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IASPM UK & Ireland Conference 2016: Creativity: Practice and Praxis, 8-10 September 2016

THURSDAY 8 SEPTEMBER

TIME	VENUE	SESSION
9:00 – 10:15	Foyer	**Registration**
10:15 – 11:00	Auditorium	**Conference Opening**
11:00 – 13:00	Carey	**1a: PANEL: Developing Creativity Through Technology-Mediated Connection** — **Chair: Mark Thorley** **Paul Ferguson** (Edinburgh Napier University) Live Music Recording Using LoLa **Miriam Iorwerth** (University of the Highlands and the Islands) The Challenges of Using Networked Music Performance in Education **David Moore (**Glasgow Caledonian University) Connecting Audio Students through Collaborative Online International Learning (COIL) **Mark Thorley** (Coventry University) Global Collaboration and Industry-Orientated Assessment
	Whitefield	**1b: PANEL: The Business of Creativity** — **Chair: Phil Nelson** **Andrew Bourbon** (London College of Music, University of West London) Mix Engineers as Brands: Inspiring the Next Generation through Engineer-Driven Practice **Anthony Meynell** (London College of Music, University of West London) 'It Just Happened to Be in the Studio': Product Placement and Collaboration in the 1960s **Liz Pipe** (London College of Music, University of West London) Commercialism in Music Education: Is Creativity at the Heart of the Art? **Simon Zagorski Thomas** (London College of Music, University of West London) 'Follow the Money': Beyond an Agonistic Approach to Business Relationships

	Edwards	**1c: Fandom**	**Chair: Martin Cloonan**
		Paula Harper (Columbia University) 'Blank Space', Fan Creativity, and Social Media Meaning-Making **Alex Jeffery** (City University London) Fan Creativity Surrounding Gorillaz' *Plastic Beach*: Renegotiating the Meanings of Originary Texts **Dave Robinson** (Leeds Beckett University) *Nashville Over Here*: The Curious Appropriation of Country Music in 2010's Britain **Cande Sánchez-Olmos** (Universidad de Alicante) & **Eduardo Viñuela** (Universidad de Oviedo) Multimedia Relations and New Meanings in Musicless Fan Videos	
	HudsonTaylor	**1d: Pedagogy**	**Chair: Mark Irwin**
		Adam Hart (University of Salford) Graphick Score: An Interface Design for Intuitive Musicking **Bryan Powell** (Amp Up NYC / Little Kids Rock) & **Gareth Dylan Smith** (Institute of Contemporary Music Performance) Introducing the *Journal of Popular Music Education*	
13:00 – 14:00	Foyer	**Lunch**	
14:00 – 16:00	Carey	**2a: Performance**	**Chair: Kimi Kärki**
		Bill Bruford (University of Surrey) A Breed Apart and a Breed Below: Towards an Action-Theoretical Model of Creativity and the Circulation of Meaning in Western Kit Drummer Performance **John McGrath** (Institute of Contemporary Music Performance) Not 1: Group Improvisation and the Loss of Self **Dan McKinna** (BIMM Institute Brighton) 'I'm Only the Bass Player': Individual Musicians' Contribution to the Creative Process in Popular Music **Damon Minchella** (University of South Wales) Too Many Cooks?: On the Hierarchies of Power in Contemporary Music Production	

IASPM UK & Ireland Conference 2016: Creativity: Practice and Praxis, 8-10 September 2016

Whitefield	**2b: PANEL: Music and Virtuality**	**Chair: Shara Rambarran**

Shara Rambarran (BISC UK-Queen's University, Canada)
Introduction
Christian Lloyd (BISC UK-Queen's University, Canada)
'In Seventeenth Heaven': Virtual Listening and Its Discontents
Paul Carr (University of South Wales)
An Analysis of Virtuality in the Creation and Reception of the Music and Persona of Frank Zappa
Benjamin Halligan (University of Wolverhampton)
Mind Usurps Program: Virtuality and the 'New Machine Aesthetic' of Electronic Dance Music
Louise Jackson (Trinity Laban Conservatoire of Music and Dance) and **Mike Dines** (Institute of Contemporary Music Performance)
Vocaloids and Japanese Virtual Vocal Performance: The Cultural Heritage and Technological Futures of Vocal Puppetry

Edwards	**2c: PANEL: Music Festivals and Creativity**	**Chair: Paula Hearsum**

Chris Anderton (Southampton Solent University)
Branded Environments: Music Festivals, Creativity and Experiential Marketing
Danny Hagan (London College of Music, University of West London)
The Place of Music Festivals in an Era of Digital Music Abundance
Roxy Robinson (Leeds Beckett University)
People Power, Audience Creativity and the Music Festival
Emma Webster (University of East Anglia)
'It's not just choosing a great band; it's putting it somewhere at the right time in the right place': The Creative Role of Festival Producers in the Production of Place

HudsonTaylor	**2d: Materiality**	**Chair: Abigail Gardner**

Tim Anderson (Old Dominion University)
Tracing the Listener: Notes, Scribbles and the Record as Palimpsest
Sara Cohen (University of Liverpool)
Music, Archival Materials and Cultural Memory
Amy Irene Currie (HATII, University of Glasgow)
Lost in the Mix: Examining The Value of Mixtapes in Popular Music Archives

		Keir Keightley (University of Western Ontario) Canned: A Genealogy of Mass Cultural Critique
16:00 – 16:30	Foyer	**Afternoon Tea**
16:30 – 17:00	Auditorium	**Plenary Session: A Tribute to Sheila Whiteley**
17:00 – 18:00	Auditorium	**Wine Reception & Book Launch: *The Oxford Handbook of Music and Virtuality*, edited by Sheila Whiteley and Shara Rambarran**

FRIDAY 9 SEPTEMBER

TIME	VENUE	SESSION
9:00 – 10:30	Carey	**3a: Creative Communities** **Chair: André Rottgeri**
		Robert Kronenburg (University of Liverpool) Popular Music Architecture: The Significance of Live Performance Venue Design **Áine Mangaoang** (Institute of Popular Music, University of Liverpool) & **John O'Flynn** (St Patrick's College, Dublin City University) Raised on Songs and Stories': Creating and Mediating Dublin's Musical Pasts and Present through Conversation **Sini Timonen** (BIMM Institute London) Locality, Social Class and the Brighton Beat Scene of the 1960s
	Whitefield	**3b: Songs and Songwriting** **Chair: Toby Young**
		Matt Brennan (University of Edinburgh) & **Jo Collinson Scott** (University of the West of Scotland) 'I Don't Know How to Live': Environmental Sustainability and Resilience in the Creative Work of the Singer-Songwriter **Sofia Vieira Lopes** (INET-MD - Ethnomusicology Institute (FCSH/NOVA) – Lisbon) 'A Song to You All': Shaping Identities in a TV Song Contest **Chris Whiting** (Newcastle University) Models of Authorship in Popular Music Songwriting

	Edwards	**3c: Metal & Hip Hop**	**Chair: Steve Gamble**
		Owen Coggins (Open University) Ritual Ambience: Valuing Nature, Tradition and Spirituality in Extreme Metal and New Age Music **Mehmet Selim Yavuz** (Leeds Beckett University) 'Quiet These Paintings Are': The Function of Slowness in Doom Metal Styles **James Butterworth** (University of Cambridge) Fostering or Suppressing Creativity? Rap Performance in English State Institutions	
10:30 – 11:00	Foyer	**Morning Tea**	
11:00 – 13:00	Carey	**4a: PANEL: The Arena Concert and Critical Methodologies**	**Chair: Jon Stewart**
		Robert Edgar (York St John University) The Aesthetics of the Arena: Legitimacy in the Live and Recorded Event **Nicola Spelman** (University of Salford) 'Sing it with me now': Audience Participation in Arena Concerts **Benjamin Halligan** (University of Wolverhampton) Intimate Live Girls	
	Whitefield	**4b: Money and Monetarism**	**Chair: Leon Clowes**
		Mark Baillie (University of Glasgow) Have You Ever Had it Blue? Thatcherism and Independent Record Labels in the 1980s **Martin Cloonan** (University of Glasgow) Liberating Creativity? Thatcherite Music Policy: Some Thoughts **Caroline O'Sullivan** (Dundalk Institute of Technology) Making Money and Getting Things Made: Surviving as a Musician in the Digital Age **Jeremy Joseph Vachet** (University of Leeds) Does Creativity Rhyme with Money?	

	Edwards	**4c: Pedagogy**	**Chair: Paula Hearsum**
		Mark Irwin (BIMM Institute Brighton / University of Sussex) Creativity and Authenticity as Identity Practices in Popular Music Education **Sara McGuinness** (London College of Music, University of West London) Breaking Down the Barriers: Creating a Bridge between the Pedagogical World and Popular Music Traditions **Dawn Rose** (BIMM Institute Brighton / Goldsmiths, University of London) Becoming and Being a Musician **Pedro Catella** (BIMM Institute Manchester) The 'Trust Model': A Strategy for the Development of Trustworthy and Effective Relationships Between Teachers and Students	
	HudsonTaylor	**4d: ROUNDTABLE: Icelandic Popular Music: Exoticism, Myth and Self Reflection**	**Chair: Þorbjörg Daphne Hall**
		Þorbjörg Daphne Hall (Iceland Academy of the Arts / University of Liverpool) **Áine Mangaoang** (University of Liverpool) **Tony Mitchell** (University of Technology Sydney) **Arnar Eggert Thoroddsen** (University of Edinburgh)	
13:00 – 14:00	Foyer	**Lunch and Book Launch: *Englishness, Pop and Post-War Britain* by Kari Kallioniemi**	
14:00 – 16:00	Carey	**5a: Music Industry Creativity**	**Chair: Phil Nelson**
		Olivia Gable (Open University) Artist Managers As Mediators for 'Emerging' Musicians **Johnny Hopkins** (Southampton Solent University) From Guest List to Guest Lecture, Then on to Full-Time Academia: Creative Practice and Creative Pedagogy **Keith Negus** (Goldsmiths, University of London) From Phonograph to Phone; from Product to Content: Creativity, Industry and the Digital Economy **Jonathan Radford** (BIMM Institute Manchester) The Influence of Narrative in Popular Music Promotion	

	Whitefield	**5b: Women, Authorship and Performance**	**Chair: Sara Martinez**
		Emily Baker (University of Liverpool) 'I Told You I Was Trouble': The 'Comeback' of a Signature Voice: Wanda Jackson's Retrospective on Amy Winehouse **Chloë Fenech** (University of Huddersfield) I Wanna Sing the Blues: Vocal Styles in pre-WW2 Blues and 1960-70s Blues Rock. **Mimi Haddon** (Royal College of Music) Nico, Female Creativity, and the Popular Avant-Garde **Nathalie Weidhase** (University of Roehampton) #heapsongs: Constructions of Authorship in a Crowdsourced Music Project	
	Edwards	**5c: ROUNDTABLE: Creative Policymaking for a Sustainable Music Scene**	**Chair: Paul Carr**
		Emma Webster (University of East Anglia) **Adam Behr** (Newcastle University) **Joe O'Connell** (Cardiff University) **Sam Murray** (Cardiff University)	
	HudsonTaylor	**5d: Electronica**	**Chair: Hillegonda Rietveld**
		Baptiste Bacot (EHESS / IRCAM, Paris) Performing Dub with Musical Interfaces: Toward a Gestural Analysis of Creativity in Electronic Music **Sebastien Lavoie** (University of Huddersfield) The Spatial Presentation of Electronic Dance Music **Joseph Murphy** (Dundalk Institute of Technology) Virtual Instruments and the Contemporary Composer: Replicating Musical Performances within a Digital Audio Environment	
16:00 – 16:30	Foyer	**Afternoon Tea**	

16.30 – 17.30	Auditorium	**Keynote session**	**Chair: Jon Stewart**
		Announcement of the 2016 Andrew Goodwin Memorial Prize **Chris Rojek** (City University, London) Stardom and Presumed Intimacy	
Evening		**Conference Meal**, La Choza at The Hare and Hounds, London Road	

SATURDAY 10 SEPTEMBER

TIME	VENUE	SESSION	
9:00 – 10:30	Carey	**6a: Latin Culture**	**Chair: André Rottgeri**
		Alejandro Esteban Escobar Mundaca (University of Sussex) 'I Do Not Play the Guitar for Applause': Violeta Parra's Activist Art **Mara Favoretto** (University of Melbourne) Creative Response to Musical Latinamericanism: Kevin Johansen's Third Space **Josep Pedro** (Universidad Complutense de Madrid) Talkin' Blues: Approaching Intra-Musical Dialogue in Madrid's Blues Scene	
	Whitefield	**6b: Hip Hop and DJs**	**Chair: Toby Young**
		Matthew Lovett (University of Gloucestershire) Creative Heresies: Death Grips vs. Non-Philosophy **Justin Morey** (Leeds Beckett University) Conceptualising Musical Creativity: Is There a Place for the Archetypes and the Collective Unconscious? **Hillegonda Rietveld** (London South Bank University) The DJ as Creative Practitioner in the Age of Digital Music Performance	

	Edwards	**6c: Creative Outcomes**	**Chair: Toby Martin**
		Mathew Flynn (LIPA/University of Liverpool) The 5 Rs of Creating Music Projects **Thomas Mason** (Independent Scholar) Songwriting Briefs to Anthropological Function **Richard Osborne** (Middlesex University) Doing the Splits: The Creative Accounting of Songwriting Shares	
	HudsonTaylor	**6d: Musical Theatre**	**Chair: Uri Dorchin**
		Jorge Balça (BIMM Institute Brighton) Who Are We Looking At? From Pop to Musical Theatre and from Classical Music to Opera **Liam Maloy** (University of Liverpool) C is for Cookie, Mahna, Mahna: Music Hall and Education in the Songs of Sesame Street and The Muppet Show	
10:30 – 11:00	Foyer	**Morning Tea**	
11:00 – 12:00	Carey	**IASPM UK & Ireland AGM**	
12:00 – 13:00	Foyer	**Lunch**	
13:00 – 15:00	Carey	**7a: Recording Creativity**	**Chair: Phil Nelson**
		Susanne Anders (University of Salzburg) Teo's Brew: The Re-composition of Bitches Brew in the Studio **Adam Behr** (Newcastle University) Reelin' in the Years: Creativity, Copyright and the Past **Paul Thompson** (Leeds Beckett University) Producing, Reproducing and Exposing the Myths of Creativity Inside the Recording Studio **Paula Wolfe** (Independent Scholar) Kobalt, New Industry and the Female Singer-Songwriter: Disruptive Technology and Gender in a Fractured Space	

	Whitefield	**7b: Inspiration**	**Chair: Toby Young**
		Marcus O'Dair (Middlesex University) The Resurrection of the Author: A Popular Music Biography Case Study **Jon Stewart** (BIMM Institute Brighton / University of Southampton) 'With God on Our Side': Bob Dylan, John Lennon, Spiritual Praxis and Philosophical Naturalism **Rupert Till** (University of Huddersfield) Circle Game: The Vocal Inflections of Joni Mitchell **Eulalia Febrer-Coll** (Cardiff University) Building a Transcendental Journey: The Construction of Musical Strategies in Guided Breathwork	
	Edwards	**7c: ROUNDTABLE: Machine Creativity**	**Chair: Thor Magnusson**
		Elaine Chew (Queen Mary University of London) **Rebecca Fiebrink** (Goldsmiths, University of London) **Thor Magnusson** (University of Sussex) **Andrew McPherson** (Queen Mary University of London) **Bob Sturm** (Queen Mary University of London)	
	HudsonTaylor	**7d: World**	**Chair: Richard Elliott**
		Nanette de Jong (Newcastle University) Popular Music and Creativity: Shifting Identities in Eastern Cape, South Africa **Uri Dorchin** (Zefat Academic College, Israel) Creativity Unwelcomed: Popular Music and Holocaust Commemoration in Israel **Toby Martin** (University of Huddersfield) Music-Making in Western Sydney: A Reflection on Intercultural Collaboration and Artistic Practice **Tony Mitchell** (University of Technology, Sydney) 'May Allah Bless France!': Abd al Malik's Autobiographical Hip Hop Film and Literary, Sufi French Rap	
15:00 – 15:30	Foyer	**Afternoon Tea**	

15:30 – 17:00	Carey	**8a: Mics, Amps, Aesthetics**	**Chair: Mark Irwin**
		Niall Coghlan (Dundalk Institute of Technology) The Microphone as a Channel for Creative Expression **William Etievent Cazorla** (Centre Alexandre Koyre – EHESS) From Amplified Sound to the Sound of Amplifiers: The Struggle for Distorsion in 20th Century Popular Music: Technical Performance, Artistic Performance	
	Whitefield	**8b: Electronic Music**	**Chair: Baptiste Bacot**
		Christopher Charles (University of Bristol) Writing Music in the Field: Creativity and Ethnomusicology **José Manuel Cubides Gutiérrez** (University of West London) London's on a Blender **Christos Moralis** (London College of Music, University of West London) Creativity in Real Time Rhythmic Quantization: The Cognitive Process and the Discrepancy Between Visual and Aural	
	Edwards	**8c: PANEL: Creativity and Age**	**Chair: Emily Baker**
		Abigail Gardner (University of Gloucestershire) Ageing, Travelling Folk: Sam Lee and Songs across Time **Ros Jennings** (University of Gloucestershire) Musicking Together: André Rieu, Older Age and Popular European Music **Richard Elliott** (University of Sussex) Listed Buildings: Rock and Pop Stars as Icons of Age and Experience	
17:00 – 17:30	Foyer	**Conference Close**	