

XUM
CONVENTON

FACTORY

8TH MAY 2010, THE HERITAGE CENTRE, MAGGLESFIELD

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Chester & Cheshire



*"For a long time we have wanted to play with the traditional format of conferences and we have, for the first time, an **amazing opportunity** to do just that. We have been really fortunate to work with Converse on this ground-breaking event. This is a **unique experience** and the fact that those here today have been selected from hundreds of applications is testament to the **high level of creative talent** in the UK. **Enjoy the day, get involved and create!**"*

Ruth Daniel,
Un-Convention

WHAT IS UN-CONVENTION?

Un-Convention is a global grassroots music event and community that meets physically and virtually to share ideas; discuss and debate cutting edge issues around music, technology and creativity; and facilitates members engagement with their peers. Un-Convention is not about the business of music. The community is driven by a not for profit initiative that sees opportunity for the grassroots in the changes to the way music is being produced, consumed and sustained.

Un-Convention understands that the most interesting stuff happens on the margins. We don't mind the mainstream. We just don't find it relevant. Un-Convention doesn't believe in 'Do it yourself'. We believe in 'Do it together'.

Un-Convention events are run unconventionally; they happen in unconventional spaces (boats, barges, churches and working men's clubs) and they involve some of the most inspiring thought leaders in the world. Think TEDtalks for the music community.

WHAT IS UN-CONVENTION FACTORY?

As part of a larger event called Unknown Pleasures, celebrating the life of Ian Curtis on the 30th anniversary of his death, Un-Convention has been commissioned to devise a very special version of the event.

Today 8 bands, 100 invited creatives and music industry professionals and 300 participants will embark on an experiment — to create, record and release a new record, while exploring the current challenges, ideas and debates within the music industry.

This is not a conventional conference. It is an event where the experienced connect with young talent and create a record, whilst debating and networking along the way.

The Heritage Centre has been transformed into a factory containing all the elements and processes involved in creating a record. Participants are free to explore the factory, interact with the invited creatives and ultimately make all the decisions along the way.

At the end of the day, the record will be available for people to download. Eight established, new and unconventional bands/collaborators will cover a track from Iggy Pop's 'The Idiot', a record that meant a great deal to Ian Curtis. Each band will perform the songs, in front of an audience, while the songs are recorded for the album.

The space has been split into different areas: a graphic design studio, a performance and production area, a digital space, a mix studio and an idea/debate area. Explore...

GREETINGS FELLOW UN-CONVENTIONALS

Let's get straight down to it. It's all about the music and the music has to be great. It has to get under the listeners skin and give them no choice but to love it. After that, word of mouth will take care of everything else. That's the way it is, that's why it's so hard and that's why not everyone can pull it off. We all know what great music is, so we should never confuse the ease by which we can now digitally compose, record and market direct to the listener with producing great music. Of course it doesn't stop you producing great music but that's never been down to the tools. Great music has always been the sole result of great ideas and if we are to fully exploit the artistic freedoms afforded to us by this digital autonomy we have to keep a very close watch on what we send down the wire. After all, every one of us lives in the shadow of the expression that has come before us, the stuff that inspired us to believe we too could make art.

I think it is worth recognising that even though there have always been guardians at the gate of major label distribution, dictating what was good enough to actually release, there were still very few songs by comparison that made it into the collective soul. We could all argue about who makes the greatest records. It is fair to say, we are, each and every one of us experts in the field of what moves us, but I think we can also agree when something is truly great regardless of personal taste or genre. The guardians famously made it difficult to get an audience with a record label, or at least a label prepared to spend the money needed to record and then promote your work.

Word of mouth was always the catalyst that got the ball rolling and the A&R guys along to your gig. Even then it wasn't only you they were looking at, they may have been listening to your music but it was the audience and how you were moving them that they had really come to see. It's common knowledge that the best recommendations come from someone else and an appreciative crowd magnifies that truth tenfold. When performed live our music is set free, it comes to life courtesy of the audience. They can't be fooled and they can always tell if you mean it, their bullshit detectors are finely

tuned instruments and that's just as true in this digital era as it ever was. We must always keep in mind exactly why we feel this need to make music and exactly what it was that ignited that spark inside us.

Time for some shameless name dropping, please forgive me but I think it will explain where I'm coming from. Some years ago while working at Air Studios, UB40 were invited by Paul McCartney to listen to a mix of a new recording, a duet with Michael Jackson. George Martin turned up the volume and they both sat back, their gaze fixed upon us hungry for fresh feedback, y' know how it works. Of course it sounded incredibly accomplished, produced by Sir George, accompanied by a symphony orchestra with the cream of the world's best session players as well as having a Beatle and a Jackson on the mic.

Now even if it was a little too sweet for our tastes, its ambition was overwhelming and there wasn't much you could say except, "Good demo, Macca. When you doing the real thing?" Everyone laughed at which point Paul said "Y'know something? I never make demos, if I can't remember the song, how is anyone else supposed to remember it?" And that's precisely my point. Great songs stay in our heads forever, they remind us of that precise moment in time when the tune grabbed our attention and became another movement in the soundtrack of our lives. If we aim to do that every time we pick up our music then this post label digital euphoria will be justified and something we can exploit for the benefit of our art. We have to remind ourselves we're not dealing in commodities; no one's life depends on hearing our latest opus. In fact, no one has to listen to us. Music has always been driven by freedom of choice, passion and commitment. The listener can decide to turn the radio off, not buy the concert ticket and not download the song, but when the music is great we can't get enough, we simply surrender to this most abstract of all art forms. We can't see it or touch it, but we can feel it and when it touches us, it stays forever.

*"...producing great music — that's never been down to the tools, **great music** has always been the sole result of **great ideas**..."*

We stand, every last one of us at the threshold of unlimited access to a free distribution network encompassing the whole planet. It's pointless making your music then sitting back hoping everyone will get to hear it. There's a lot of traffic out there, so you've got to promote, you've got to exploit every suitable avenue this digital freedom has made available. You've got to make mutually beneficial partnerships with like minded music heads and you've got to create direct online relationships with your audience.

As Bob Lefsetz, the American music industry pundit has pointed out "The biggest crisis facing the music business isn't pricing, of either music or concerts, but the lack of a filter telling people what to listen to."

Before I finish, please permit me one last shameless but self explanatory name drop. Chris Blackwell of Island Records once said to Bob Marley when he was complaining about doing an interview to publicise his new album. Do you know what happens when you don't promote your music? Nothing!

Brian Travers, UB40



MUSIC AS CULTURE

As I write this, I'm listening through to a compilation that I just made for a friend and am about to send to him.

It's a collection of music by a band called Shriekback, of whom I was an enormous fan 25 years ago — and who still record and release music today. My friend is a good 15 years younger than me, and the band is entirely new to him.

I wrote some notes alongside each tune, and I noticed as I wrote them that those notes are not so much a description of the songs, but a reflection of me and my life through music. As a music consumer, I did not simply discover, buy and then listen to Shriekback records. Those things happened, of course — but the meaning that band has for me goes far beyond any sort of mere shopping experience.

Music is about shared culture. It creates meaning. This is my memory. It connects me to friends long since lost (and some, sadly, gone forever) and even though I live in the UK, where Shriekback are from — the music connects me to my home back in New Zealand, where I grew up listening to the records, seeing the band in concert, playing them on student radio and carrying those tunes around as a soundtrack to my own life — which had nothing at all to do with either the motivation for, or the execution of those songs — and nor does it bear any lasting relationship to the commercial aspect of that music.

Shriekback might not have been the most commercially significant recording artist of the past 30 years by any stretch of the imagination — but they are, for whatever reason, one of the most significant recording artists of my life.

And yet, the mere fact of expressing (and, I suppose, explaining) who I am — my history, my culture, my self — through that act of creating a compilation of their songs for a friend is a pretty clear breach of copyright laws.

Now, that doesn't mean that I think there shouldn't be copyright laws, or that they don't have an important function, but I think we've lost sight of what that function really is — and there's a bigger picture here.

Music is not simply commerce — and nor is it simply property. Music is part of our shared heritage. It's how we express celebration and mourning. It's part of our national heritage and our civic pride. It is an activity shared by children and the elderly, not just key target demographics. It's community and education. Music is not just a professionalised activity that we can passively consume. We build our identity and we express our individuality through music.

Music is unarguably culture first, and commerce second — but policy and legislation are created as if it were the other way around. And that's because the people with the ear of the policymakers are, by and large, the corporations who depend on music as commerce, and defend their ability to restrict other uses of music through the ever-increasing reach and duration of their copyrights.

My point is that there's a conversation that needs to happen. A conversation about the cultural importance of music. A conversation about archiving, preservation, research, fair use, education — and music as part of the public discourse, not just as a commodity.

And that conversation needs to start now — at this point in our history when radically new technologies allow us to do new and exciting things with music, and music-as-commerce conservatives wish to restrict us from doing those things... even if it's just to share my love for a near-forgotten band with someone as part of a longer conversation we're having.

It may seem trivial but these conversations and expressions of meaning form the fabric of our life, our culture and our society. And these are the kinds of things I want to talk about. That's just the tip of the iceberg of what the Music As Culture panel is for.

Andrew Dubber, New Music Strategies



*"Music is unarguably **culture first**, and commerce second..."*



DO IT YOURSELF!

No one will ever care more than you about your music, your art, your band, your brand!!!

Heraclitus said, “The only constant thing is change” and maaaaan, was he right! No sooner after we dumped the out of date “Are you kidding me!!!” vinyl there are cheapo turntables in the local supermarket ready for a bbq or picnic (negating the need for Frisbees later when the margaritas kick in). Even Best Buy has a nice cosy vinyl area! Cheap Trick and Pigface have released 8 track cartridges for fuck’s sake! Large corporations are budding up to bands from Converse to Motel 6 to Denny’s to EVERY brand of Liquor and energy drink. The Internet has finally distilled and enabled the true possibility of punk rock entrepreneurial business. We now have a global distribution channel that negates all of the middle men, all of the physical product mayhem of volume selling and opened the doors to VIBE at last. The only thing standing between you and this world is yourself and your keyboard with the missing letter “P”.

The only thing preventing the world from seeing your glorious, magnificent fully formed ear of corn are all of the other 6 million ears of corn in front, next to, and behind you. The box you need to stand on to rise above the rest is made of five ply groovy-ness. However, you are communicating (whether it’s Twitter, YouTube, Facebook, Nimbit, Tube Mogul, Formspring, MySpace, postcards, Braille or WHATEVER) what you have made needs to VIBRATE. It is your DNA that needs to be smeared all over your art, your music, your brand like orange marmalade on the underside of the pull down table on the train to London. It needs to smell (nice or nasty is fine) and stick to anything!

The reverberation of the DIY attitude I grew up with continues. We’re not outside throwing stones at the windows of the major labels anymore we’re all inside the system — gaming it from the inside.

Martin Atkins, Author of Tour:Smart

IN THE WASH

As I write this, the Digital Economy Bill is being pushed through Parliament and will undoubtedly enter into the statute books. While much of the bill will benefit individuals and businesses and help position the UK with its stated aim of being a major player in the global creative economy, most of the debate and anger really, has been directed around the threat of blocking internet access at places where ‘illegal’ downloading has been identified — not individuals but places — cafes, bars, households and so on. There is not enough space here for me to go into detail but there are a host of reasons why this is inherently wrong.

It is clear that this area of the bill is as a result of the music industry lobbying the government and the bill has been written to protect these large corporations.

Whilst understanding that it is the music business, I believe that this bill and the behaviour of the industry could have a

detrimental effect on music. By criminalising and penalising people for what is often a minor misdemeanour doesn’t change behaviour or educate, in fact recent research has shown that the very people that this bill seeks to punish are the people who buy more music.

Anyway, I hope as part of the Music As Culture panel at Un-Convention Factory we discuss this some more.

My main interest is in the cultural aspect of music and how individuals and communities identify themselves through, and make sense of, music and how music can engender civic pride in and for communities. In this respect I’m particularly interested in archival work and the preservation of popular music, something the industry doesn’t seem to take seriously, however it is not merely collecting material and keeping it hidden, but making it accessible for us to learn and be inspired by our musical heritage.

Jez Collins, Birmingham City University



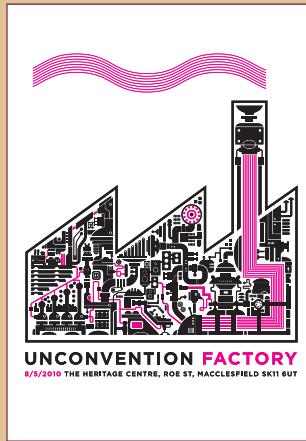
POSTER COMPETITION

As part of Un-Convention Factory we held a competition to design a poster for the event. The competition was open to anyone who wanted to have a go, and the only brief was that the entries should contain the event name and date, and should be suitable for screen-printing in two colours.

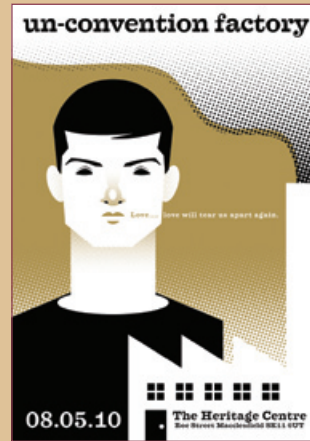
We received a wide range of submissions, from established designers and illustrators to students and budding artists. Congratulations to Simon Misra whose winning design has been screenprinted and will be given out to all attendees as a souvenir of the day, and a huge thank you to Hotbed Press for printing the winning entry.



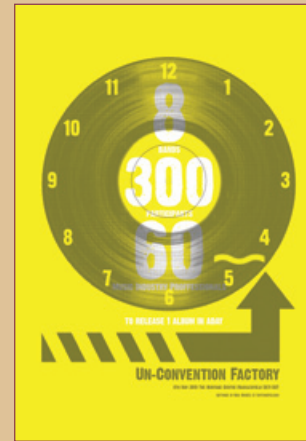
Simon Misra



Barney Ibbotson



Stanley Chow



Nick Rhodes



Rick Bradley



Froso Bairaktari



Damian Bestley



James O'Connell



Sarah Housley



Dan Aughey



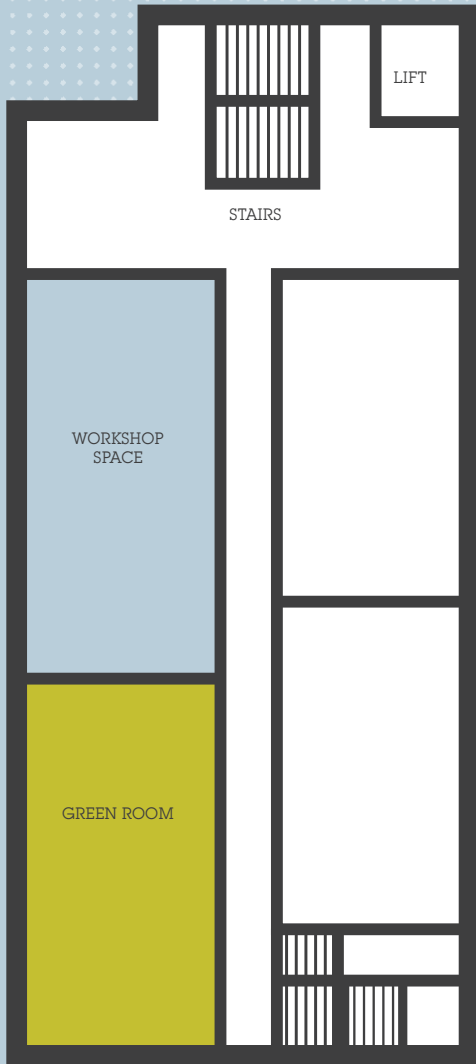
Danny Lewis



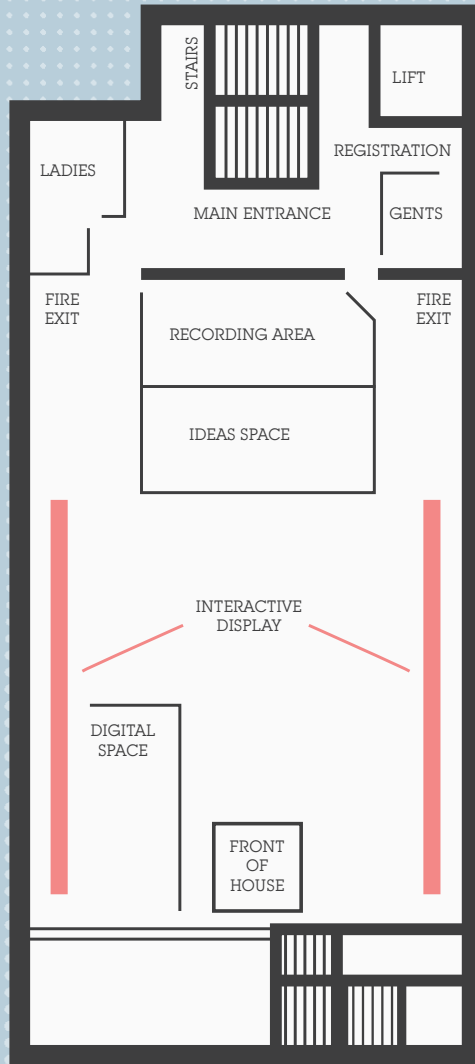
Martyn Norman

THE SITE

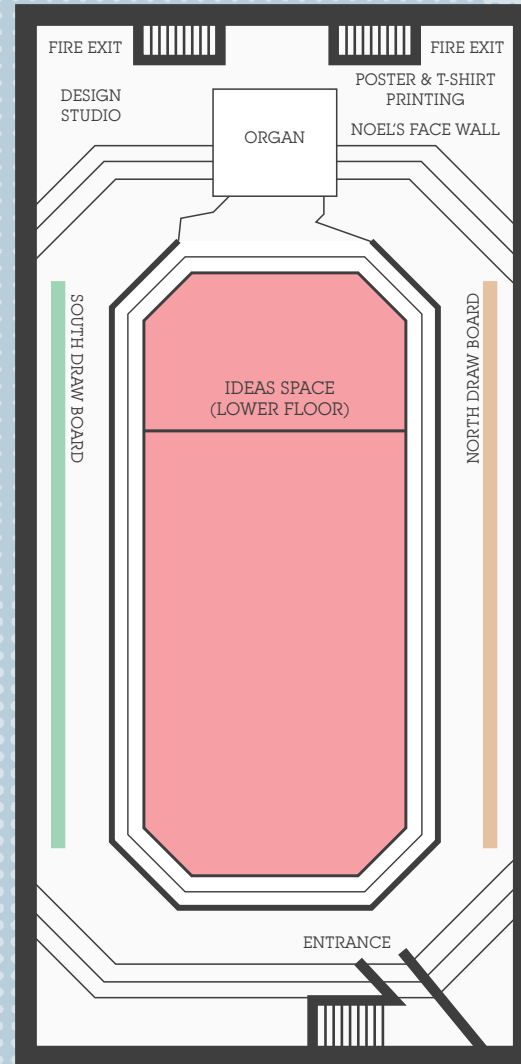
FIRST FLOOR



SECOND FLOOR



BALCONY



THE PROGRAMME

IDEAS SPACE (MAIN ROOM)

9AM INTRODUCTION

Intro about the day with Jo Good and Har Mar Superstar

9:30AM RECORDING 1 I AM KLOOT

10AM PANEL 1 (IDEAS SPACE) MODERN MUSIC STRATEGIES

Vijay Nair (Moderator)
Mark Meharry
Mark Carlin
Matt Johnson
Martin Atkins
Fabricio Nobre
Liam Walsh

10AM PRESENTATION (WORKSHOP SPACE) DIGITAL SOFTWARE DEVELOPMENT

Modern English
Cahoona
Codigy

11:00AM DISCUSSION 1 (WORKSHOP SPACE) TOUR:SMART

Martin Atkins (Moderator)

11:00 AM RECORDING 2 THE VIRGINMARYS

11:30AM RECORDING 3 NEW EDUCATION

12NOON PANEL 2 (IDEAS SPACE) THE AESTHETICS OF MUSIC

Mark Brown (Moderator)
Malcolm Garrett
Matt Carroll
Ian Anderson

12noon Consultation (WORKSHOP SPACE) NEW MUSIC STRATEGIES

Andrew Dubber (Moderator)
Andrea Goetzke
Saskia Troccoli
Ian Wallman

1PM RECORDING 4 REVEREND SOUNDSYSTEM

1PM DISCUSSION 2 (WORKSHOP SPACE) DIGITAL STRATEGY

Karen Piper (Moderator)

1:30PM RECORDING 5 GALLOPS

2PM PANEL 3 (IDEAS SPACE) DEATH OF THE ROCK AND ROLL STAR

John Robb (Moderator)
Fiona Daniel
G
Jon McClure
Har Mar Superstar
Viv Albertine
Simeon McClean

2PM DISCUSSION 3 (WORKSHOP SPACE) NEW MUSIC LABS

Lykle De Vries (Moderator)
Ard Boer

3PM RECORDING 6 YOUNG FATHERS

3PM DISCUSSION 4 (WORKSHOP SPACE) MANAGERS AS THE NEW LABELS

Al Faquhar (Moderator)
Jonny Simon
Steve Lowes

3:30PM RECORDING 7 LOUIS BARABBAS AND THE BEDLAM 6

4PM PANEL 4 (IDEAS SPACE) MUSIC AS CULTURE

Andrew Dubber (Moderator)
Don Letts
Brain Travers
Jez Collins
Dave Haslam
Peter Hook
Andrea Goetzke

4PM DISCUSSION 5 (WORKSHOP SPACE) JOURNALISM IN THE DIGITAL AGE

John Robb (Moderator)
Hattie Collins
Olaf Furniss
James Jam
Gareth Main

5PM RECORDING 8 THE WHIP

10AM: MODERN MUSIC STRATEGIES

This panel will explore new strategies for the promotion of new music, looking at how artists can diversify, develop strategies for the digital age and understand their audience. Six music entrepreneurs discuss ideas.

Moderator: Vijay Nair

Mark Meharry, Mark Carlin, Matt Johnson, Martin Atkins, Fabricio Nobre, Liam Walsh

12NOON: THE AESTHETICS OF MUSIC A STUDY OF BAND IDENTITIES

The panel will explore how a music scene, band or label can be defined through visual creative arts — sleeve art, band logos, typography, photography, etc.

Although finished recorded formats such as CD albums and singles play a decreasing role in the fan's engagement with music, the panel will explore how labels and bands from the past pioneered the idea of visually 'branding' their output, and how artists/labels today should take inspiration from that.

Moderator: Mark Brown

Malcolm Garrett, Matt Carroll, Ian Anderson

2PM: DEATH OF THE ROCK AND ROLL STAR

Ian Curtis was the classic rock and roll star. Years after his death, critics and fans continue to write and discuss at length Curtis' music, as well as possible motivations and inspirations for his work.

As websites like MySpace, Twitter and Facebook allow fans to connect directly with bands, is there room for the rock and roll star anymore?

Moderator: John Robb

Lil' Fee (The Whip), G (Young Fathers), Ryan Dooley (New Education), Viv Albertine (The Slits), Har Mar Superstar, Jon McClure (Reverend and the Makers), Simeon McClean (Kid British)

4PM: MUSIC AS CULTURE

'Some people make money and some make history' Tony Wilson

Joy Division and Factory Records are inextricably linked. From the music, to the sleeve designs, to the look and imagery to the philosophy of both the band and the label and of course both had strong, identifiable front men in Ian Curtis and Tony Wilson.

Much has been said and written about Tony Wilson and Factory but it is undeniable that music was a passion for the founders, particularly music that originated in and around Manchester. While there is no doubt that they wanted the label to make money, or at least break even, history shows us this was not their primary concern.

As Dave Haslam has written *'They were never great businessmen in the classic sense; they were flakey, inspiring, music enthusiasts who got entangled in the manacles of the business world'*.

Both Joy Division and Factory however have left an indelible mark on music and popular culture in this country, the fact we are here today is tantamount to this. And it is this idea that music is much more than merely an economic pursuit, that it is part of our culture, that we are interested in discussing.

Music as culture is not represented at any policy level and so important decisions are being made without consideration for the cultural aspect of music itself.

When commerce is the only consideration, we believe the cultural, social, intellectual and artistic life of the citizenry suffers. Innovation suffers and the creative economy is hamstrung as a result.

Moderator: Andrew Dubber

Don Letts, Brian Travers, Jez Collins, Dave Haslam, Peter Hook, Andrea Goetzke

WORKSHOP SPACE: DISCUSSIONS AND PRESENTATIONS

10AM PRESENTATION: DIGITAL SOFTWARE DEVELOPMENT

Want to know how to build a website, iPhone application or social media application or make your music available online? In this discussion those building those web applications will discuss their plans for the day and offer you the opportunity to input into the development.

Led by Modern English, Cahoon, Music Glue and Codigy

11AM DISCUSSION: TOUR:SMART

For over three decades, Martin Atkins has been at the cutting edge of where the entertainment industry is and where it's headed, whether through his work with Johnny Rotten's band, Public Image Limited, playing with Nine Inch Nails, touring the world with his own band, Pigface, or working with Beijing's emerging indie rock scene. Martin was a member of Public Image Ltd and Killing Joke, has contributed to Nine Inch Nails and Ministry and founded industrial super group Pigface, The Damage Manual, and Murder Inc. Martin is a producer, drummer, documentary film maker, DJ, professor (Madison Media Institute, Columbia College) and most recently started his own entrepreneurial school, Revolution Number Three. He has been organising, booking, and managing multi-band package tours for over a decade. In discussing his definitive book on touring, Martin will not only share valuable insights into his methods on booking and touring, but also a discussion of mistakes and failures.

You will learn:

- how to get more people to come to your shows
- how to market oneself as a musician
- time-tested industry tips & techniques and much more

Martin's agenda will cover:

- strategies for successful touring
- the state of the music industry
- why you must book yourself
- marketing
- packaging
- questions from the audience

12PM: CONSULTATION: NEW MUSIC STRATEGIES

The New Music Strategies workshop is designed to be helpful specifically to individual artists and music businesses. The team will take case studies and examples from the attendees, and we will work through issues and perspectives to help people where they're at, unstuck them from whatever they're currently struggling with, and develop new approaches, solutions and ideas.

Led by Andrew Dubber, Saskia Troccoli, Ian Wallman and Andrea Goetzke

1PM: RADAR MAKER'S DIGITAL STRATEGY SESSION

Radar Maker is an independent digital marketing and promotions company with a focus on music. We work in all genres and sizes, but only ever with bands we love to develop their online presence, strategy, fan base development and creative promotions.

In the Digital Strategy workshop, we will look at drafting a plan for the Un-Convention release. We will be looking at the social web (social networks and bookmarking sites, Twitter, etc), some free / opensource applications (Tumblr, Posterous, Wordpress, MailChimp), and will be using quite a bit of creative thinking to establish who our fans are and how to speak to them in the most effective ways.

In tandem with this, we'll work out an online editorial and blog rollout plan. We will focus on finding the right online media outlets that will review, preview and post news about the release and look at the massive world of music blogs to work out our potential fans and communicate effectively (come with a basic knowledge of the HypeMachine!) At the end of the workshop you should have an understanding of what makes the music web tick.

2PM WORKSHOP: DIGITAL STRATEGIES FOR BANDS

"How is Twittering about your lunch or hangover going to help further your musical career?", "Why do musicians post a daily photo, when they're really only interested in making music?". "What if I don't have enough inspiration to blog about my band, will we be doomed?"

Questions like these might pop up in your mind when you are considering what to do to promote your band online. You might get confused, or misunderstand the costs and benefits that all the social media have to offer to you.

In this short, one hour workshop, we will help you get a hold on what actually matters. And just to give you a hint: it's the conversation, stupid!

In one hour, we will help you set up a framework for your band's digital strategy. How can you use social media to get into an enduring conversation with your fans, one that will help you build a tribe that you can depend upon. If you're with a label, don't fret; we've also got you covered in this workshop, because the same rules apply to labels as well.

To come properly prepared for this workshop, Andrew Dubber's excellent free e-book "20 Things You Must Know About Music Online" is required reading. This workshop is only accessible for people who have read Andrew Dubber's e-book, so get to it!

The workshop will be conducted by Lykle de Vries, co-founder of New Music Labs and member of the Un-Convention International Board. Way back when, he did actually play guitar in a band, but he has since moved to developing concepts for iPhone Apps, websites and other means that help bands engage with their audience. Tribe Monitor is New Music Labs latest tool; a Social Statistics Aggregator that helps you keep an eye on your overall social media performance. By the way, Lykle also invented Twitterfountain.

Get in touch with Lykle right now! Follow Lykle on Twitter: @lykle

Led by Lykle De Vries and Ard Boer

3PM: MANAGERS AS THE NEW LABELS

Looking at the modern relationship between artists and managers — the importance of creative management. We have a selection of music managers and DIY labels discussing their approaches to the changing industry.

Led by Al Faquhar, Steve Lowes, Matthew Young and Jonny Simon

4PM: JOURNALISM IN THE DIGITAL AGE

The more things change the more they stay the same...or do they?...the Digital Age has wreaked havoc on the music scene. Cosy convention has been ripped aside and old certainties have been swept aside.

Does the Digital Age mean a democratic music media where everyone gets their say or a lawless Wild West of a million blogs that no-one reads... What role does the modern music writer have? Do we still need taste makers? Who is providing the sign posts and do we need guidance? Is music better without the stranglehold of the media...?

Led by John Robb, James Jam, Hattie Collins, Olaf Furniss and Derick Mackinnon

UN-CONVENTION FACEWALL: NOEL KELLET

10 lucky señores and señoritas will have the chance to be immortalized at Un-Convention Factory where I'm casting 10 faces to be components of a 6x4 circuit board. The faces will be molded in alginate (the same stuff you get your teeth done with) and cast with a brass metal. First the faces are molded by covering alginate over the face, shortly afterwards being coated with plaster to make a shell for the alginate to rest in. After everything has set, the victim (person being molded) is released, and we fill the mould with a resin containing brass powder, and later fibreglass. When everything has set its time to get on the circuit board!

DIGITAL SPACE

MUSIC GLUE — RELEASING THE RECORD

www.musicglue.com

Music Glue is a free to use online marketing and e-commerce solution for artists, managers, promoters and venues, providing all the tools required to engage modern Internet savvy fans that expect to interact directly with their favourite artists.

CODIGY — BUILDING AN IPHONE APPLICATION

www.codigy.nl

Codigy is a software development agency located in Groningen, The Netherlands, specialising in mobile and web technology.

We differ from other software development agencies by the way we develop; we see software development as a creative process instead of the traditional engineering approach.

By using advanced technologies for the backbone of our applications, we are able to translate the wildest and greatest ideas of our clients into rock-solid products.

Solely using the right technology doesn't make a beautiful application. In the end, it's the user who decides if the application rocks or not! Therefore, we don't only design our applications as a developer but also as the end-user; what are the functionalities we desire and how should they be implemented.

Ultimately, we just like solving problems and making awesome products together with our clients. Ranging from iPhone applications to scalable infrastructures.

CAHOONA — BUILDING A WEBSITE

www.cahoona.co.uk

We're an ambitious new web agency, formed in July 2008 and based in Manchester. We work with companies and organisations that need a little help in communicating better with their audience online. We do this by using the latest techniques and innovations to build websites that are functional, usable, and really nice to look at. This means that our clients are able to work more closely with their customers, which not only helps to build a better dialogue, but also stimulate engagement and ultimately, sales.

To help deliver our vision, we work across four areas: Design, Development, Marketing and Social.

MODERN ENGLISH — BUILDING THE SOCIAL MEDIA APPLICATIONS

www.modern-english.co.uk

Born out of a genuine passion for music and entertainment and run by creative, award winning hands-on individuals with years of experience in lifestyle branding, Modern-English has established an impressive and exciting portfolio of clients and completed projects.

We are a team of specialists from many sectors of the creative industries, including, web/online, film & video and animation/motion graphics. Our ethos is 'everything is possible' and we pride ourselves in delivering the very highest quality digital solutions.



THE BANDS

HAR MAR SUPERSTAR

Sean Tillmann has been making records and touring under the names Har Mar Superstar, Sean Na Na, Calvin Krime, Blood Flag, and Charles since 1995. Throughout the years he's been exploring studios making every kind of music from brutal noise to silky R&B.

The last few years have found him touring and collaborating with Neon Neon and promoting the 2009 release of his latest LP, Har Mar Superstar "Dark Touches".

His touring schedule has found him sharing stages with the Strokes, Yeah Yeah Yeahs, Red Hot Chili Peppers, Gossip, Ben Lee, and Sia. He is no stranger to studio collaborations, having worked closely with Karen O, Beth Ditto, Holly Valance, P.O.S., and the Bird and the Bee.

In addition to writing music, Tillmann has been splitting his time as a screenwriter and actor in Los Angeles. He is currently developing a new comedy series for HBO with Ellen Page (Juno) and Alia Shawkat (Arrested Development) called Stitch n' Bitch.

www.harmarsuperstar.com
[@harmarsuperstar](https://twitter.com/harmarsuperstar)

"I'm very excited to be involved in the Un-Convention Factory project because I love the immediacy of the whole thing. Getting so many talented people working together at once is going to be amazing! I love the whole spirit of the event. It'll be a blast."



GALLOPS

Gallops were conceived in winter of 2007 as an experiment by Paul Maurice and Mark Huckridge. They were soon joined by guitarist Brad Whyte and drummer Dave Morait. Together they create cerebral, experimental and heavy pieces of music channelling a wide range of musical styles and influences into a sound that has been described as 'cyborg soul music'. Over the last 3 years Gallops have had airplay on and recorded three live sessions for Radio One, played at the Radio One Big Weekend and Wakestock festivals amongst other high profile shows throughout the UK.

The track 'Lasers' appeared on the compilation 'Music Sounds Better With Huw' compiled by Huw Stephens of Radio One and released on Wichita Recordings. They recently embarked on a successful tour of France and Germany and will release their debut self-titled EP in the summer of 2010. Recently, they were featured in Clash magazine's 'Ones to Watch for 2010' feature.

Gallops describe their sound as Black Sabbath being sexually assaulted by Pacman and Steve Reich.

www.myspace.com/thegallopsband
@GALLOPS

"We are excited to be part of the event. It's a great opportunity for people to learn about and experience first-hand the process of recording and releasing music. We are also looking forward to expanding our own knowledge on the subject!"

I AM KLOOT

I am Kloot is a left handed card game made famous in the diaries of Jerome K. Jerome. The rules of the game are expounded in the Jerome's sequel "Three Men on the Bummel." The general ethos of the sport is to; at all time to conduct oneself in a dishonest, cruel and deceiving manner. On winning a hand, one is required to gloat in the harshest fashion, provoking shame and self loathing amongst fellow players. Tactically it is traditional to quickly raise the stakes so high as to leave the opposition recklessly insecure and anxious to commit to future endangering wagers that on transaction would throw the opponent into a Dickensian poverty. Games rarely last more than one hand and all betting commitments are to be honoured and enforced on the night.

www.iamkloot.com
www.myspace.com/iamklootmusic

"If it wasn't for Iggy Pop, Andy would still be a difficult access technician, Pete would still be farming flammable dirt and John would still be a freelance time management consultant"

I Am Kloot



THE WHIP

The Whip are currently recording their 2nd album for Southern Fried Records with Jagz Kooner (Primal Scream) which will be released in the autumn of 2010. Their debut album 'X Marks Destination' saw the only band lumped in with 'new rave' that actually had anything genuinely to do with dance music outgrow the narrow confines of this music journalists scene and take their outstanding live show round the world twice, to particular acclaim in Europe, Japan and the USA.

www.thewhipband.com
@thewhipband



THE VIRGINMARYS

The Virginmarys are a three piece rock band from Macclesfield.

In an era where they say that less is definitely more, The Virginmarys are the real deal. Never being a band to do things by halves the young Macclesfield power trio have built a reputation for themselves with a three pointed attack: Explosive live performances, killer songs that will have you hanging from the edge of your seat and an astonishing belief and sheer passion that's poured into everything they do.

Drawing on influences that range from the early blues to heavy rock by the way of psychedelica of the late 60s & 70s, The Virginmarys continue to wow both critics and fans alike with their powerful and unique sound.

2009 saw The Virginmarys playing to strong audiences in their local area and they have now started to spread their magic further afield.

Having just recorded their debut album 'Cast The First Stone' with GUN singer Toby Jepson in the producer's chair and legendary Mike 'Aerosmith/AC/DC/Metallica/Cult' Fraser clearing his desk to get involved by mixing the album, 2010 will see the band playing throughout the country taking their refreshing brand of Rock n' Roll to new and hungry audiences.

This hotly tipped long-awaited debut is released on Monday 17th May at the band's Manchester 'Band On The Wall' special album launch show, and has been preceded by Classic Rock magazine tipping them as one of their top bands to watch out for in 2010.

With completed 2010 tours with GUN, New Model Army and Medina Lake winning them many new fans The Virginmarys are off and running!

@thevirginmarys
www.myspace.com/thevirginmarys

"Being involved with such great records & modern thinking people is really exciting for us, we're really looking forward to taking part alongside these cool bands"

REVEREND AND THE MAKERS

When Reverend & The Makers emerged in May 2007, hitting number eight with their disco rampage of a debut single 'Heavyweight Champion Of The World', McClure was held up as the pivotal figure in the development of the Sheffield scene. He'd mentored The Arctic Monkeys' Alex Turner in an earlier band, run club nights and sound systems in Sheffield around which the luminaries of the New Yorkshire crowd had circled; he'd even turned down six figure major label offers back in 2005 to make a record that sounded like The Arctic Monkeys. Instead he'd chosen to collect like-minded musicians around him — his co-songwriter and bassist Ed Cosens, his girlfriend Laura Manuel on vocals, ex-Hoggbrother Richy Westley on drums, keyboardist Joe Moskow and a revolving cast of guitarists — and self-record a nine-track demo with producer Alan Smyth in 2006, which later that year drew a deal from Wall Of Sound. He was clearly a man determined to do things his own way.

The debut album 'The State Of Things', despite its huge popularity (it reached Number 5 in the UK) and the success of its second single 'He Said He Loved Me' (Number 16), was, however, unrepresentative of McClure's vim and vision. In place of fist-beaten manifestos for a New World Order there were songs about 18-30 holidays, fruit machines, drunken dumpees in discos and Stella'd-up wife-beaters: scenes of grim social satire set to the sounds of populist electro-pop and Madchester funk. A window on the world, for sure, but one muddied with working class grit and indignation.

So, as 2008 progressed, they found guitarist Tom Jarvis and drummer Richy Westley fallen by the wayside, unable to keep the pace. In the meantime, closeted beneath the streets of Soho at the Dean Street Studios with producer Jagz Kooner for the best part of 2008, Jon taught himself to play guitar and Reverend And The Makers inched towards the completion of their second album 'A French Kiss In The Chaos', high on the 60's psychedelia of the 'Nuggets' compilation and wild-assed desert hallucinogens.

'A French Kiss In The Chaos', deals with issues of global import and personal topics - 'The End' talks of the onrushing end of Labour rule coinciding with the apocalyptic predictions of the Mayan calendar; 'Hidden Persuaders' concerns the infiltrating influence of US advertising upon UK society. 'Professor Pickles'

considers the theory that GPs are in league with GlaxoSmithKline to keep prescribing unnecessary drugs in order to keep the medical industry afloat, but on the back of McClure's own chemical dependency. 'Silence Is Talking' decries the dumbing down of British popular culture on the back of McClure's experience of being derided for being the only politically outspoken rock star of his generation. And "Manifesto/People Shapers" attacks the BNP's tactics, the lyrics inspired by the threats of violence Jon himself received.

Amazing, for all its paranoia, pain and politic, that 'A French Kiss In The Chaos' sounds like such an uplifting record. And as unexpected as a R&TM record could be. Infused with the classic psychedelic shapes of Velvet Underground, 13th Floor Elevators, Ennio Morricone, The Doors and Zager & Evans' 'In The Year 2525' — but whisked into the 21st Century with The Makers' vital electronica — it's a record that astounds as much for its giant leaps in song writing nous (there's not a duff track on it, basically) as for its lack of cheesy disco beats. It's a record of consummate lushness and refined pop languor. There's surf guitar, mariachi and luscious Californian desert atmospheres. A result, perhaps, of it being mixed in California.

But the defining characteristics: the optimism, the positivity. It's a record of fulfilled potential and answered critics. Of expectations shattered and horizons broadened. It's the record that only The Reverend himself really knew he was capable of.

Meet the person behind the politics, witness the turmoil behind the tub-thumping, and greet the real Reverend. The transformation is a jaw-dropper.



NEW EDUCATION

New Education have been hailed as “The light at the end of the tunnel for proper British rock ‘n’ roll” by the NME. Entertainment Focus says “Strong drum beats, thrashing guitars and a slurry northern vocal. It’s like the once fab Oasis are back.’ Zane Lowe is also a huge fan and has shown his support with numerous plays on Radio One.

New Education were formed by brothers Ryan Dooley (vocals, guitar) and Jack Dooley (bass, backing vocals) and long-time friends David Cartwright (guitar) and Will Heaney (drums).

Influenced by bands like Oasis, The Cure and The Clash, Ryan writes gritty, assured rock songs which the band describe as the sound of “the Midlands calling”. They have the thump of Kasabian, the epic everyman appeal of The Enemy and the swagger of Weller, but there’s no living and dying in malicious towns in their songs. Instead, like Oasis circa ‘Champagne Supernova’, they aim at liberating their listeners with a life-affirming melody.

Having released three sold out singles on indie label KIDS (responsible for launching The Wombats, The Whip and iLIKETRAINS) this spring New Education are heading to Canada to record their debut album with legendary producers Bob Ezrin (Pink Floyd, NiN, Jane’s Addiction) and Garth Richardson (Biffy Clyro, Red Hot Chili Peppers, Gallows).

With a nationwide tour soon to be announced as well as a busy summer festival schedule, 2010 will be New Education’s year to show the world what they’re made of.



“Young Fathers are excited about being involved for three reasons: Manchester, Ian Curtis and Iggy Pop.”

YOUNG FATHERS

“A boy-band in exelcis”. Young Fathers are Ally, Kayus and G, three twenty year-olds from Edinburgh. They met five years ago at an under 18 hip hop club night and grew up listening to hip hop, soul, reggae, African music and pop.

Break-beats, go-go rhythms, electro rhythms, past and future mashed-up beats and sounds, dangerously crusading lyrics to define a melting pot of hard-edged sunny day smiling attitude with tales of suburban life in suburban deserts and club life . Their approach is to go against the grain and not to take themselves too seriously’. And their mantra is to find new ways to reflect what goes on around their lives.

‘Young Fathers’, the sons of hip hop, born to explore and travel the galaxy.

What you thought 21st Century ‘International Superpop’.

www.myspace.com/youngfathers
www.youngfathersmusic.com
@YoungFathers

“We’re huge Joy Division fans and if you look closely you might see our drummer, Will make a quick cameo in the Ian Curtis biopic ‘Control’. It’s an honour to feature on such an ace bill of bands, and put our own mark on an Iggy Pop song.”

Jack Dooley, New Education



THE PEOPLE

ANDREW DUBBER. NEW MUSIC STRATEGIES

Andrew Dubber is an Arts and Humanities Research Council Knowledge Transfer Fellow in Music Industries Innovation, a founder member of the Interactive Cultures Research Centre and a Senior Lecturer in the Music Industries at the Birmingham School of Media at Birmingham City University.

He's an online music consultant, a co-founder of Music Think Tank and the author of *New Music Strategies*.

Originally from New Zealand, Dubber moved to the UK in 2004 to begin a research project in Online Music Enterprise. With a background in both the radio and the music industries and with an academic record that includes numerous articles, book chapters, and conference presentations about digital media, the music business and media ecology, Dubber has quickly become one of the UK's leading experts in the field.

His research includes a project on online fandom within the BBC's Audio and Music Interactive division; explorations into jazz and other specialist music consumption online; the social impact of iPods; and post-graduate work on digital radio and deregulation.

He currently consults for over thirty music and radio businesses in the UK and Europe – from established record labels and retailers to entrepreneurial online music start-ups – and is on the advisory boards of Bandcamp (US), Meetsound (France) and Un-Convention (UK).

He has written articles for *Computer Music Magazine* and chapters on blogging and podcasting for the *Alternative Media Handbook* (Routledge, 2008). He is currently co-authoring an undergraduate textbook on the Music Industries, and is the co-author of a book about new technologies for broadcasters in developing nations, commissioned by UNESCO.

When he's not teaching and writing, most of his time is spent travelling, presenting seminars and workshops across the UK and around the world.

www.newmusicstrategies.com
www.andrewdubber.com
interactivecultures.org/our-team/
andrew-dubber

BRIAN TRAVERS.

UB40 / REFLEX RECORDINGS & MUSIC

Brian Travers is a founding member of UB40, saxophonist, horn arranger, song writer & lyricist. UB40 formed in 1978 in Birmingham, UK. The band has placed more than 50 singles in the UK Singles Chart and has also achieved considerable international success selling over 70 million records. Their No. 1 hit singles include "Red Red Wine", "Kingston Town", "Can't Help Falling in Love" and "I Got You Babe". As well as writing, recording and touring with the band Brian Travers worked in film production as a director and producer throughout the 80's and 90's based in both London through EMI's video division Picture Music International (PMI) and in Birmingham through his BTA production house concentrating on music film, music documentary and promotional videos. In 2010 UB40 celebrate the 30th anniversary of their first album release 'Signing Off' with live dates around the world.

www.ub40.co.uk
Twitter: @BTUB40

DAVE HASLAM. DJ, WRITER, BROADCASTER

DJ, writer and broadcaster Dave Haslam DJ'd over 450 times at the Hacienda and has since DJ'd worldwide (he has just come back from a short tour in the USA); he has written for the 'NME', 'The Guardian', 'The Times', and has published three books. During the autumn months he lectures at the University of Salford (Journalism) and the Manchester Metropolitan University (School of History of Art & Design). He has been name checked by Noddy Holder and Andrew Marr; Sonic Youth slept on his floor; Neil Tennant introduced him to Tracey Emin; Tony Wilson threatened to shoot him; he managed a band Alan McGee wanted to sign; he's created an installation for an art exhibition in Berlin; and he's cooked cauliflower cheese for Morrissey.

www.davehaslam.com

DON LETTS

Don Letts' reputation has been firmly established in both the film and music world, by a substantial body of work, from the late 70's through the 80's, 90's and well into the millennium. His work has been exhibited in The Kitchen N.Y.C, The Institute of Contemporary Art, The N.F.T in London and was honoured at Brooklyn's BAM festival. In March 2003 he won a Grammy for his documentary 'Westway To The World'.

He came to notoriety in the late 70's as the DJ that single handedly turned a whole generation of punks onto reggae. It was whilst DJing at the first punk club 'The Roxy' in 1977, that Don adopted the punk D.I.Y ethic and began to make his first film 'The Punk Rock Movie'. Shot on Super-8mm, it is the only documentary on the U.K punk scene featuring The Sex Pistols, The Clash and many others. This led to a period directing over 300 music videos for a diverse range of artists, including Bob Marley, Elvis Costello and Beanie Man.

From the days of Punk Rock to the present, he has always been drawn towards musical projects. He created the band Basement Five, released a single with members of John Lydon's P.I.L, managed The Slits and collaborated with members of Trouble Funk.

In the mid 80's he formed the group 'Big Audio Dynamite' with Mick Jones (ex-Clash). He went on to perform and co-write four albums with B.A.D, achieving several hits on both sides of the Atlantic including the top ten hit E=Mc2.

In the early 90's Don left B.A.D to form 'Screaming Target', their debut performance at The Transmusical Festival in France received rave reviews. They released one critically acclaimed album 'Hometown Hi-Fi'.

As the 'Dub Cartel Sound System' he has performed DJ sets for The Rough Trade 25th Anniversary, Jarvis Cocker's Desperate Sound System, Trojan, Lee Perry's Meltdown, Glastonbury 2003/4 and Stussy's 25th anniversary.

His credits as a director include a variety of films and documentaries, including 'Dancehall Queen', 'Westway To The World' and 'PUNK: Attitude'.

Don has also released several compilation albums: 1996's 'Time Warp Dub Clash' (Island Records), 2002's 'Dread Meets The Punk Rockers Uptown' (Heavenly Records), 2003's 'Don Letts presents: The Mighty Trojan Sound' (Sanctuary Records) and in 2004 'Dread Meets B-Boy Dntown' (Heavenly Records).

In March 2007, he released his autobiography in hardback: 'Culture Clash: Dread Meets Punk Rockers'.

FABRÍCIO NOBRE. MONSTRO DISCOS, BRAZIL

31 years old Fabricio is the current President of ABRAFIN (The Brazilian Association of Independent Festivals), an institution that congregates 44 Brazilian festivals, such as Abril Pro Rock (Recife – PE), Goiânia Noise Festival (Goiânia – GO), Eletronika (Belo Horizonte – MG), Porão do Rock (Brasília – DF), Calango (Cuiabá – MT), Porto Musical (Recife – PE), Feira da Musica (Fortaleza – CE). Fabricio is director of Monstro Discos since 1998, a label that released more than 100 records of Brazilian bands / and international bands, such as: Ratos de Porão, Autoramas, Mundo Livre S/A, Jupiter Maçã, Lucy And The Popsonics, Macaco Bong, Guitar Wolf (Japan), Black Lips (USA) and Tormentos (Argentina), etc. Head director of Monstro Productions that runs Goiânia Noise Festival, Festival Bananada and the Brazil Central Music Conference; and produces International bands concerts in Brazil, such as Deep Purple, Mudhoney, Lemonheads, The Bellrays, Man Or Astroman, Vaselines, Trail of Dead, Battles, Guitar Wolf, Megadeth, Helmet, The Datsuns, Dirty Projectors, Danko Jones. Nobre has been presenting panels and lectures at many international conferences such as Porto Musical, Red Bull Music Academy, CMW, SXSW, Bafim, The Great Escape, Resonancia Colombia, Pop Montreal etc. In 2009, Nobre won the British Council's Young International Music Entrepreneur Award for Latin America. As a musician, Nobre has been the main leader and singer of MQN since 1997.

HAR MAR SUPERSTAR. (SEAN MATTHEW TILLMANN)

Sean Tillmann has been making records and touring under the names Har Mar Superstar, Sean Na Na, Calvin Krime, Blood Flag, and Charles since 1995. During this time he has been exploring studios, making every kind of music from brutal noise to silky R&B. Recent years have seen him touring and collaborating with Neon Neon, promoting the 2009 release of his latest LP, Har Mar Superstar "Dark Touches" and sharing stages with the Strokes, Yeah Yeah Yeahs, Red Hot Chili Peppers, Gossip, Ben Lee, and Sia. He is no stranger to studio collaborations, having worked closely with Karen O, Beth Ditto, Holly Valance, P.O.S., and the Bird and the Bee. In addition to writing music, Tillmann splits his time as a screenwriter and an actor in Los Angeles. He is currently developing a new comedy series for HBO with Ellen Page (Juno) and Alia Shawkat (Arrested Development) called *Stitch n' Bitch*.

www.harmarsuperstar.com
@harmarsuperstar

GARETH MAIN. BEARDED MAGAZINE

Gareth Main started Bearded magazine in 2007 in an attempt to increase media coverage for independent record labels and artists. By 2009, Bearded was on sale in over 1,000 newsagents, record stores and supermarkets across the UK, and was stocked in both WH Smith and Borders. With Bearded currently online only, Gareth is working with the majority of the music media industry to create a very special print annual chronicling independent music and single-handedly trying (un)successfully to bring on and offline music journalism together into the modern day. Outside of Bearded, Gareth writes for a number of publications in print and online on the culture of music journalism, as well as writing a monthly 'rubbish recommendations' column for award winning music site The Line of Best Fit. Most rants, nonsense and stuff that can't be published are written on his own blog - myownworstNME.tumblr.com.

www.beardedmagazine.com
myownworstnme.tumblr.com
Twitter @GarethBearded

JEZ COLLINS. BIRMINGHAM CITY UNIVERSITY

Originator of the Birmingham Music Archive, (birminghammusicarchive.co.uk) and co-organiser of Brum Music Month, (brummusicmonth.co.uk), I'm interested in the cultural and social aspects of popular music culture and, whilst understanding and appreciating the economic commerciality of music, I want to explore new avenues of understanding of what music is and means today. I've got some 20 years of 'music industry' and creative and cultural industry experience working as a practitioner and in creative industry agencies.

I'm now working at Birmingham City University in the Interactive Cultures Research Team where we participate in knowledge exchange with industry around new strategies and new ways of thinking about music and how new technologies can be used to help change and aid business and bring new business thinking and models of work for the music industry.

I also teach undergraduates on a BA Music Industries module.

With Andrew Dubber, I've written a discussion paper 'Music As Culture' as a retort to industry and government agencies which exclude the consumers of music when discussing the future of music in the digital age, we aim for Music As Culture to be that voice.

interactivecultures.org/our-team/jez-collins
birminghammusicarchive.co.uk

JO GOOD. BBC 6 MUSIC

Jo Good is a Scorpio and a Dangermouse fan. Part of Manchester's media crowd for well over a decade now she started out reading travel news for Kiss 102 at 19. Galaxy 102, Key 103, Capital Radio and Xfm followed alongside nearly four years presenting across the board for MTV in Europe and the USA.

She is utterly obsessed with music, electronica in particular, and returned to Manchester full time last summer to work on future projects. She is here to show support in any way she can to those who continue to create and innovate in our glorious region and seeing as she has such a big mouth on that tiny frame we thought we might have a use for her at Un-Convention!

She drinks Whisky & Ginger and....

JOHN ROBB

There they came spunking out of the punk rock wars, eyes screwed up with righteousness over the barricades and tumbling into the mainstream- John Robb was just one of them — on a one man guerilla raid against boredom.

He was born in Blackpool, raised by punk and set free to roam the world with a high decibel hard-on for the freaky side of modern culture.

He spent the eighties turning it up to 11 out of 10 in the molten dayglo musical freak show of the Membranes who toured the world and released lots of noisy pissed off records that got lots of great press and started loads of mini riots at gigs which has all been documented in his recent 'Death to Trad Rock' book.

He became a journalist with fierce, shrapnel prose and a keen eye for what was happening; he had already learned to move fast in the fanzine days with his 'zine Rox- part of the legendary 'clique versus the bleak' fanzine scene.

He wrote for Sounds discovering Nirvana, Madchester, chunks of acid house, grunge, noiseniks and American post hardcore noise whilst inventing words like 'Britpop' on the way.

In the nineties he wrote more books — a best seller on the Stone Roses as well as one about the nineties and became a TV pundit regular gobbing off about shit culture or providing musical insight into the holy stuff. In the 21st century this has continued — presenting TV series — like a ten part history of punk, writing more books — one on punk rock becoming one of the definitive best selling statements on the form as well as fronting Goldblade and touring the world. He is currently a vegan, straight edge, punk rock soul power brother, a black belt in musical arts who is setting up a record label, internet radio and TV station and multimedia website and writing thousands of words a day...

MARK BROWN. MARK BROWN STUDIO

After working in various Manchester design companies for the best part of eight years Mark set up his own design studio in January 2009, with the specific aim of working with companies from the creative industries. Clients so far include Band on the Wall, Contact Theatre, Fat Northerner Records, Un-Convention and The Lowry Theatre. He is also an avid record collector, a DJ, a real ale enthusiast and probably the worlds leading expert on long-forgotten 80's footballers.

www.markbrownstudio.co.uk

MARK MEHARRY. MUSIC GLUE

Although with a background in management consultancy specialising in telecoms, Mark has been working part time within the music industry for over 15 years. In the last 5 years, Mark made the transition into full time, starting up his own technology consultancy company called Barking Spiders, which has now been folded into Music Glue. Barking Spiders enabled Mark to work side by side with key industry professionals, delivering state of the art solutions at budget costs, including:

a) Passport Back To The Bars. In 2003, a charity event was held to raise money for Warchild and Shelter by having 22 major recording artists performing at 200 capacity venues throughout the UK. All tickets were bought via auction using premium rate texting, the first of its kind in the UK (subsequently used for Live8). The entire project was managed by Barking Spiders.

b) Complete development of the Barfly website and Content Management System which now powers in excess of 20 venues for MAMA Group (one of the leading music groups in the UK) from The Hammersmith Apollo to the chain of Barfly venues.

c) Digital consultant and development of The Great Escape website and Content Management System used to operate Europe's premier emerging artist festival since its inception to present.

In June 2006 Mark co-founded Music Glue, a D2C solution for artists and event promoters developed to reduce the number of intermediaries in the value chain between 'fan and artist' and maximise revenue opportunities for those that 'add value'. Music Glue recognises that digital music is simply content that consumers expect to get for free, and instead of fighting this cultural shift, embraces it by converting 'content into relationships', and 'relationships into revenue'. Music Glue is still in beta, however it has a rapidly expanding brand within the grassroots industry as a reputable company with a very big future.

www.musicglue.com

MARTIN ATKINS. TOUR:SMART

Martin Atkins is the definition of entrepreneurial activity in cultural arts endeavours, his 30+ years in the music business spans across genres and borders and industries.

He was a member of Public Image Ltd and Killing Joke. He founded industrial super group Pigface, The Damage Manual, and Murder Inc., and has contributed to Nine Inch Nails and Ministry. He is the owner of Invisible Records and Mattress Factory Recording Studios (est. 1988). He is the author of Tour:Smart, a Suicide Girls columnist, and teaches at Madison Media Institute (and prior to MMI he taught at Columbia College Chicago for six years). Martin is a producer, drummer, documentary film maker, DJ, and father of four.

Most recently, he started his own entrepreneurial school revolution number three. (www.revolutionnumberthree.com)

Whatever the future of music is, you can pretty much bet that he'll be in the middle of it.

Martin wrote his book Tour:Smart in 2007 and has since spoken around the world at the Midi Institute in China, NAMM, SXSW, CMJ, NYU, USC, Drumtech in London, By:Larm in Oslo, and many more.

A distillation of Martin's 30+ years in the music business, the book and Martin's Tour:Smart presentation contains not only valuable insight into his methods, but an unusually candid discussion of mistakes and failures. It covers routing strategies, strategies to sustain, sponsorships, geography, guerrilla marketing, and entrepreneurial activity in the music industry.

He is on the road in support of Tour:Smart hosting FREE Tour:Smart D.I.Y. summits worldwide.

www.tstouring.com
Twitter: @marteeen

MATT CARROLL. CENTRAL STATION

Matt Carroll is part of Central Station, a critically acclaimed team of artists, based in Manchester. Central Station created a new visual language producing iconic artwork for Factory Records, Happy Mondays, Black Grape and James. Their first exhibition in 1990 at the Manchester City Art Gallery featured a collection of larger-than-life portraits of famous faces from British film and television. The V&A purchased four paintings for their permanent collection of modern art. "As kids we would sit looking out of the bedroom window, watching the neighbours parading past on their way to the labour club on Saturday night, all dressed up with their painted faces, champagne pink and blue rinse hair do's." These images were the inspiration for the portraits that became the 'Hello Playmates' exhibition, and the portrait of Shaun Ryder that was used on the cover of Bummed. They also created film artwork and titles for '24 Hour Party People', documented in the authoritative publication 'Communicate—Independent British Graphic Design since the Sixties'. This accompanied the world touring Barbican exhibition of the same title.

www.centralstationdesign.com

MATT JOHNSON. BABYCAKES / MDM MUSIC

Matt Johnson has been involved in the music industry for 10 years. Working for years with Mr Scruff, and also running live events for XFM, Live Nation etc, his career now involves being Director and General Manager of the Babycakes brand, as well as co-owning MDM Music who represent The Travelling Band, Rose Elinor Dougall, Sneaky, The Earlies and more recently Pegasus Bridge. Matt still runs live shows, recently promoting sold out shows from Glasvegas, 65daysofstatic, General Fiasco and many others.

www.bbycks.com
www.mdmmusic.co.uk
Twitter: @mattjohnsonuk

PETER HOOK, FAC 51

I was born! I joined a band! I'm still here!

www.fac51thehacienda.com
Twitter: @therealhooky

VIJAY NAIR. DIRECTOR OML (INDIA)

Only Much Louder plays at the intersection of three elements – Music, Youth and Brands. It develops and executes music-themed properties including artist tours, live events and customized endorsements where brands work with independent international and Indian artists to develop interesting and innovative marketing solutions targeted at the 18-35 age-group category of customers. OML has produced some of India's biggest music festivals including The Big Chill, Goa and managed tours for leading international artists including the top 10 UK band Mumford & Sons in 2009. Apart from this, OML books and manages artists (roster includes India's premier independent act, Pentagram, and the winner of the Best Band award at the 2010 J D Rock Awards, Swarathma) through its booking agency brand, The Syndicate. Only Much Louder has also launched a music festivals business called Motherswear Entertainment and a technology business focused on fans and musicians called OML Digital. It runs its own label, Counter Culture Records which focuses on independent artists and its production house BabbleFish Productions creates audio-visual content in the music segment.

www.oml.in
www.thesyndicate.in
www.babblefish.in
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Thanks

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**Thanks
for
believing
in us.**

**Viva la
Un-Convention...**

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