### Monday 3rd September 2018

**OA502**

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

**Session 1**

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker(s)</th>
<th>Title</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Jennifer Skellington</td>
<td>Panel-Spot the Difference: replication, rights and the musical work</td>
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<tr>
<td>11:30</td>
<td>Jan Butler</td>
<td>Panel-Spot the Difference: replication, rights and the musical work</td>
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<tr>
<td>12:00</td>
<td>Dai Griffiths</td>
<td>Panel-Spot the Difference: replication, rights and the musical work</td>
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**OA401**

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Eliot Bates</td>
<td>Critical Approaches to Production Panel: 1. Theorizing the Domain of Production</td>
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<tr>
<td>11:30</td>
<td>Tom Western</td>
<td>Critical Approaches to Production Panel: 2. Fixing and Unfixing National Musics: Field Recordings, Sound and Citizenship in Europe</td>
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<tr>
<td>12:00</td>
<td>Samantha Bennett</td>
<td>Critical Approaches to Production Panel: 3. Intermixtuality: Case Studies in Online Music [Re]Production</td>
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**OA511**

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<tr>
<th>Time</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Mark Slater &amp; Adam Martin</td>
<td>An Aesthetic of Restriction for the Poetics of Contemporary Electronic Music Production</td>
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<tr>
<td>11:30</td>
<td>Jon Aareskjold, B. Sandvig &amp; R. Bovig-Hanssen</td>
<td>EDM Producers’ Reflections on Groove</td>
</tr>
<tr>
<td>12:00</td>
<td>Robert Michler</td>
<td>Bound to the Grid: Accurate Groove in Popular Music since the Invention of Drum Machines and Quantisation</td>
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**OA607**

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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Graham Roberts</td>
<td>Thanks for the Memory: celebrating ‘punk’ through interactive documentary practice</td>
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<tr>
<td>11:30</td>
<td>Stephen Hay &amp; Tom Pollard</td>
<td>Thanks for the Memory: celebrating ‘punk’ through interactive documentary practice</td>
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<td>12:00</td>
<td>Matt Grimes</td>
<td>“The Cord is Cut”: Exit Narratives of British anarcho-punks 1978-1986</td>
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**OA610**

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Sam Cleeve</td>
<td>This must be the place: Virtual reality, musical performance, and U2’s ‘Song for Someone’</td>
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<td>11:30</td>
<td>Claudia Azevedo</td>
<td>The Construction of a Retro Flying Saucer Take Off</td>
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<tr>
<td>12:00</td>
<td>Keir Keightley</td>
<td>Why do we call it pop?</td>
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</tbody>
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OA727
11:00 Nick Braae
11:30 Klesley Bueno Brandao
12:00 Magdalena Fuernkranz
Stylistic Pastiche in Popular Musical Theatre: From Analysis to Practice
Extra musical content at the service of style in idiomatic improvisation: approximations with Bakhtin's enunciative theory
Performing Diversity: The Performing Subject and Popular Music

OA729
11:00 Daniel Lee
11:30 Tim Anderson
12:00 Karlyn King
Material Histories of Popular Music as History: Practice and Identity. Idiosyncrasies within Australian Guitar Culture: An Historical Examination of Developments Within Popular Music
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
Material Histories of Popular Music as History: Practice and Identity. "Female is not a genre": The Gendering of Vinyl

OA731
11:00 Helen Davies
11:30 Justin Williams
12:00 Sini Timonen
Young musicians, gender and sexuality: discussing experiences, issues and strategies for support
Now tell us who the terrorist is": British-Arab Identity Politics in UK Hip-hop
Sexual Misconduct in the Music Industry: Then and Now

OA501
12:30 Lunch

Session 2

OA502
14:00 Women Produce Music Panel, Liz Dobson, Katia Isakoff & Mariana Lopez
15:00 Jasmine Taylor
15:30 Caroline O'Sullivan
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
‘Move the needle’ - Gender Parity in Electronic Music

OA401
14:30 Hans Zeiner-Henriksen
15:00 Sydney Schelvis
15:30 Marianne Keeler
Structural verticality in electronic dance music
Gimme Shelter: An Architectural Approach to Amsterdam’s Shift in Pop Music Paradigm from the Rockstar Era to the Disembodied DJ
Stark Raving Bad? The Women of the 21st Century UK Free Party Scene
14:00 Jamie Lee Birkett
One Of Two Methods, Or Both: Liveness and Contemporary Sound Recording Techniques in Samson Young’s ‘One of Two Stories, Or Both’

14:30 Brendan Williams
Mechanical, Algorithmic, Binaural: Aesthetic considerations surrounding reverberation and spatialisation techniques explored in GoGo Penguin’s ‘A Humdrum Star’.

15:00 Emil Kraugerud
Hyperintimacy in St. Vincent’s “Hang On me”

15:30 Veronica Skrimsjo
Understanding Collectability: Production Aesthetics & Vertigo Records

14:00 Kaitie Sly
The Role of Popular Music in Communication and Identity Formation

14:30 Peter Elsdon
Phonography, Mediation, and the Challenge of Audiophile Aesthetics

15:00 Alex Stevenson
Another Take: The use of multi-tracks and video documentation in the study of record production.

15:30 Paul Therberge
ReCon: Recording Consoles, Reconsidered

14:00 Alessandro Bratus
This Must be the Stage: Tactics of Live Music Staging in Italian Media Practices around ’68

14:30 Rob Ahlers
European Repertoires and the Urban Showcase Festival: The case of Eurosonic Noorderslag

15:00 Patrycja Rozbicka
Brexit and the UK live music industry: A tangled web?

15:30 Marco Biasioli
An Internal Migration: Language Choice in Russian Contemporary Indie Music

14:00 Iain Findlay-Walsh
Inhabiting pop as virtual environment: autoethnographic perspectives on everyday listening

14:30 Joseph Murphy
From Music to Mock-ups and Back Again; Practical Applications for Virtual Orchestration.

15:00 Joe Bennett & Loudon Stearns
How Soon Is Now? Live audio and video sync for simultaneous music performance in multiple locations using Internet2

15:30 Mark Durham & M. Metesan
Bye Bye Privacy – Sonic interactions in Mixed Reality

14:00 Lori Burns
Multimodal Subjectivity in Heavy Metal Performance: Patric Ullaeus’ Video Treatments of Arch Enemy, Dark Tranquillity, and Evergrey

14:30 Joseph O’Connell
‘The undiluted squash of UK math rock’: The Performer’s View of ArcTanGent

15:00 Paul Royse
Experimental Rock, Metric Ambiguity, Enculturation

15:30 Anthony Meynell
A splendid time is guaranteed for all: The recreation of The Beatles Sgt. Pepper album on stage.
OA731
14:00 Brenda Kelly Snub TV - No Remote Control
14:30 Emma Winston Bitter Content: YouTube, the ukulele, and the smokescreen of participatory commodification
15:00 Xuefeng Zhou A report of popular music performance on Chinese TV show
15:30 James Davis Music in Anime in "Cool Japan"

OA501
16:00 Coffee

Session 3

OA502
16:30 Ragnhild Brovig-Hanssen Do You Wanna Build a Wall? Remix as Rhetoric in the Age of Trump
17:00 Anders Reuter The Cyclic Loop vs. The Pop Drop: Hip-hop and EDM Repetition in Contemporary Pop Music
17:30 Craig Pollard Wild Pop: a panel - 40 mins discussion
18:00 Craig Pollard Wild Pop: a panel - 40 mins discussion

OA401
16:30 Mike Exarchos Let me ’Flip’ your Stage: Exponential Spatial Merging in Sample-based Hip-Hop Practice
17:00 Christos Moralis The ‘Performable Recordings’ model: Bridging the gap between studio and live performance in popular electronic music
17:30 Monique Charles Straight Outta ‘Nowhere’, straight into Nike: Grime and the expression of identity
18:00 Alexander De Lacey Restart that: The (mis)representation of grime music and the argument for an interprofessional research agenda

OA511
16:30 Rob Toulson & S. Gogerly From, Prototype to Product: Using agile methods in popular music production.
17:00 Kirsten Hermes How can vocal tone clarity be achieved in the mix? Scientific and creative perspectives
17:30 Tim Dalton I’ll Mix This My Own Way: Why Millennial musicians still need a record producer
18:00 Philip McIntyre Creating a Mastered Recording: Using Experiments, Ethnography and Practice Based Enquiry to Integrate a Common Interdisciplinary Research Framework

OA607
16:30 Matthew Barnard De Facto Cubists: Multi-Microphone Utilisation as Spatial Polyperspectivity
17:00 Kirk McNally Pumped Up Kicks: Scaling modes of listening to evaluate record production.
17:30 Christofer Jost This Sounds Too Mainstream! Locating Record Production and Sonic Experience in Culturally Dominant Practices of Popular Music
18:00 Paul Thompson & P. Harding Collective Creativity: A ‘Service’ Model of Contemporary Commercial Pop Music
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<td>16:30</td>
<td>François Ribac</td>
<td>Is DIY a punk invention?</td>
<td>OA727</td>
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<tr>
<td>17:00</td>
<td>Christophe Levaux</td>
<td>The ‘Consecration’ of Hip Hop as a Case for Actor-Network Theory</td>
<td>OA727</td>
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<tr>
<td>17:30</td>
<td>Loïc Riom</td>
<td>How far can STS help to reconsider the valuation of music in the age of the Internet?</td>
<td>OA727</td>
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<tr>
<td>18:00</td>
<td>Paul Harkins</td>
<td>Following the Distributors: Syco Systems and the Selling of Musical Instruments</td>
<td>OA727</td>
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<tr>
<td>16:30</td>
<td>Kirsten Etheridge</td>
<td>The Troublesome Definition of the New Romantics: Media Accounts Versus Musical Style?</td>
<td>OA729</td>
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<tr>
<td>17:00</td>
<td>Matej Dimlic</td>
<td>Selective use of music and sound in contemporary black and white filmmaking</td>
<td>OA729</td>
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<tr>
<td>17:30</td>
<td>Timea Murzsa</td>
<td>Hungary Panel - The Popular Music Heritage of Hungary</td>
<td>JO729</td>
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<tr>
<td>18:00</td>
<td>Mike Exarchos &amp; W. Gordon</td>
<td>Soul Survivor: The Contemporary Inter-Stylistic Success Of The Fender Precision Electric Bass</td>
<td>OA729</td>
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<tr>
<td>16:30</td>
<td>Matthew Flynn</td>
<td>Thinking Out Loud: Experiencing Musicians Real Time Career Decisions</td>
<td>OA731</td>
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<tr>
<td>17:00</td>
<td>Jan Herbst</td>
<td>The work realities of professional studio musicians in the German popular music recording industry</td>
<td>OA731</td>
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<td>17:30</td>
<td>Yiyi Wang</td>
<td>Investigating the Managerial Practice in Artist Management: Examining the Relationship between Artist Manager and Musician in the UK Music Industry</td>
<td>OA731</td>
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<tr>
<td>16:30</td>
<td>Simon Zagorski-Thomas</td>
<td>Mixed Messages: manipulating meaning in mediated music</td>
<td>OA731</td>
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<td>18:30</td>
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<td>Drinks Reception</td>
<td>OA501</td>
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Tuesday 4th September 2018

**Session 4**

**OA502**

09:00 to 10.30

Nyssim, 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

09:30 Gerry Moorey

10:00 Jon Stewart

*Sounding Out History: The Present in the Past: Giving the past a voice: Song as Oral History*

*Sounding Out History: The Present in the Past: The now of recognisability: popular music, the archive, and historical contingency*

*Sounding Out History: The Present in the Past: “Never under-rate the wily Pathan”: John Lennon and History*

**OA511**

09:00 Antti Saario

09:30 Niall Thomas

10:00 Mark Mynett

*The Blackened Affect: Affect and Production in Black Metal*

*Fragmented Production Methodologies: The Strange Case of Heavy Metal Music*

*Heaviness in Three Dimensions: The Use of Sonic Space in Contemporary Metal Music Production*

**OA607**

09:00 Sara Martinez

09:30 Ruairidh Patfield

10:00 Camilla Aisa

*Bob Dylan’s iconic gender performativity and performance in 1960’s American Culture*

*From America to France: Perspectives on Hippiedom in ’60s and ’70s French Musical Discourse*

*Technicolor dreams - the synesthetic legacy of psychedelic rock*

**OA609**

09:00 David Ward

09:30 Jan-Olof Gulllö & D. Thyren

10:00 Paul Francis

*The Art of Collaboration. The importance of mirroring industry collaboration in Education.*

*Searching for Sophia in Music Production Education – Twenty years ago today: a revaluation of the heritage of Swedish record producer Denniz Pop*

*Devising Drum Kit Repertoire for Higher Instrumental Popular Music Education (HIPME): Towards a Collaborative Learning Model*
09:00  Joe Bennett  You Really Got Me? Technical and auditory methods for the identification of audio samples in copyright disputes
09:30  Justin Morey  Sample replays and their implications for producers and listeners
10:00  Simon Zagorski-Thomas  The (Dis) Embodied Voice: hearing meaning in vocal timbre

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

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

10:30  Tea

11:00  Keynote Lecture by Anne Danielsen: Microrhythms and Microsounds: The impact of digitization on African-American popular music

12:00  Lunch and IASPM AGM
13:00  Lunch and ASARP AGM

12:00  Lunch and ISMMS AGM
13:00  Lunch and Dancecult meeting
Session 5

OA502
14:00 Claire Bannister Session: theorising genre categorisation in contemporary popular music analysis
14:30 Kai Arne Hansen Session: theorising genre categorisation in contemporary popular music analysis
15:00 Lewis Kennedy Session: theorising genre categorisation in contemporary popular music analysis
15:30 Steven Gamble Session: theorising genre categorisation in contemporary popular music analysis

OA401
14:00 Martin Cloonan Reflections on musicians as workers and "the gig economy"
15:00 Simon Zagorski-Thomas Panel_21st Century Popular Music Practice
15:30 Simon Zagorski-Thomas Panel_21st Century Popular Music Practice

OA511
14:00 Erik Askeroi Markers of Time in Contemporary Pop Production
14:30 Erik Petersson Recording with No Regrets - Music Production without Undoing
15:00 Lachlan Goold Artist Attitudes Toward the Changing Character of the Recording Studio
15:30 Daniel Pratt Life In Between Phase Part 2: Reflexive Microphone Manipulation

OA607
14:00 Daniel Pratt, W. Gordon and S. Hoose Further Exploration of Transnational Flow in Cloud-based Music Production: A constant 24 hour workflow
14:30 Toby Seay Making sound: Exploring engineering practice in Havana
15:00 Rikka Hiltunen In search for the ‘not yet’. The prospective in Finnish trackers’ and topliners’ creative agency
15:30 Marco Antonio Juan de Dios Cuartas Towards a standardization of the recording room: the impact of the Westlake-Estlake design on the Spanish musical productions of the 70s

OA609
14:00 Rosemary Hill Discussion: panel on music and sexual violence - Gig groping: how to prevent sexual violence at live music events
14:30 Heather Savigny and Daisy Richards panel on music and sexual violence #MeToo: Cultural Sexism, Media and Metal
15:00 Jasmine Shadrack panel on music and sexual violence- From Enslavement to Obliteration: Extreme Metal’s Problem with Women
15:30 Hannah Bows panel on music and sexual violence at music festivals
Davey Ray Moore  
*Optimal distinctiveness and the songwriting singer*

Beate Peter  
*Driving to a rave: Exploring the notions of home, intimacy and liminality*

Rob Strachan  
*Digital Audio Workstations and Mainstream Record Production*

Paul Thompson & P. McIntyre  
*Creative Practice in the Recording Studio: Engineering Michael Jackson’s Off the Wall (1979)*

Doug Heath  
*Murihiku metal culture*

Kimberley Anderson  
*One-Way Traffic? Utopian and Transformative Experience in Progressive Rock*

Grace Healy  
*“Unbeschreiblich Weiblich”: insanity and female sexual excess in the work of Nina Hagen*

Tore Storvold  
*Volcanic Sounds of End-Times: Envisioning the Anthropocene from Iceland*

Þorbjörg Daphne Hall  
*Making Music in Iceland – Production Ethos and Music institutions*

Rupert Till  
*Sound Archaeology: Producing the Ancient Past*

James Bagshaw  
*Towards a Spatial Language for Popular Music in Surround Sound – Considering Composition and Production in the Ambisonic Domain*

Sebastien Lavoie  
*Spatial perspectives of electronic dance music and how it relates to my music*

Jo Lord  
*3D Audio for Music : Investigating 3D recomposition for binaural reproduction*

José Manuel Cubides-Gutierrez  
*Making Music With Traffic Noise, The Transformation of Negative Sound into Music*

Raquel Campos Valverde  
*Mi gente: Reggaeton, feminism and otherness for Spanish migrants in London*

Bridget Coulter  
*Performing Pop Taste: Girls’ musical judgements and the construction of gendered identity*

Kirsty Folan  
*How does age affect the creative outputs of female popular musicians?*
16:30
Andrew Scheps, Lachlan Goold, Katia Isakoff, Jo Lord and Mark Mynett
Producers Panel

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

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

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

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

OA401
09:30 Gittit Pearlmutter & S. Zagorski-Thomas The Ecological Approach To Analysis: subverting musical narratives through production technologies in case studies by Radiohead and Portishead
10:00 Mark Percival When slow is good: slowcore, space and power
10:30 Martin Quinn The use of keyboard technology in progressive rock between 1968 and 1980. A musicological analysis of Keith Emerson and Thijs van Leer
11:00 Jim Mason Can Harmonic Techniques Common In UK Singles Chart Music Of The 1980s Be Successfully Used In Music Targetting Today’s UK Singles Chart?

OA511
09:30 Mark Duffett Cowboys and Humanists: Contextualizing Gene Autry’s Cowboy Code
10:00 Michael Hajimichael George Michael – Identity, Sexuality, Politics – life and death
10:30 Tom Attah Stories We Could Tell: Putting Words to American Popular Culture

OA607
10:00 Jon Stewart Pop Cults and the Psychology of Thought Reform
10:30 Antti-Ville Karja Music and the Subcultural Sacre
11:00 Steven Malliet Neo-tribalism and ritualism at EDM events: Towards a model for quantitative analysis

OA610
09:30 Niall Coghlan Hit Hardware: Classic Gear and the Music Producer
10:00 Austin Moore An Investigation into the Sonic Signature of the Teletronix LA2A Compressor
10:30 Tuomas Auvinen Producer as Creative Agent: Studio Production, Technology and Cultural Space in Three Case Studies
11:00 Andreas Rauh Ortega Hear the world’s sounds A political economy approach to understand grassroots musicians’ dilemmas in SoundCloud.”
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| **OA727**

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

| **OA729**

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

| **OA730**

| 09:30 | Rob Toulson & J. Paterson | Live-Market Evaluation of Interactive Music Apps |
| 10:00 | Nurulhami Abdul Rahman | A Phenomenological Study: The Adaptation of Digitisation from the Experience and Perspectives of the Malaysian Music Industry |
| 10:30 | Anja Nylund Hagen | Changing practices in a globalised and digitalised music industry |
| 11:00 | Chris Inglis | Keeping Jazz Alive Through Dance Music |

| **OA731**

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

| **OA501**

| 11:30 | Tea |

| **OA502**

| 12:00 | Keynote Lecture by Andrew Scheps |
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