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## **The UK live music census: making live music count in Glasgow, Newcastle, Oxford, and beyond**

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How does one meaningfully apply the concept of a music city across multiple sites and local policy contexts? This chapter addresses the question through comparative case study cities in the UK – Glasgow, Newcastle, and Oxford - using the method of a live music census. Live music censuses have been increasingly used in recent years (e.g. Melbourne, Austin, Edinburgh, Bristol) as a tool for illustrating the value of music to policymakers. This has also coincided with a challenging period for live music venues in urban areas, particularly small venues and clubs. In the UK, for instance, there have been numerous media reports of British music venues closing as a result of property development and gentrification of once lively musical neighbourhoods. This is due not only to developers buying and converting former venues into flats, but also development around venues and the increasingly rigid noise regulations enforced by local authorities. A live music census is not, however, just an academic exercise. It has potential for impact on how policymakers – locally, nationally, and internationally – understand, value, and ultimately encourage live music in cities to flourish. In 2017 the authors of this chapter conducted the first ever nationwide live music census, applying the methodology piloted in Edinburgh to multiple cities, allowing for an unprecedented level of detailed comparable data on the live music cultures of different localities. We present key findings from the census here and reflect on how local contexts both shape the census process and may be informed by it.

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Matt Brennan is a Chancellor's Fellow of Music at the University of Edinburgh, and has served as Chair of the UK and Ireland branch of the International Association for the Study of Popular Music (IASPM). He is the author of *When Genres Collide: Down Beat, Rolling Stone and the Struggle between Jazz and Rock* (Bloomsbury, 2017), co-author of *The History of Live Music in Britain from 1950-1967* (Ashgate, 2013), and co-editor of the *Research Companion to Popular Music Education* (Routledge, 2017).

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