

Monday 3rd September 2018

OA502

10:00 Opening & Keynote Franco Fabbri: Plagiarism: Musicology's Proof of the Pudding?

Session 1

OA502

11:00	Jennifer	Skellington	<i>Panel-Spot the Difference: replication, rights and the musical work</i>
11:30	Jan	Butler	<i>Panel-Spot the Difference: replication, rights and the musical work</i>
12:00	Dai	Griffiths	<i>Panel-Spot the Difference: replication, rights and the musical work</i>

OA401

11:00	Eliot	Bates	<i>Critical Approaches to Production Panel: 1. Theorizing the Domain of Production</i>
11:30	Tom	Western	<i>Critical Approaches to Production Panel: 2. Fixing and Unfixing National Musics: Field Recordings, Sound and Citizenship in Europe</i>
12:00	Samantha	Bennett	<i>Critical Approaches to Production Panel: 3. Intermixtuality: Case Studies in Online Music [Re]Production</i>

OA511

11:00	Mark	Slater & Adam Martin	<i>An Aesthetic of Restriction for the Poetics of Contemporary Electronic Music Production</i>
11:30	Jon	Aareskjold, B. Sandvig & R. Bovig-Hanssen	<i>EDM Producers' Reflections on Groove</i>
12:00	Robert	Michler	<i>Bound to the Grid: Accurate Groove in Popular Music since the Invention of Drum Machines and Quantisation</i>

OA607

11:00	Graham	Roberts	<i>Thanks for the Memory: celebrating 'punk' through interactive documentary practice</i>
11:30	Stephen	Hay & Tom Pollard	<i>Thanks for the Memory: celebrating 'punk' through interactive documentary practice</i>
12:00	Matt	Grimes	<i>"The Cord is Cut": Exit Narratives of British anarcho-punks 1978-1986</i>

OA610

11:00	Sam	Cleeve	<i>This must be the place: Virtual reality, musical performance, and U2's 'Song for Someone'</i>
11:30	Claudia	Azevedo	<i>The Construction of a Retro Flying Saucer Take Off</i>
12:00	Keir	Keightley	<i>Why do we call it pop?</i>

OA727

11:00	Nick	Braae	<i>Stylistic Pastiche in Popular Musical Theatre: From Analysis to Practice</i>
11:30	Klesley	Bueno Brandao	<i>Extra musical content at the service of style in idiomatic improvisation: approximations with Bakhtin's enunciative theory</i>
12:00	Magdalena	Fuernkranz	<i>Performing Diversity: The Performing Subject and Popular Music</i>

OA729

11:00	Daniel	Lee	<i>Material Histories of Popular Music as History: Practice and Identity. Idiosyncrasies within Australian Guitar Culture: An Historical Examination of Developments Within Popular Music</i>
11:30	Tim	Anderson	<i>Material Histories of Popular Music as History: Practice and Identity. Contents Expected to Speak for Themselves": A Brief History of North American Record Retail and Self Service</i>
12:00	Karlyn	King	<i>Material Histories of Popular Music as History: Practice and Identity. "Female is not a genre": The Gendering of Vinyl</i>

OA731

11:00	Helen	Davies	<i>Young musicians, gender and sexuality: discussing experiences, issues and strategies for support</i>
11:30	Justin	Williams	<i>Now tell us who the terrorist is": British-Arab Identity Politics in UK Hip-hop</i>
12:00	Sini	Timonen	<i>Sexual Misconduct in the Music Industry: Then and Now</i>

OA501

12:30 Lunch

Session 2

OA502

14:00	Women Produce Music Panel, Liz Dobson, Katia Izakoff & Mariana Lopez		<i>Academic and Practitioner Led Initiatives: Inspiring, Enabling, Supporting and Promoting Women and Girls Making Music.</i>
15:00	Jasmine	Taylor	<i>Rebooting the Historical Narrative of a Female Icon: Archival Study and the Interdisciplinary Approach as a Means of Uncovering Previously Unacknowledged Forms of Creative Agency in the Work of Billie Holiday</i>
15:30	Caroline	O'Sullivan	<i>'Move the needle' - Gender Parity in Electronic Music</i>

OA401

14:00	Larry	Whelan	<i>Supersaws, superstar DJs and semiotics: Figure and ground in electronic dance music in 2018</i>
14:30	Hans	Zeiner-Henriksen	<i>Structural verticality in electronic dance music</i>
15:00	Sydney	Schelvis	<i>Gimme Shelter: An Architectural Approach to Amsterdam's Shift in Pop Music Paradigm from the Rockstar Era to the Disembodied DJ</i>
15:30	Marianne	Keeler	<i>Stark Raving Bad? The Women of the 21st Century UK Free Party Scene</i>

OA511

14:00	Jamie Lee	Birkett	<i>One Of Two Methods, Or Both: Liveness and Contemporary Sound Recording Techniques in Samson Young's 'One of Two Stories, Or Both'</i>
14:30	Brendan	Williams	<i>Mechanical, Algorithmic, Binaural: Aesthetic considerations surrounding reverberation and spatialisation techniques explored in GoGo Penguin's A Humdrum Star.</i>
15:00	Emil	Kraugerud	<i>Hyperintimacy in St. Vincent's "Hang On me"</i>
15:30	Veronica	Skrimjsjo	<i>Understanding Collectability: Production Aesthetics & Vertigo Records</i>

OA607

14:00	Kaitie	Sly	<i>The Role of Popular Music in Communication and Identity Formation</i>
14:30	Peter	Elsdon	<i>Phonography, Mediation, and the Challenge of Audiophile Aesthetics</i>
15:00	Alex	Stevenson	<i>Another Take: The use of multi-tracks and video documentation in the study of record production.</i>
15:30	Paul	Therberge	<i>ReCon: Recording Consoles, Reconsidered</i>

OA610

14:00	Alessandro	Bratus	<i>This Must be the Stage: Tactics of Live Music Staging in Italian Media Practices around '68</i>
14:30	Rob	Ahlers	<i>European Repertoires and the Urban Showcase Festival: The case of Eurosonic Noorderslag</i>
15:00	Patrycja	Rozbicka	<i>Brexit and the UK live music industry: A tangled web?</i>
15:30	Marco	Biasioli	<i>An Internal Migration: Language Choice in Russian Contemporary Indie Music</i>

OA727

14:00	Iain	Findlay-Walsh	<i>Inhabiting pop as virtual environment: autoethnographic perspectives on everyday listening</i>
14:30	Joseph	Murphy	<i>From Music to Mock-ups and Back Again; Practical Applications for Virtual Orchestration.</i>
15:00	Joe	Bennett	<i>How Soon Is Now? Live audio and video sync for simultaneous music performance in multiple locations using Internet2</i>
15:30	Mark	Durham & M. Metesan	<i>Bye Bye Privacy – Sonic interactions in Mixed Reality</i>

OA729

14:00	Lori	Burns	<i>Multimodal Subjectivity in Heavy Metal Performance: Patric Ullaeus' Video Treatments of Arch Enemy, Dark Tranquillity, and Evergrey</i>
14:30	Joseph	O'Connell	<i>'The undiluted squash of UK math rock': The Performer's View of ArcTanGent</i>
15:00	Paul	Royse	<i>Experimental Rock, Metric Ambiguity, Enculturation</i>
15:30	Anthony	Meynell	<i>A splendid time is guaranteed for all: The recreation of The Beatles Sgt. Pepper album on stage.</i>

OA731

14:00	Brenda	Kelly	<i>Snub TV - No Remote Control</i>
14:30	Emma	Winston	<i>Bitter Content: YouTube, the ukulele, and the smokescreen of participatory commodification</i>
15:00	Xuefeng	Zhou	<i>A report of popular music performance on Chinese TV show</i>
15:30	James	Davis	<i>Music in Anime in "Cool Japan"</i>

OA501

16:00 Coffee

Session 3

OA502

16:30	Ragnhild	Brøvig-Hanssen	<i>Do You Wanna Build a Wall? Remix as Rhetoric in the Age of Trump</i>
17:00	Anders	Reuter	<i>The Cyclic Loop vs. The Pop Drop: Hip-hop and EDM Repetition in Contemporary Pop Music</i>
17:30	Craig	Pollard	<i>Wild Pop: a panel - 40 mins discussion</i>
18:00	Craig	Pollard	<i>Wild Pop: a panel - 40 mins discussion</i>

OA401

16:30	Mike	Exarchos	<i>Let me 'Flip' your Stage: Exponential Spatial Merging in Sample-based Hip-Hop Practice</i>
17:00	Christos	Moralis	<i>The 'Performable Recordings' model: Bridging the gap between studio and live performance in popular electronic music</i>
17:30	Monique	Charles	<i>Straight Outta 'Nowhere', straight into Nike: Grime and the expression of identity</i>
18:00	Alexander	De Lacey	<i>Restart that: The (mis)representation of grime music and the argument for an interprofessional research agenda</i>

OA511

16:30	Rob	Toulson & S. Gogerly	<i>From, Prototype to Product: Using agile methods in popular music production.</i>
17:00	Kirsten	Hermes	<i>How can vocal tone clarity be achieved in the mix? Scientific and creative perspectives</i>
17:30	Tim	Dalton	<i>I'll Mix This My Own Way: Why Millennial musicians still need a record producer</i>
18:00	Philip	McIntyre	<i>Creating a Mastered Recording: Using Experiments, Ethnography and Practice Based Enquiry to Integrate a Common Interdisciplinary Research Framework</i>

OA607

16:30	Matthew	Barnard	<i>De Facto Cubists: Multi-Microphone Utilisation as Spatial Polyperspectivity</i>
17:00	Kirk	McNally	<i>Pumped Up Kicks: Scaling modes of listening to evaluate record production.</i>
17:30	Christofer	Jost	<i>This Sounds Too Mainstream! Locating Record Production and Sonic Experience in Culturally Dominant Practices of Popular Music</i>
18:00	Paul	Thompson & P. Harding	<i>Collective Creativity: A 'Service' Model of Contemporary Commercial Pop Music</i>

OA727

16:30	François	Ribac	<i>Is DIY a punk invention?</i>
17:00	Christophe	Levaux	<i>The 'Consecration' of Hip Hop as a Case for Actor-Network Theory</i>
17:30	Loïc	Riom	<i>How far can STS help to reconsider the valuation of music in the age of the Internet?</i>
18:00	Paul	Harkins	<i>Following the Distributors: Syco Systems and the Selling of Musical Instruments</i>

OA729

16:30	Kirsten	Etheridge	<i>The Troublesome Definition of the New Romantics: Media Accounts Versus Musical Style?</i>
17:00	Matej	Dimlic	<i>Selective use of music and sound in contemporary black and white filmmaking</i>
17:30	Timea	Murzsa	<i>Hungary Panel - The Popular Music Heritage of Hungary</i>
18:00	Mike	Exarchos & W. Gordon	<i>Soul Survivor: The Contemporary Inter-Stylistic Success Of The Fender Precision Electric Bass</i>

OA731

16:30	Matthew	Flynn	<i>Thinking Out Loud: Experiencing Musicians Real Time Career Decisions</i>
17:00	Jan	Herbst	<i>The work realities of professional studio musicians in the German popular music recording industry</i>
17:30	Yiyi	Wang	<i>Investigating the Managerial Practice in Artist Management: Examining the Relationship between Artist Manager and Musician in the UK Music Industry</i>
16:30	Simon	Zagorski-Thomas	<i>Mixed Messages: manipulating meaning in mediated music</i>

OA501

18:30 **Drinks Reception**

Tuesday 4th September 2018

Session 4

OA502

09:00 to 10:30 Nyssim Lefford, P. McIntrye, P. Therberge, A. Bourbon & S. Rambarran *Panel: Methodologies in Record Production Research 2.0: Building an Interdisciplinary Ontology Panel Discussion*

OA401

09:00 Toby Martin *Sounding Out History: The Present in the Past: Giving the past a voice: Song as Oral History*
 09:30 Gerry Moorey *Sounding Out History: The Present in the Past: The now of recognisability': popular music, the archive, and historical contingency*
 10:00 Jon Stewart *Sounding Out History: The Present in the Past: "Never under-rate the wily Pathan": John Lennon and History*

OA511

09:00 Antti Saario *The Blackened Affect: Affect and Production in Black Metal*
 09:30 Niall Thomas *Fragmented Production Methodologies: The Strange Case of Heavy Metal Music*
 10:00 Mark Mynett *Heaviness in Three Dimensions: The Use of Sonic Space in Contemporary Metal Music Production*

OA607

09:00 Sara Martinez *Bob Dylan's iconic gender performativity and performance in 1960's American Culture*
 09:30 Ruairidh Patfield *From America to France: Perspectives on Hippiedom in '60s and '70s French Musical Discourse*
 10:00 Camilla Aisa *Technicolor dreams - the synesthetic legacy of psychedelic rock*

OA609

09:00 David Ward *The Art of Collaboration. The importance of mirroring industry collaboration in Education.*
 09:30 Jan-Olof Gullö & D. Thyren *Searching for Sophia in Music Production Education – Twenty years ago today: a reevaluation of the heritage of Swedish record producer Denniz Pop*
 10:00 Paul Francis *Devising Drum Kit Repertoire for Higher Instrumental Popular Music Education (HIPME): Towards a Collaborative Learning Model*

OA610

09:00	Joe	Bennett	<i>You Really Got Me? Technical and auditory methods for the identification of audio samples in copyright disputes</i>
09:30	Justin	Morey	<i>Sample replays and their implications for producers and listeners</i>
10:00	Simon	Zagorski-Thomas	<i>The (Dis) Embodied Voice: hearing meaning in vocal timbre</i>

OA727

09:00	Jonas	Menze	<i>"Gear Acquisition Syndrome": Attitudes and Motifs for Collecting Musical Gear Across Genres and Instruments.</i>
09:30	Daniel	Gouly	<i>The role of locality, status and intimacy in knowledge transmission within Soundcloud's post-Hip Hop underground</i>
10:00	Renato	Vasconcellos	<i>"Desafinado" a tune by Antonio Carlos Jobim: A comparison of four different written versions</i>

OA729

09:00	Adam	Behr	<i>Panel: Live Music Census - Tools of the trade: Methods, means and ends in running a live music census</i>
09:30	Matt	Brennan	<i>Panel: Live Music Census - Findings from the UK Live Music Census</i>
10:00	Martin	Cloonan	<i>Panel: Live Music Census - Gotta serve somebody? Impact and the policy implications of a Live Music Census</i>

10:30 Tea

OA502

11:00 Keynote Lecture by Anne Danielsen

OA502

12:00 Lunch and IASPM AGM

13:00 Lunch and ASARP AGM

OA401

12:00 Lunch and ISMMS AGM

13:00 Lunch and Dancecult meeting

Session 5

OA502

14:00	Claire	Bannister	<i>Session: theorising genre categorisation in contemporary popular music analysis</i>
14:30	Kai Arne	Hansen	<i>Session: theorising genre categorisation in contemporary popular music analysis</i>
15:00	Lewis	Kennedy	<i>Session: theorising genre categorisation in contemporary popular music analysis</i>
15:30	Steven	Gamble	<i>Session: theorising genre categorisation in contemporary popular music analysis</i>

OA401

14:00	Martin	Cloonan	<i>Reflections on musicians as workers and "the gig economy"</i>
14:30	Victor	Ávila Torres	<i>On getting intimate with music. Strategies and assemblages of owning digital music.</i>
15:00	Simon	Zagorski-Thomas	<i>Panel_21st Century Popular Music Practice</i>
15:30	Simon	Zagorski-Thomas	<i>Panel_21st Century Popular Music Practice</i>

OA511

14:00	Erik	Askeroi	<i>Markers of Time in Contemporary Pop Production</i>
14:30	Erik	Petersson	<i>Recording with No Regrets - Music Production without Undoing</i>
15:00	Lachlan	Goold	<i>Artist Attitudes Toward the Changing Character of the Recording Studio</i>
15:30	Daniel	Pratt	<i>Life In Between Phase Part 2: Reflexive Microphone Manipulation</i>

OA607

14:00	Daniel	Pratt, W. Gordon and S. Hoose	<i>Further Exploration of Transnational Flow in Cloud-based Music Production: A constant 24 hour workflow</i>
14:30	Toby	Seay	<i>Making sound: Exploring engineering practice in Havana</i>
15:00	Rikka	Hiltunen	<i>In search for the 'not yet'. The prospective in Finnish trackers' and topliners' creative agency</i>
15:30	Marco Antonio	Juan de Dios Cuartas	<i>Towards a standardization of the recording room: the impact of the Westlake-Estlake design on the Spanish musical productions of the 70s</i>

OA609

14:00	Rosemary	Hill	<i>Discussion: panel on music and sexual violence - Gig groping: how to prevent sexual violence at live music events</i>
14:30	Heather	Savigny and Daisy Richards	<i>panel on music and sexual violence #MeToo: Cultural Sexism, Media and Metal</i>
15:00	Jasmine	Shadrack	<i>panel on music and sexual violence- From Enslavement to Obliteration: Extreme Metal's Problem with Women</i>
15:30	Hannah	Bows	<i>panel on music and sexual violence- Sexual violence at music festivals</i>

OA610

14:00	Davey Ray	Moore	<i>Optimal distinctiveness and the songwriting singer</i>
14:30	Beate	Peter	<i>Driving to a rave: Exploring the notions of home, intimacy and liminality</i>
15:00	Rob	Strachan	<i>Digital Audio Workstations and Mainstream Record Production</i>
15:30	Paul Thompson & P. McIntyre		<i>Creative Practice in the Recording Studio: Engineering Michael Jackson's Off the Wall (1979)</i>

OA727

14:00	Doug	Heath	<i>Murihiku metal culture</i>
14:30	Secil	Sen	<i>Eye of the Beholder: Male Perspective on Female Metalheads in Turkey</i>
15:00	Grace	Healy	<i>"Unbeschreiblich Weiblich": insanity and female sexual excess in the work of Nina Hagen</i>
15:30	Kimberley	Anderson	<i>One-Way Traffic? Utopian and Transformative Experience in Progressive Rock</i>

OA729

14:00	Tore	Storvold	<i>Volcanic Sounds of End-Times: Envisioning the Anthropocene from Iceland</i>
14:30	Þorbjörg	Daphne Hall	<i>Making Music in Iceland – Production Ethos and Music institutions</i>
15:00	Rupert	Till	<i>Sound Archaeology: Producing the Ancient Past</i>

OA731

14:00	James	Bagshaw	<i>Towards a Spatial Language for Popular Music in Surround Sound – Considering Composition and Production in the Ambisonic Domain</i>
14:30	Sebastien	Lavoie	<i>Spatial perspectives of electronic dance music and how it relates to my music</i>
15:00	Jo	Lord	<i>3D Audio for Music : Investigating 3D recomposition for binaural reproduction</i>
15:30	José Manuel	Cubides-Gutierrez	<i>Making Music With Traffic Noise, The Transformation of Negative Sound into Music</i>

OA501

16:00 Coffee

Session 6

OA502

16:30	Raquel	Campos Valverde	<i>Mi gente: Reggaeton, feminism and otherness for Spanish migrants in London</i>
17:00	Bridget	Coulter	<i>Performing Pop Taste: Girls' musical judgements and the construction of gendered identity</i>
17:30	Kirsty	Folan	<i>How does age affect the creative outputs of female popular musicians?</i>



OA401

16:30 Andrew Scheps, Lachlan
to Goold, Katia Isakoff, Jo
17:30 Lord and Mark Mynett

Producers Panel

OA511

16:30 Liam Maloy *Ain't misbehavin': Jazz music in children's television*
17:00 Adrian York *The post-jazz praxis: interactions between the audience and performers*
17:30 Dan Banks *Interaction and Interplay in Jazz Performance: theory, practice, and the need for interdisciplinarity*

OA609

16:30 David Deacon *The Affect of Neo-Conservative Politics and the Externalisation of Threat in Trent Reznor's Post-9/11 Aesthetic*
17:00 Mimi Haddon *The (Racial) Politics of the "Post-Punk" Canon: Generic Limbo and Early-80s British Rock*
17:30 Dawn Hazle *Beyond the System: A Novel Approach to Authenticity in Socialist Metal Music Production*

OA727

16:30 Sofia Viera Lopes *Being Portuguese and European at a same time: identity discourses on the RTP Song Contest*
17:00 Karl Spracklen *All Men Must Die*
17:30 Abigail Gardner *The (Grand) Maternal Queenly Canon*

OA729

16:30 Richard Osbourne *The Production of Silence'*
17:00 Ross Cole *Popular Song and the Poetics of Experience*
17:30 Richard Elliott *Songs as Systems: Objects, Ecologies, Weather, Viruses*

Creative Arts Building - Phipps Recital Hall - CAM206 (2nd Floor)

18:05 Huddersfield Immersive Sound System 3D Sound Concert

OA501

19:30 Conference Dinner

Wednesday 5th September 2018

Session 7

OA502

09:30	Chris	Christodoulou	<i>Bring the Break-Beat Back! Authenticity and the Politics of Rhythm in Jungle/Drum 'n' Bass</i>
10:00	Alex	Gage	<i>The DJ As Social Auteur: Paradoxes of Socialism and Autocracy in the Aesthetic-Political Organization of Rave Subculture</i>
10:30	Owen	Coggins	<i>Mysticism and the Mediation of Violence through Noise in Dub, Trance and Drone Metal</i>
11:00	Hillegonda	Rietveld	<i>Gabber: Techno meets Metal?</i>

OA401

09:30	Gittit	Pearlmutter & S. Zagorski-Thomas	<i>The Ecological Approach To Analysis: subverting musical narratives through production technologies in case studies by Radiohead and Portishead</i>
10:00	Mark	Percival	<i>When slow is good: slowcore, space and power</i>
10:30	Martin	Quinn	<i>The use of keyboard technology in progressive rock between 1968 and 1980. A musicological analysis of Keith Emerson and Thijs van Leer</i>
11:00	Jim	Mason	<i>Can Harmonic Techniques Common In UK Singles Chart Music Of The 1980s Be Successfully Used In Music Targetting Today's UK Singles Chart?</i>

OA511

09:30	Mark	Duffett	<i>Cowboys and Humanists: Contextualizing Gene Autry's Cowboy Code</i>
10:00	Michael	Hajimichael	<i>George Michael – Identity, Sexuality, Politics – life and death</i>
10:30	Tom	Attah	<i>Stories We Could Tell: Putting Words to American Popular Culture</i>

OA607

09:30	Sean	Steele	<i>Sacred Secular Sonic Spaces: Popular Music Subcultures as Alternative Spiritual Communities</i>
10:00	Jon	Stewart	<i>Pop Cults and the Psychology of Thought Reform</i>
10:30	Antti-Ville	Karja	<i>Music and the Subcultural Sacre</i>
11:00	Steven	Malliet	<i>Neo-tribalism and ritualism at EDM events: Towards a model for quantitative analysis</i>

OA610

09:30	Niall	Coghlan	<i>Hit Hardware: Classic Gear and the Music Producer</i>
10:00	Austin	Moore	<i>An Investigation into the Sonic Signature of the Teletronix LA2A Compressor</i>
10:30	Tuomas	Auvinen	<i>Producer as Creative Agent: Studio Production, Technology and Cultural Space in Three Case Studies</i>
11:00	Andreas	Rauh Ortega	<i>Hear the world's sounds A political economy approach to understand grassroots musicians' dilemmas in SoundCloud."</i>

OA727

09:30	Jo	Collinson Scott & P. Thomas	<i>Re/Integration and Song</i>
10:00	Lucy	Cathcart Froden	<i>Re/Integration and Song</i>
10:30	Performance -	L. Abbott, J. Mango & L. Cathcart Froden	<i>Re/Integration and Song</i>
11:00	Performance -	L. Abbott, J. Mango & L. Cathcart Froden	<i>Re/Integration and Song</i>

OA729

09:30	Amanda	Barnett	<i>Heavy Metal Music and the Student Experience: why alternative university students form their own subcultural campus communities</i>
10:00	Simon	Poole	<i>How do different Doom subgenre terms operate for fans, artists, media and labels.</i>
10:30	Sam	Vallen	<i>'A Blaze in the Northern Suburbs': Australian extreme metal's penchant for parody and humour</i>
11:00	Dominic	Williams	<i>The Auschwitz Sonderkommando in Extreme Metal and Superhero Comics: The Holocaust Consciousness of Stigmatized Subcultures</i>

OA730

09:30	Rob	Toulson & J. Paterson	<i>Live-Market Evaluation of Interactive Music Apps</i>
10:00	Nurulhami mi	Abdul Rahman	<i>A Phenomenological Study: The Adaptation of Digitisation from the Experience and Perspectives of the Malaysian Music Industry</i>
10:30	Anja	Nylund Hagen	<i>Changing practices in a globalised and digitalised music industry</i>

OA731

09:30	Nyssim Lefford and Harding		<i>Structuring the creative process, sonic pictures and production decisions</i>
10:00	Sara	McGuinness	<i>Power Politics in Practice as Research</i>
10:30	Na	Li	<i>The imagined nation from the Wind</i>
11:00	Simon	Connor & J. Richards	<i>Rewinding the Archive: Creative applications of sounds from the past</i>

OA501

11:30 Tea

OA502

12:00 Keynote Lecture by Andrew Scheps



OA501

13:00 Lunch

14:00 End of Conference

This event integrates:

- The Art of Record Production International Conference of the Association for the Study of the Art of Record Production
- The Conference of the International Association for the Study of Popular Music UK and Ireland Branch
- A Meeting of the International Society for Metal Music Studies
- A Meeting of Dancecult, the Electronic Dance Music Culture Research Network