

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

## THURSDAY 8 SEPTEMBER

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

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

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Whitefield	<b>2b: PANEL: Music and Virtuality</b>	<b>Chair: Shara Rambarran</b>
	<b>Shara Rambarran</b> (BISC UK-Queen's University, Canada) Introduction	
	<b>Christian Lloyd</b> (BISC UK-Queen's University, Canada) 'In Seventeenth Heaven': Virtual Listening and Its Discontents	
	<b>Paul Carr</b> (University of South Wales) An Analysis of Virtuality in the Creation and Reception of the Music and Persona of Frank Zappa	
	<b>Benjamin Halligan</b> (University of Wolverhampton) Mind Usurps Program: Virtuality and the 'New Machine Aesthetic' of Electronic Dance Music	
	<b>Louise Jackson</b> (Trinity Laban Conservatoire of Music and Dance) and <b>Mike Dines</b> (Institute of Contemporary Music Performance) Vocaloids and Japanese Virtual Vocal Performance: The Cultural Heritage and Technological Futures of Vocal Puppetry	
Edwards	<b>2c: PANEL: Music Festivals and Creativity</b>	<b>Chair: Paula Hearsum</b>
	<b>Chris Anderton</b> (Southampton Solent University) Branded Environments: Music Festivals, Creativity and Experiential Marketing	
	<b>Danny Hagan</b> (London College of Music, University of West London) The Place of Music Festivals in an Era of Digital Music Abundance	
	<b>Roxy Robinson</b> (Leeds Beckett University) People Power, Audience Creativity and the Music Festival	
	<b>Emma Webster</b> (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	<b>2d: Materiality</b>	<b>Chair: Abigail Gardner</b>
	<b>Tim Anderson</b> (Old Dominion University) Tracing the Listener: Notes, Scribbles and the Record as Palimpsest	
	<b>Sara Cohen</b> (University of Liverpool) Music, Archival Materials and Cultural Memory	
	<b>Amy Irene Currie</b> (HATII, University of Glasgow) Lost in the Mix: Examining The Value of Mixtapes in Popular Music Archives	

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**Keir Keightley** (University of Western Ontario)  
Canned: A Genealogy of Mass Cultural Critique

16:00 – 16:30	Foyer	<b>Afternoon Tea</b>
16:30 – 17:00	Auditorium	<b>Plenary Session: A Tribute to Sheila Whiteley</b>
17:00 – 18:00	Auditorium	<b>Wine Reception &amp; Book Launch: <i>The Oxford Handbook of Music and Virtuality</i>, edited by Sheila Whiteley and Shara Rambarran</b>

### FRIDAY 9 SEPTEMBER

TIME	VENUE	SESSION
9:00 – 10:30	Carey	<p><b>3a: Creative Communities</b> <span style="float: right;"><b>Chair: André Rottgeri</b></span></p> <p><b>Robert Kronenburg</b> (University of Liverpool) Popular Music Architecture: The Significance of Live Performance Venue Design</p> <p><b>Áine Mangaoang</b> (Institute of Popular Music, University of Liverpool) &amp; <b>John O’Flynn</b> (St Patrick’s College, Dublin City University) Raised on Songs and Stories’: Creating and Mediating Dublin’s Musical Pasts and Present through Conversation</p> <p><b>Sini Timonen</b> (BIMM Institute London) Locality, Social Class and the Brighton Beat Scene of the 1960s</p>
	Whitefield	<p><b>3b: Songs and Songwriting</b> <span style="float: right;"><b>Chair: Toby Young</b></span></p> <p><b>Matt Brennan</b> (University of Edinburgh) &amp; <b>Jo Collinson Scott</b> (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</p> <p><b>Sofia Vieira Lopes</b> (INET-MD - Ethnomusicology Institute (FCSH/NOVA) – Lisbon) ‘A Song to You All’: Shaping Identities in a TV Song Contest</p> <p><b>Chris Whiting</b> (Newcastle University) Models of Authorship in Popular Music Songwriting</p>

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

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

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

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

### SATURDAY 10 SEPTEMBER

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



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

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

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