal of Management Studies*, *Industrial Marketing Management*, *Long Range Planning*, *Management Learning*, the *European Journal of Marketing* and *Journal of Marketing Management*.

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ALAN MCCUSKER-THOMPSON lectures in commercial music at the University of the West of Scotland, where he is also Programme Leader for the MA Music: Innovation and Entrepreneurship. He has previously worked as a recording artist, composed music for television drama as well as working in PR, journalism, artist management and music publishing. He is a Glaswegian.

LLOYD MEREDITH co-runs Scottish DIY label Olive Grove Records, home to the likes of Jo Mango, Woodenbox and The Moth and the Mirror. In addition to this he also manages the folk-pop outfit, Randolph's Leap, and runs the Scottish music blog, Peenko.

LOUISE MITCHELL was appointed in 2011 Chief Executive of the Bristol Music Trust, an independent charitable trust set up that year to drive forward music in Bristol, and to help secure a sustainable future for Colston Hall. Previously, Louise was the first Director of Glasgow UNESCO City of Music, a position taken after being at the head of the Glasgow Royal Concert Hall for thirteen years, which included responsibility for the world-renowned Celtic Connections Festival. Previous experience includes positions with the London Philharmonic Orchestra, Barbican Centre and as Assistant Director of the Edinburgh International Festival. Louise is a Trustee of the Royal Philharmonic Society, a Fellow of the Royal Society of Arts, Vice Chair of British Association Concert Halls, and a past board member of the International Society for Performing Arts.

DAVIDE NICOLINI is Professor of Organization Studies at Warwick Business School, where he co-directs the IKON Research Centre. Prior to joining the University of Warwick he held positions at The Tavistock Institute in London and the University of Trento and Bergamo in Italy. His work has appeared in journals such as *Organisation Science*, *Organisation Studies*, the *Journal of Management Studies*, *Human Relations*, *Management Learning*, and *Social Science and Medicine*. His recent research focuses on the development of a practice-based approach to the study of organisational phenomena and its implications for the understanding of knowing, collaboration, decision-making and change in organisations. He has recently published two books: the monograph *Practice theory, work and organization: an introduction* and *How matter matters: objects, artifacts and materiality in organization studies*, co-edited with P. Carlile, H. Tsoukas and A. Langley.

DARAGH O'REILLY is a senior lecturer in creative and cultural industries at the University of Sheffield. He is the author, with Gretchen Larsen and Krzysztof Kubacki, of *Music, markets and consumption* (2013) and

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the editor, with Ruth Rentschler and Theresa Kirchner, of the *Routledge companion to arts marketing* (2014). His research focuses on the relationships between the arts, marketing, culture and consumption.

JILL O’SULLIVAN was born in Belfast and raised in Chicago. She currently resides in Glasgow and performs in the band Bdy_Prts with Jenny Reeve. The duo released their first single, ‘IDLU’, to positive reception on 3 March 2014 and are currently working on a full-length album. She also fronts three-piece band Sparrow and the Workshop, who have released three full-length albums and toured with the likes of the Brian Jonestown Massacre, the Pogues and Idlewild. She has collaborated with James Yorkston and Emma Pollock, among others, and is currently working on a storytelling project with musician and writer Sean Cumming called ‘Do the Gods Speak Esperanto’.

CLIFF OSWICK is Professor of Organization Theory and Deputy Dean at Cass Business School, City University, London. His research interests focus on the application of aspects of discourse, dramaturgy, tropes, narrative and rhetoric to the study of management, organisations, organising processes, and organisational change. He has published over 130 academic articles and contributions to edited volumes. He is the European Editor for the *Journal of Organizational Change Management* and Associate Editor for the *Journal of Change Management*. He is also Co-director of the International Centre for Research on Organizational Discourse, Strategy and Change.

MARCO PANAGOPOULOS fronts the band United Fruit. United Fruit are a fast-paced and energetic alt rock band from Glasgow, Scotland, who have used their limited resources and DIY ethic to get all over the UK and Europe with goals further afield. Their music is melodic yet aggressive and catchy. The band has a relentless drive live and off the stage, which is reminiscent in their music.

JIM PRIME brings thirty years of industry experience to the University of the West of Scotland. A keyboard player and songwriter, Jim began his career in 1980 on an American tour with Altered Images, followed by a number of years – and albums – with John Martyn. During this time he was also Musical Director for Cumbernauld Theatre. His future research work focuses on bridging the gap between the secondary school music SQA higher level curriculum and higher education’s level 7 curriculum, with a view to examining and improving the transition from school to university. His interests also lie in the field of musicians and wellbeing. Jim has headlined at (2011) Glastonbury, Belladrum, Tall Ship Races and Liverpool Echo Arena, and opened the Last Night of the Proms in

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the Park in London's Hyde Park. 2012 saw the twenty-fifth anniversary of Deacon Blue, in which he is keyboard player, and a new album and single launch, with an extensive UK tour.

JENNY REEVE is a member of Strike the Colours: four musician friends from Glasgow, united by their collective experiences and love of the music they are making together. Since they are by no means strangers to the local music scene and beyond, it could be argued that the four members of Strike the Colours have been, and continue to be, integral to the music coming out of Glasgow over the last couple of years. Indeed, Jenny Reeve (Arab Strap, Malcolm Middleton, Idlewild, Snow Patrol, The Reindeer Section, The Fruit Tree Foundation), Jonny Scott (Emma Pollock, The Phantom Band, The Unwinding Hours, Take A Worm For A Walk Week), David McAulay (Terra Diablo, composer and engineer/producer of records for Mogwai, Remember, Remember, Bill Wells, Jenna and Bethany Reid) and Graeme Smillie (Emma Pollock, Unwinding Hours, Idlewild, Sons And Daughters) all have impressive pedigrees in their own right, working with some of Scotland's most talked-about bands and musicians. Nevertheless, they still find time to come together to play music that has been championed by respected publications such as *Clash Magazine*, *Converse Music*, *The Scotsman* and *The List* and national radio DJs such as Steve Lamacq, Mark Riley, Gideon Coe and Vic Galloway.

SIMON ROSE is a professional musician and performs on baritone and alto saxophones. His research interest focuses on the process of improvisation, in which he has completed three studies. Following an MA at Middlesex University in 2008, he gained his doctorate in 2013 at Glasgow Caledonian University. For several decades he taught drama and music in London, including work with permanently excluded and special educational needs students. Studying drama at Dartington College of Arts and teacher training at Exeter University, his early career was in theatre-in-education and fringe theatre: devising theatre and touring schools, prisons, hospitals and small-scale venues. He is currently completing a book concerning the agency of improvisation. Other publications include the chapters 'Free improvisation in education' in *Investigating musical performance* (2012) and 'Improvisation as real-time composition' in *The act of musical composition* (2014). His music recordings can be found on the labels Emanem, Leo, PSI, Bruces Fingers, Not Two, Rayon and PF Mentum.

MICHAEL SAREN is Professor of Marketing at Leicester University. He previously held chairs at the universities of Stirling and Strathclyde and

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is honorary professor at St Andrews University. His research interests focus on the development of marketing theory, particularly regarding marketing knowledge, consumer culture and issues of creativity and sustainability. He was one of the founding editors of the journal *Marketing Theory* in 2000, and is author of *Marketing graffiti: the view from the street* (2006) and co-editor of several books including *Rethinking marketing: towards critical marketing accountings* (1999), *Critical marketing: defining the field* (2007), *The Sage handbook of marketing theory* (2010) and *Marketing pathfinder: core concepts and cases* (2014). He was made an honorary fellow and lifetime member of the UK Academy of Marketing in 2007 and was joint winner of the George Fisk award in 2012 for the best Macromarketing conference paper.

DAVID SIMS is Emeritus Professor of Organizational Behaviour at Cass Business School, City University, London, and formerly Associate Dean there. His interests are in how people learn and develop as leaders of change in different cultures and contexts, in the way in which people contribute different qualities and skills to the activity of leadership, and in the relationship between leadership, identity, the narrative processes of life, and the way in which people create narratives to justify their actions and actions to justify their narratives.

IAN SMITH came to Scotland in 1971 to join the horn section of the RSNCO. He founded and directed Scottish Brass and has also guested with the London Symphony Orchestra. He became the Scotland organiser of the UK Musicians' Union in 1993 and founded the Union's specialist section for folk, roots and acoustic music. Ian was appointed Head of Music at the Scottish Arts Council in 2005 and is currently responsible for music and intellectual property development at Creative Scotland (CS). Ian oversees all international export showcasing for CS Music, including Showcase Scotland, Womex, SXSW, AWME/Australasian World Music Expo and the Cambridge, Woodford (Aus), RIFF (India) and Celtic Connections Festivals. He is also responsible for co-programming the Made in Scotland music programme at the Edinburgh International Fringe.

DUGLAS T. STEWART has been the lead singer, main writer and band-leader of the BMX Bandits since 1985. The band continues to thrive and evolve almost thirty years since its inception. BMX Bandits had a direct influence on the music scene around them, with former (and some continuing) members going on to be in Teenage Fanclub, The Soup Dragons and Belle and Sebastian. Douglas's bitter-sweet, melodious pop garnered fans and the attention of Creation Records, who

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signed the band in 1991. The band has toured extensively throughout Europe and Asia, with a particularly strong fan base in Japan. Douglas has written and produced for other bands, but always returns to BMX Bandits. He is an obsessive music fan and active supporter of new bands. BMX Bandits' most recent release, *BMX Bandits in Space*, was a critical success and Douglas is currently working on the new BMX Bandits album.

CHRIS STOUT has become nationally and internationally recognised as one of the most exciting and dynamic fiddle players on the traditional music scene. Whether as a solo artist, a member of Fiddlers' Bid or as a duo with long-time musical associate Catriona McKay, Chris continues to innovate within traditional and contemporary musical circles, delivering performances that continue to excite and inspire audiences all over the world.

DIMITRINKA STOYANOVA RUSSELL is Assistant Professor at Warwick Business School and Associate Researcher at the Institute for Capitalising on Creativity at St Andrews University. She has published in the area of learning and skills development, employment in the creative industries, creative careers and freelance work.

ANTONIO STRATI is Professor of Sociology of Organization at the University of Trento, Italy, Associate Researcher at PREG-CRG (Ecole Polytechnique) of Paris, France, and is an art photographer. He is the author of *Organization and aesthetics* (1999) – which also appeared in French (2004), Portuguese (2007) and Italian (2008) – and of *Theory and method in organization studies* (2000).

BEN TALBOT DUNN: Open Swimmer is the banner above songwriter Ben Talbot Dunn and those that accompany him. After seven years writing and performing in the frost of Glasgow, Ben has reappeared on our shores with a stunning album that melts the boundaries of pop. His weaving vocals dart and rest between delicate guitar lines and bashful strums that together result in truly intelligent and satisfying tunes. Predominately focused on guitar and vocals, Ben's songwriting is honest, playful and complex, using melody as much as words to tell his stories. After much success in Glasgow and several tours around the UK, Ben has finally come home with a sugar bowl of sweet soulful treats to share.

ROBYN THOMAS is Professor of Management at Cardiff Business School. Robyn's research focuses on the social and political processes of organisational change. She has published on these topics in leading

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international journals such as *Organization Science*, *Organization Studies*, *Organization*, *Public Administration* and the *British Journal of Management*. Robyn is also Editor-in-Chief of the journal *Organization*.

LORI WATSON is a leading light of the new generation of Borders fiddle players. Lori grew up in Birgham, steeped in the music and song of the Scottish Borders. Her work on Borders fiddle playing with Tom Hughes, Bob Hobkirk, Wattie Robson and Jimmy Nagle has been a driving force in the current resurgence of Borders music, along with the band Border Fiddles, whose release in 2004 was a landmark recording for Borders music. Although Lori's musical roots lie firmly in the Borders, her understanding and interpretation of Scots and worldwide traditions is undeniably resonant. A BBC Scotland Young Traditional Musician of the Year 2002 and 2003 finalist, Lori has toured extensively and broadcast on radio, television and the internet throughout Britain, Europe, Canada and the USA. Performing regularly with award-winning band Lori Watson and Rule of Three, her self-produced debut was released in 2006, followed by *Pleasure's Coin* in 2009, both on ISLE Music Scotland. Alongside performance and research work, Lori's tunes, songs, extended and experimental compositions are to the forefront of traditional music composition in Scotland. Burnsong Winner in 2007 and Celtic Colours Songhouse Writer in 2008, Lori has composed for theatre and chamber ensembles as well as her own performance groups, including the Momentum Collective. Lori is currently a lecturer, honours supervisor and performance examiner to Scottish music degree students at the Royal Conservatoire of Scotland (formerly RSAMD), fiddle tutor for Newcastle University's folk and traditional music degree and a sought-after workshop leader for all levels.

SIMON WEBB was Director of Orchestral Management at the City of Birmingham Symphony Orchestra (CBSO). He is now General Manager at the BBC Philharmonic. As a cellist he was a member of the London Philharmonic Orchestra (LPO), and he has been a board member of the LPO, Manchester Camerata and National Children's Orchestra.

RICHARD WIGLEY was born in New Zealand and trained as a bassoon player in Wellington and Boston, USA, before moving to London in 1986. As a member of the Halle Orchestra from 1988 he was an enthusiastic participant in the orchestra's community and education programme. After becoming Head of Education in 1994 he moved to become Head of Artistic Planning for the orchestra in 1999. From 2001 he was Head of Performance and Programming at the Royal Northern College of Music and was appointed General Manager of

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the BBC Philharmonic in 2004. In 2014 he left the BBC to form his own company, Wigley Arts Management, to help build outstanding orchestras. Currently he divides his time between the Netherlands and the UK.

SIERK YBEMA is an Associate Professor in the Department of Organization Sciences at VU University Amsterdam. His research centres on processes of politics, identity and sensemaking, with empirical settings ranging from amusement parks and the creative industries to newspaper offices and multinational corporations. He has published widely on culture and conflict, relational and temporal identity talk, managerial discourse and nostalgia, intercultural communications, interorganisational relationships, and organisational change and crisis. This work has been published in such journals as *Human Relations*, the *Journal of Business Ethics*, *Organization* and *Organization Studies*.

MATTHEW YOUNG is the man behind the Song, by Toad website (www.songbytoad.com), which is a bible for many people when it comes to discovering new music. His work also evolved and Song, by Toad Records (www.songbytoadrecords.com) was born, which he now runs full-time. The label is home to the likes of Meursault (www.myspace.com/meursaulta701) and Inspector Tapehead (www.songbytoadrecords.com/artists/inspector-tapehead).

CARLO ZANOTTI works as a copywriter and continues to assist in the National Pop League Little League club nights. Despite being old enough to know better, Carlo is also partly implicated in Strangeways – a quarterly club night devoted to The Smiths and Morrissey.

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