

# Newsletter

*of the*

# IASPM

UK and Ireland branch

**International Association for the Study of Popular Music**

No. 31, July 2015

Editor:  
Michalis Poupazis

## Contents

**Message from the IASPM UK and Ireland Chair**

A message from Rupert Till  
**Page 2**

**Meet Your New Executive Committee Members**

Rupert Till; Toby Young; Rosemary Hill; Sam Murray; Michalis Poupazis; Matt Brennan; Simon Barber; Áine Mangaoan.

**Pages 3-6**

**IASPM Executive Committee Responsibilities**

Chair; Membership Secretary; Treasurer; Postgraduate Rep.; Newsletter Editor; Member at Large.

**Page 7**

**IASPM UK & Ireland Biennial Conference Review, 12-14 September 2014, University College Cork, Ireland: "Worlds of Popular Music"**

Review by Tom Western and

Áine Mangaoan; Photographs.  
**Pages 8-11**

**IASPM UK & Ireland Postgraduate Conference, 10-11 September 2015 Cardiff University: "Popular Music Futures"**

By Sam Murray.  
**Page 12**

**The Andrew Goodwin Memorial Prize**

By Matt Brennan  
**Page 13**

**IASPM UK & Ireland Members Achievements**

Lijuan Qian; Áine Mangaoan  
**Page 14**

**Eurovision Song Contest 2015 Review**

By Sam Murray  
**Pages 15-16**

**IASPM UK & Ireland Associated Events**

Research in Popular Music

Education: A One-Day Symposium, Thursday 23<sup>rd</sup> July 2015, University of Huddersfield  
**Page 17**

**Call for Papers Ireland; Germany; Armenia**  
**Pages 18-20**

**Publications IASPM; Routledge; Ashgate**  
**Pages 21-22**

**IASPM UK & Ireland Membership**  
Join the IASPM family  
**Page 23**

**IASPM World Network**  
All branches  
**Pages 24-25**

**A Snapshot from Our First Executive Committee Meeting**  
Photograph; Editor  
**Page 26**

## Message from the IASPM UK & Ireland Chair



Dear members of the UK and Ireland branch of the International Association for the Study of Popular Music, I am very proud to have been elected branch chair. I see the role as one of representation, a facilitator rather than a leader, and hope to follow in the footsteps of my hardworking predecessors. I'd like to thank Matt Brennan who did this job before me, and who is staying on within the committee, which will provide invaluable experience to the rest of us.

Our branch is very healthy at present. We have 145 members, and a little money in the bank. We would like to increase membership numbers a little, so if you know of any colleagues who carry out research or teaching in popular music studies, who are lecturers or postgraduates in a related area, or who work in the music industry or are musicians, please encourage them to join. Most of our budget is used up providing grants to participate in the IASPM Conference for those with financial needs, and we are trying to expand our activities in this area, by becoming involved in co-producing other events which relevant to our members. We are hoping to work with other organisations in the future to a greater extent to facilitate this.

We are for example working with ISME (International Society for Music Educators) in preparation for this large organisation to hold its international conference in Glasgow next year. They have launched a popular music special interest group, and we hope to collaborate closely with them on this. We are also arranging with Gareth Dylan Smith, who is involved in both the ISME and IASPM, a research in popular music education symposium which the Association of Popular Music Educators (APME, a US based group), and NAMHE (the UK National Association for Music in Higher

Education) are also supporting. Hopefully we can prompt more of this kind of collaborative interaction in the future.

As ever we welcome ideas from any IASPM members who have thoughts about what you would like our branch to do. We run a conference every two years, alternating with the IASPM International Conference. We also run an IASPM UK and Ireland Postgraduate conference. If there are other things you think we should do, please let me know, and we will see what can be done about it! As a committee we would like to make IASPM a little more visible in the UK and Ireland, but as ever this is easier said than done.

Three things we are going to try to do are trying to get more musicians and music business participants to come to the conference; winding down the IASPM UK Facebook page (which hardly anyone uses) but promoting the IASPM International Facebook page (which is much more worth joining, please look it up!); and exploring ways for IASPM members to participate in collaborative research grant applications. We hope to arrange a research sandpit in the future, at which IASPM members will be able to come together and develop applications for grant funding, and to share ideas about how to be successful. We would all like to see more funded popular music research.

Let me know by email what you think of those ideas, and we will let you know how we get on.

Yours

Rupert Till

Chair of International Association for the Study of Popular Music UK and Ireland Branch

# Meet Your New Executive Committee Members



**CHAIR: Rupert Till (Reader in Music, University of Huddersfield)**

I have worked at the University of Huddersfield for about 10 years, and I have lived in Sheffield for about the last 25 years. Having grown up in York, I studied music, or rather performing arts, at what was then Leicester Polytechnic (now De Montfort University). I focused on composition, with Gavin Bryars and other experimental composers and performers heading up the course. I went on to do an MA in Music Technology at York University. Through all of that, I played in bands, playing piano, guitar and bass, and wrote music using computers, synths and samplers. I ran a PA and lights company. I ceased being a sound engineer at the Leadmill in Sheffield to work in a small FE/HE college in Barnsley teaching music technology and popular music. I did my PhD part-time (ambient techno composition and postmodernity) while holding down a full-time job lecturing. I moved to Bretton Hall University College, teaching on the BA Popular Music Studies at Bretton Hall, and left there when it merged with Leeds University to go freelance. A few years later I went to the University of Huddersfield, teaching music technology to start with, but increasingly focusing on popular music musicology, composition and performance. I first went to an IASPM conference a few hours after submitting my PhD, this was in Australia in 1999. I've been to a few UK and Ireland conferences, but have been more regularly to the international IASPM conferences.

I became Reader in Music recently. I am part of a large EU grant project focusing on music archaeology, I am recording and producing recordings based on performances on replicas of ancient musical instruments, 40,000 years old to relatively modern at 600AD!

My popular music research has been focused on electronic dance music, music and meaning/religion/spirituality, stardom, and popular music composition and performance.



**M E M B E R S H I P SECRETARY: Toby Young (University of Oxford)**

I'm a Londoner, born and bred, with most of my life spent in and around Camden. I started off my musical life as a jazz pianist - a skill that has mostly been abandoned sadly - though have always had a bizarrely wide musical taste, which led me to try my hand at classical composition. Through sheer luck I won the BBC Young Composer of the Year Competition when I was 16, which gave me the confidence to apply for a more 'traditional' music degree. I did my undergrad and masters at King's College, Cambridge (the second two years of undergrad being co-opted into the chapel choir) and found that alongside composition I enjoyed philosophy and analysis, so I ended up for my masters doing a half-half aesthetics / analysis piece with Nick Cook supervising me.

However the most important bit of university for me was discovering a huge love of EDM, and spending a disproportionate amount of time DJing at DnB clubs. In my MPhil year I started writing some DnB and got taken up as a writer by Chase&Status, with whom I co-wrote half of the last album. Since then I've become a house writer for their label MTA records, and done arrangements for Ellie Goulding, Rolling Stones, Duran Duran, etc.

I'm now a lecturer in music at Somerville College, Oxford, and Co-Director of the interdisciplinary Oxford Centre for Creativity in Research (OCCR). I also have a visiting lectureship in pop music at the University of Westminster, where I'm currently working on a paper on the aesthetics of violence in EDM.

# Meet Your New Executive Comitte Members

## **TREASURER: Rosemary Lucy Hill (University of Leeds)**

I gained my PhD in Women's Studies at the Centre for Women's Studies, University of York, focusing on the representations and experiences of women hard rock and metal fans. I have written for the Journal for Cultural Research and the International Journal of Community Music on the ideology of metal, the moral panic around emo, imaginary community and the media representation of women fans. In 2014 I co-organised Metal and Marginalisation symposium with Gabrielle Riches and Caroline Lucas, and we have just finished editing a special issue of Metal Music Studies. I also contributed to the BBC Radio 4 discussion programme Thinking Allowed on the topic of subcultural theory. I am currently writing a book Gender, Metal and the Media, contracted with Palgrave Macmillan. In the School of Media and Communication at the University of Leeds I research how big data visualisations make data understandable for non-specialists. If you've come across any good music visualisations I'd love to see them! As the treasurer of IASPM UK and Ireland I keep an eye on our budget and tabs on all our payments.

Find out more about my research:

<http://media.leeds.ac.uk/people/rosey-hill/>  
<http://leeds.academia.edu/RosemaryLucyHill>



## **POSTGRADUATE REP: Samuel Murray (Cardiff University)**

Hi I'm Sam your postgrad rep. My main role is to organise the postgraduate conference which will be held at Cardiff University where I am currently studying for a PhD. My thesis topic is the independent music scene in Portland, Oregon, examining how music is recognised and used as a resource within the city through an ethnographic approach.

I am also working as a research assistant with the university's Creative Cardiff project, mapping Cardiff's creative economy and establishing a creative industry network. I am also a member of the Eurovision Research Network researching the incredible cultural phenomenon that is the Eurovision Song Contest.

I'm hoping to facilitate more events for IASPM PGs to meet up, present their research, and learn new skills. I'm also keen to provide professional development opportunities for IASPM PGs. If you have any ideas or want to host an event at your uni please get in touch my door is always open!



## **NEWSLETTER**

### **EDITOR: Michalis Poupazis (University College Cork)**

Nice to meet you all! I am currently a PhD student and part-time lecturer in Ethnomusicology at University College Cork. My doctoral work explores the cultural world of Greek- and Turkish-speaking Cypriot migrants in Birmingham, aiming to make available findings from the diaspora as a resource for improving intercommunal relations in Cyprus.

I am a committee member and the newsletter editor for both ICTM Ireland and IASPM UK and Ireland. My previous training has included a BA in Popular Music from Hull University and an MA in Ethnomusicology from the University of Durham, UK. My previous occupations have included night-club owner, bar manager, music producer, Dj, radio broadcaster and professional basketball player. In what I 'claim' as my 'spare time', I

# Meet Your New Executive Committee Members

love eating, and spending time with my fiancée and my cats.

My email [michalis.poupazis@gmail.com](mailto:michalis.poupazis@gmail.com) is always and at anytime available to all members of the IASPM UK and Ireland Branch that are willing to contribute to any future issues of our Newsletter.



**MEMBER AT LARGE:  
Matt Brennan (AKA  
Bravo) (University of  
Edinburgh)**

Greetings to all fellow IASPM-ites old and new! I attended my first IASPM conference ten years ago this summer. It was at the 2005 biennial conference in Rome that I discovered an international network of researchers and friends that made me feel, for the first time, as though I belonged to part of a global academic community.

Since then I have attended IASPM conferences in my native Canada, my adopted home in the UK, Spain, South Africa, and will add Brazil to the list by the end of this month. I go to IASPM conferences to spend time with old friends and make new ones, to learn about the latest turns and trends in our shared field of research, and test out my own lines of research inquiry with a sympathetic (not to mention knowledgeable) audience. I was Chair of the UK and Ireland branch from 2012 to 2014, and have now stepped down to focus on a handful of new research projects, remaining on the executive as a Member-at-Large while leaving chairing duties in the very capable hands of Rupert Till.

My current research interests include interdisciplinary musical instrument research, the music industries and live music in

particular, and the relationship between music, climate change, and social justice. Since 2012 I have been a member of a research collective called the Live Music Exchange ([www.livemusicexchange.org](http://www.livemusicexchange.org)) whose members now include Chris Adams, Adam Behr, Martin Cloonan, Simon Frith, and Emma Webster. Some of this collective are currently working on a co-authored three-volume history of live music in Britain. The first volume, *From Dance Hall to the 100 Club: 1950-1967*, was published by Ashgate in 2013, and with luck you can expect volumes two and three to be published over the next two years. I've also been busy working on AHRC projects looking into the cultural value of live music, the interdependence of music venues, the musical lives of seaside piers, and music festivals and environmental sustainability.

My other main research project sees me making slow but steady progress on a monograph detailing the social history of the drum kit. I hope to make the case for the drum kit's place on the shortlist of the most important musical inventions of the last one hundred and fifty years. Tackling broader themes such as the drum kit's role in the history of race relations, global migration, and the changing tension between high and low culture, this social history aims to simultaneously trace the history of the instrument and drummer stereotypes, shining a light on how the kit transformed music (both high and low) from the bottom up.

Finally, I'm working with Gareth Dylan Smith, Phil Kirkman, Zack Moir, and Shara Rambarran on the Research Companion to *Popular Music Education* (Ashgate, 2016), which features contributions from IASPM members and other scholars from around the globe. And if there's any time leftover, you'll find me performing and recording with my one-man band, Citizen Bravo. Hope to see you at a conference sometime soon...

# Meet Your New Executive Committee Members



**WEB: Simon Barber (Birmingham City University)**

I am a researcher at the Birmingham Centre for Media and Cultural Research (BCMCR) and my interests are primarily around popular music, the music industries, film and TV, digital culture and jazz. I am particularly

interested in the relationships between creative workers and industry and during the past few years have published work in *The European Journal of Cultural Studies*, *The Radio Journal*, *The Journal on the Art of Record Production* and the *Jazz Research Journal*, among others. I have also worked with a number of external organisations and individuals within the cultural industries, including Pearson Education, The Scarborough Jazz Festival and British jazz label Edition Records.

Being born in Liverpool, and being a musician and songwriter since my teens, I studied music at the Liverpool Institute for Performing Arts, and later obtained my PhD from the University of Liverpool. In addition to being a member of editorial board of the jazz journal *Epistrophy*, and webmaster to the executive committee of IASPM UK and Ireland, I am also one half of the songwriting team *Sodajerker* and the producer and co-presenter of the podcast *Sodajerker On Songwriting*, which features in-depth interviews with renowned songwriters about their working processes.

I am currently working on my first monograph and have recently contributed chapters to two forthcoming volumes about singer-songwriters to be published in 2016 and 2017 respectively. In my spare time, I dabble as an international jewel thief.

If you would like your call for papers to be published on the [iaspm.org.uk](http://iaspm.org.uk) (UK and Ireland branch) website, you can submit it to me using the form here: <http://www.iaspm.org.uk/contact-us>.



**I R E L A N D REPRESENTATIVE: Áine Mangaoang (Dublin City University)**

I am a Postdoctoral Research Fellow at the Department of Music, St Patrick's College (Dublin City University) working on the Fáilte Ireland Applied

Research project "Mapping Popular Music in Dublin" with Dr John O'Flynn. As an Associate Fellow with the Higher Education Academy (UK) I received my PhD from the University of Liverpool where I was the Institute of Popular Music Scholar (2010-'14), while holding a Visiting Lectureship in Popular Musicology and New Media at the Iceland Academy of Arts, Reykjavik until 2016.

As an advocate of music education, I have served on the executive board for the International Association for the Study of Popular Music (UK & Ireland chapter) since 2011, and on the Society for Music Education in Ireland's national committee since 2014. In my free time, I work with the Irish Chamber Orchestra's community music programme *Sing Out with Strings*, and *Summer SING!* and *SIGN!* – a large-scale children's music project in Cork city in collaboration with *ARTlifeCULTURE*, Cork Deaf Association and *Music Generation Cork City*.

# IASPM Executive Committee Responsibilities

**Chair:** The Chair is responsible for the overall direction and strategy of the branch and its executive. Working closely with the executive, the Chair is the primary point of contact for any external organizations dealing with the IASPM UK-I branch, and acts on behalf of the branch as a member of the Music Research Consortium UK (the umbrella organization for scholarly music societies in the UK, founded in 2013). S/he is responsible for organizing and facilitating meetings of the executive and General Meetings, usually held annually, alternating at the UK-I branch conference and the global IASPM conference. The Chair is also responsible for representing the views and interests of the UK and Ireland branch to the global IASPM executive.

**Treasurer:** The Treasurer is responsible for all financial matters pertaining to the IASPM UK & Ireland branch. Working closely with the Membership Secretary, the Treasurer processes new and renewing membership payments (currently approx. 160 members), and is responsible for the general financial position of the Association through managing IASPM's PayPal, Sterling, and Euro accounts. S/he is required to present an annual report on the organization's finances at the executive and general meetings, and reports to the International Executive Committee.

**Membership Secretary:** The Membership Secretary works closely with the Treasurer to keep up-to-date records of members of the branch. A primary responsibility is management of the email list through JISCMail, most notably by adding new members and updating records on request. On an annual basis, the Membership Secretary also ensures that names on the mailing list are still paid up members, and removes their names from the list as necessary. The Membership Secretary has also co-ordinated voting for the biennial conference by

email votes, and although voting will be moving to an in-person form (at the conferences themselves), the Secretary will prompt self-nominations for hosting and circulate bids in advance of the voting.

**Postgraduate Representative:** As well as representing the interests of the branch's postgraduate members, the Postgraduate Representative is responsible for seeking and creating skills development opportunities for this section of the organisation's membership. Such opportunities might include: a postgraduate conference (ideally in a year when the branch is not holding its main conference); a postgraduate journal or similar publication; networking and/or training events.

**Newsletter Editor:** The Newsletter Editor is responsible for soliciting articles and editing the IASPM UK-I newsletter, which is published twice annually in PDF form.

**Member At Large:** In the past it has been customary for the out-going Chair to take the post of Member-At-Large, to act as advisor and a voice of continuity in a new Executive line up.

# IASPM

## UK and Ireland branch



Popular music studies may by now be well established in many music departments in the UK. But the same cannot be said for most Irish third-level music departments, where popular music research is often consigned to optional classes and/or one-off modules. For this reason, the 2014 IASPM UK and Ireland biennial conference celebrates an important landmark in Irish popular music studies. The conference host, University College Cork, is the first Irish third-level institution to appoint a full-time, permanent Lectureship in Popular Music Studies – Dr J. Griffith Rollefson. (2014 also marks the second time the biennial meeting has been held in Ireland – ten years since Limerick hosted the IASPM branch gathering.) With 90 papers, plus a keynote lecture from David Hesmondhalgh, UCC's music department put on a fine welcome for Griff and about 120 delegates over three sunny days.

The organising committee – Matt Brennan, Dai Griffiths, Áine Mangaoang, Jonathan Stock and Ioannis Tsioulakis – had the unenviable task of fitting so many papers into one long weekend. Each day ran three parallel streams, inevitably leading to conflicts of interest and much panel hopping. Non-standard conference proposals were encouraged in the call for papers, and of particular note in this regard was Owen Coggins's thoughtfully curated 'Drone Metal Mysticism' listening session, chaired by UCC's Paul Hegarty. Other experimental sessions were scheduled but had to be cancelled due to participants not receiving funding; an issue worth investigating in its own right. But there was plenty of interest before the first day was done, including Simon Barber's

discussion of the industrial songwriting conditions in the Brill Building, and a stonking paper from Arnar Eggert Thoroddsen on 'Borealism' in representations of Scandinavian music.

The first evening's social event led us down the hill from the Music Department in Sunday's Well and into one of Cork's 'hidden' treasures – Gulpd Café in the renovated Triskel Christchurch – for the launch of the Journal of World Popular Music, hosted by Equinox. Following this, delegates made their way to the conference party down the road at Cyprus Avenue, where UCC's resident band, Collage, entertained the crowd well into the night; lead guitarist and conference delegate Patrick O'Donnell proving that shredding and scholarship are not at all antithetical.

In light of this, Kenny Barr, Adam Behr, Martin Cloonan and John Street deserve great credit for managing to make a two-hour panel on copyright first thing the next morning interesting. And the conference theme, 'Worlds of Popular Music', made for a worldly event: day two also featured panels on French popular music and on postcolonial identity in Iceland, Ghana, the Philippines and Ireland. Other highlights (with apologies to all the presenters whose papers we couldn't attend) included a mapping of musical negotiations of the post-industrial city from Sara Cohen, and Keir Keightley riffing on the genealogy of the word 'pop' in all its trashy glory.

The second night featured a wine reception celebrating the late Jan Fairley – world popular music scholar, humanitarian, and esteemed IASPM honorary life member. Special guests for the evening were Jan's three children, Rachel, Tom and Fran, who shared with us stories about their mum's adventures in Latin America, fun encounters with Barbara Bradby and Sara Cohen, and together we all toasted to the launch of Jan's posthumous collection *Living Politics, Making Music* (edited by

Simon Frith, Stan Rivyen, and Ian Christie).

The good cheer carried into the conference's keynote address. David Hesmondhalgh, speaking on 'Music and the Affective Turn', led us through the ethical and egalitarian dimensions of musical affect, situating music in the everyday and linking questions of affect to questions of social power. And he perhaps made the most important statement of the weekend in disciplinary terms: that the questions we ask of popular music can, and should, be asked of all music. Panels on Lusophone musics, investigating archives, sectarian songs, and politics followed on day three, before conversations again spilled out into the warmth and vibrancy of the rebel city.

The conference benefitted from offering eleven travel bursaries to assist postgraduate students in attending, funded by both UCC and IASPM UK & Ireland – a great initiative brought in by the current committee. Students from Edinburgh, Cardiff, Dublin, Keele, Leeds, Limerick, Liverpool, Reykjavik, and Warwick were among the recipients, and the event was all the richer for their participation and perspectives. It is encouraging to know the future of popular music studies is in good hands. With such promise, perhaps Ireland will be well placed to host its first international IASPM conference in the not-too-distant future.

Authors:

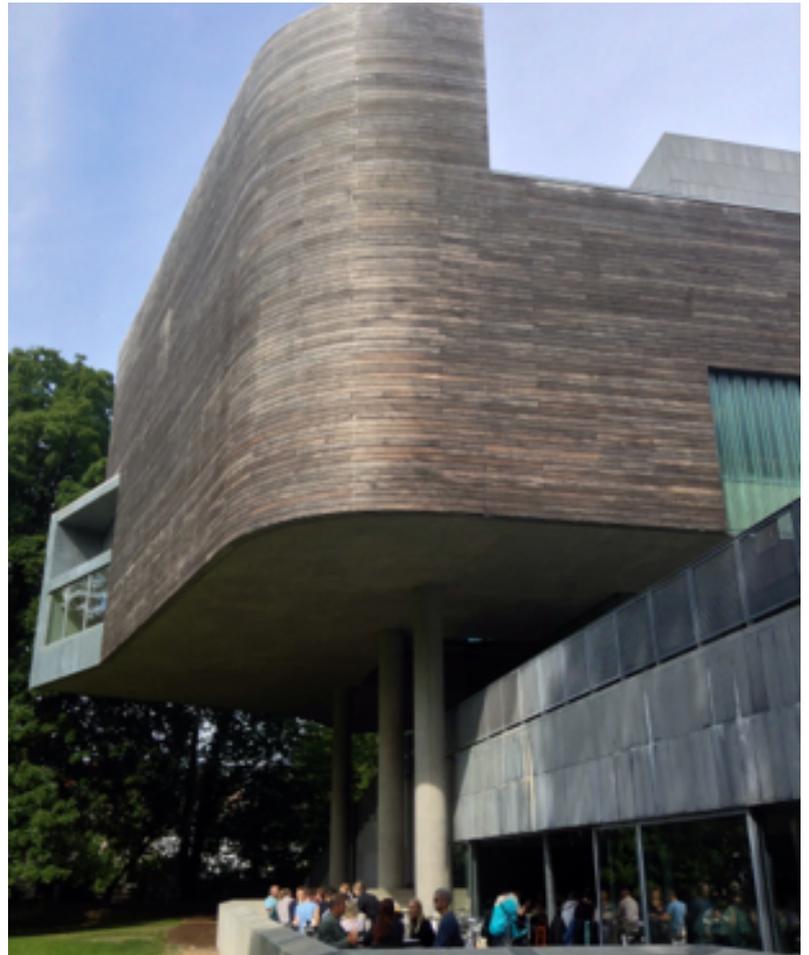
Áine Mangaoang has served on the IASPM UK & Ireland executive committee since 2011, and is currently working as Postdoctoral Researcher on the 'Mapping Popular Music in Dublin' project at St Patrick's College, Dublin City University.

Tom Western is finishing his PhD in Music at the University of Edinburgh, writing a history of field recording and sound archiving in postwar Britain.



**IASPM UK & Ireland Biennial Conference, 12-14 September 2014 University College Cork, Ireland: "Worlds of Popular Music"**





# IASPM

UK and Ireland branch



Following the IASPM UK & Ireland conference in Cork last year, this year sees the turn of our Postgraduate membership to present their research at association's biennial Postgraduate Conference. The last conference held at Glasgow University in 2013 saw a rich diverse mix of papers answering the question: what is the cultural value of popular music? Papers included examinations of: tourist board produced music videos in Italy, state sponsoring of K-Pop, the use of mobile phones at festivals, approaches to musical archives and recorded music attention economy. Mike Jones from the University of Liverpool delivered the conference keynote address on the industrial process of creating Symbolic Goods within music, as well as analysing the changes in industrial approaches to music creation. There was also a panel session on problematising knowledge exchange which saw Adam Behr (Live Music Exchange), John Williamson (Glasgow University) and industry professional Ronnie Gurr debate the merits and problems of knowledge exchange leading to the coining of the term 'Knowledge Conflict' by Matt Brennan. Suffice to say these conferences are lively!

The conference committee and I have been working on a programme we're pretty excited about on the theme of 'Popular Music Futures'. The theme, suggested by my colleague at Cardiff Michael Lydon, aims to encapsulate our position as postgraduates being the future of

the discipline as well as seeking the possible applications of our research in practice. Our call for papers has remained open to as many responses to the theme as possible and we are welcoming not only papers but conference posters and composition performances. Our keynote address will be given by Dr Emma Webster of the Live Music Exchange around the conference theme which is sure to be a highlight. We are also offering professional development workshops on: raising researcher profiles online, publishing and also songwriting. This conference's roundtable discussion will aim to answer 'What is the future of popular music?' from a variety of perspective and we're excited about our confirmed guests: Eluned Parrot AM (Welsh Assembly Member for South Wales Central, Liberal Democrat), Gareth Bonello (The Gentle Good), Dr Lucy Bennett (The Fan Studies Network), Maddie Jones (Singer/Songwriter) and Martin Holland (Community Music Wales).

We also have planned an evening of entertainment with a conference dinner and the mandatory IASPM PG Popular Music Mega Super Hard Quiz with prizes! We received a great number of submissions with a variety of disciplinary approaches and subject matter, and hope to put together a programme by the end of July. We are currently open for all delegates to attend so head to the website below and register. The conference is free for all IASPM members, not just postgraduates, although the evening activities will require a small fee to help with performance cost and the conference dinner will be off site and optional.

All the details for the conference can be found here: [www.iaspmg.blogspot.com](http://www.iaspmg.blogspot.com) also follow us on twitter @iaspmgconf

Author:  
Sam Murray (Cardiff University)

# The Andrew Goodwin Memorial Prize

During the 2014-15 academic year, I had the pleasure of being involved in the launch of the inaugural Andrew Goodwin Memorial Prize. The prize aims to promote popular music research and to support new scholars, and is open to all postgraduate students who are currently registered at universities and colleges in the U.K. and Ireland and who are members of IASPM.

Andrew Goodwin was a key figure in the development of popular music studies. His background was in media and cultural studies: he received his Ph.D. in Cultural Studies from the University of Birmingham and taught for many years in the Department of Media Studies at the University of San Francisco. He was a pioneer of the scholarly analysis of music video (in his book, *Dancing in the Distraction Factory. Music Television and Popular Culture*, for example, which drew on his previous work on television) and an astute critic of the use of postmodern theory in popular cultural studies. But his work also reflected his experiences as a working musician and critic (experiences explored in his entertaining *Professor of Pop* blog), and his articles on such topics as music technology and the concept of world music remain models of clear-eyed common sense and analytic insight, informed as much by practice as theory. As a teacher, colleague and friend, Andrew was an untiring source of ideas, enthusiasm and support, and his untimely death, in September 2013, was a huge loss to all of us in IASPM. The Andrew Goodwin Memorial Prize was established in 2014 as a fitting tribute to his generosity to younger scholars.

The panel of judges for this year (Matt Brennan, Sara Cohen, Simon Frith, and Sarah Hill) read through a good number of very strong submissions, and was delighted to award the inaugural prize of £500 to Ben Assiter for his essay, "Basic Channel and Timelessness: Negotiating Canonisation, Resemblance and Repetition in House and Techno."

(The essay is available to read here: [http://www.iaspm.org.uk/iaspm/wp-content/uploads/2015/05/ben\\_assiter\\_essay\\_goodwin\\_prize.pdf](http://www.iaspm.org.uk/iaspm/wp-content/uploads/2015/05/ben_assiter_essay_goodwin_prize.pdf)).

Ben is completing an MA in Popular Music Research at Goldsmith's. After undergraduate studies in musicology at King's College London, he has since been able to link his research more closely with his everyday musical interests and practices. His dissertation topic involves a study of the contemporary Euro-American fascination with retro West African popular musics, focussing on the politics involved in the reproduction and consumption of geographically and temporally displaced cultures. While he is a keen student, Ben's involvement in music is primarily a more practical one, and he plays drums with various artists including James Blake, Teotima and FUR. He also produces and DJs music for dancing under the name Mr Assiter.

Congratulations Ben, and we look forward to receiving more essays for next year's 2015-16 prize when the call for submissions opens again in September of this year.

Author:

Matt Brennan (University of Edinburg)

# IASPM

## UK and Ireland branch

# IASPM UK & Ireland Members Achievements

**Dr. Lijuan Qian (Research Affiliate at Music Department, University College Cork)**

I have been updated to 'Award Holder' for the Irish Research Council Post-doctoral Fellowship (2 years) today. The project will start from 1st October, 2015. The project title is: Making Sense of TV Music Talent Shows in China: An Audience Ethnography.

This research aims to provide a unique case study that reveals the conflicts and mergers found between an imported Western cultural "idea" and the production of local aesthetic practice and meaning. The research asks, how do TV audiences work in contemporary China, what spaces are opened up for audience action and interaction, and what are the ramifications of this both within and beyond China itself. By means of interdisciplinary methods used across popular music studies, media studies, and contemporary Chinese studies, this new research will analyse the newly emergent aesthetic of TV audiences toward popular music in China, assessing its impact on the shape of contemporary popular culture in that nation.

**Dr. Áine Mangaoang (Postdoctoral Researcher at Dublin City University)**

The 2014 IASPM UK & Ireland 'Worlds of Popular Music' conference, hosted by the Department of Music, University College Cork, was recognised by Cork Convention Bureau for significant contributions to local business and driving business tourism development for the region.

Conference co-organiser Dr Áine Mangaoang was presented with the 'Cork Conference Ambassador Award' by Cork-born Olympic medalist Sonia O'Sullivan in a black-tie ceremony at the Maryborough House Hotel on December 4th. The prestigious event was hosted by Irish broadcaster George Hook, with The Lord Mayor of Cork Cllr Mary Shields, Deputy Mayor of the County of Cork Cllr. Michael Hegarty, and Minister of State Kathleen Lynch TD among the many esteemed guests in attendance.

Congratulations to Áine and all the IASPM Cork team on this great achievement!



**UCC**

Coláiste na hOllscoile Corcaigh, Éire  
University College Cork, Ireland





2015 has seen the 60<sup>th</sup> Anniversary of the Europe's favourite cultural phenomenon the Eurovision Song Contest (ESC). This year's edition was held in Vienna's Wiener Stadthalle thanks to Conchita Wurst's victory in Copenhagen, with the theme of 'Building Bridges' possibly referring to a call for reconciliation between clashes of ideologies manifest in Russia's interventions in Ukraine. Adding to the tense political backdrop of the event was the controversial introduction of Australia to the contest. The ESC has established a cult following in the country for several years but nonetheless the move by the EBU to invite Australia to the contest drew as much bewilderment as it did intrigue.

Politics aside the music itself was a fascinating varied collection of song ranging from the traditional to the modern. During the 2014 edition of the contest, many ESC commentators noted an improvement in the quality of songwriting. They made particular reference to Dutch entry 'Calm After the Storm' perform by The Common Linnets, a country pop ballad that shoed a serious commitment to songwriting craft, written by JB Meijers, Dutch country star Ilse DeLange and helped along the way by a team of Nashville songwriters. The Common Linnets set the bar high, and in any other year could have outright won the contest, leading to media outlets declaring that Eurovision had got 'serious'. With the gauntlet laid down it was up to this year's participants to take up the challenge. Strong commercial

entries came from Italy, with opera pop ballad Grand Amore, Russia with the optimistic 'A Millions Voices' and Australia's Guy Sebastian channelling the spirit of Olly Murs in 'Tonight Again'. But the strongest commercial entry, Sweden's Måns Zelmerlöw performing 'Heroes', channelled the zeitgeist of country inspired EDM, made by the likes of fellow countryman Avicii, to win a landslide victory.

Although as I'm sure many readers will take time to scoff at any suggestion that any modern Eurovision song is any good, it is fascinating to see the growth in professional employment of song writers just for the contest. As with most chart entries some countries decided to employ teams of writers in the hope that many heads can produce a winner. Russia was one of these nations with their song 'A Million Voices' being written by a team of five writers including Swedish hit maker Joakim Björnberg who has had success in the Japanese market, and Australian Katrina Noorbergen formerly of cult indie band Cassette Kids whose recent move to Berlin has seen her work with former Eurovision winner Lena Meyer-Landrut on her latest album. Eurovision has also become somewhat addictive to its songwriters with many returning year after year in a quest to write that winning entry. Charlie Mason, one of the writers of 2014 winning song 'Rise Like a Phoenix' made a return with the song 'Beauty Never Lies' for Serbian singer Bojana Stamenov, another song based on themes of acceptance. There was also the opportunity for former entrants to return in a songwriting role with Dutch singer Anouk writing 'Walk Along' for Trijntje Oosterhuis.

# Eurovision Song Contest 2015 Review

The return of Eurovision's most serial songwriters must be lamented to as Ralph Siegel, now on entry 23, and Zeljko Joksimovic, only on entry number 4 but has participated twice as a performer as well as previously hosting the event, entered songs for San Marino and Montenegro respectively. Eurovision has proved the most interesting challenge for songwriter: to write a successful song that captures the nation it represents whilst at the same time crossing borders.

Prior to this year's contest the European Broadcasting Union invited academics and fans to a special 60th Anniversary Conference at BAFTA HQ in London. Presenting keynote addresses were prominent Eurovision academics including Karen Fricker, Dean Vuletic and Paul Jordan each presenting on their research perspectives of the contest. Karen Fricker explored what can be learnt through Eurovision drawing on personal experiences with the contest, discussing how Eurovision is a tool through which we can learn about Europe and its politics. Dean Vuletic explored how the ESC has paralleled with the history of Europe over its 60 years showing how the historical context has collided with Eurovision with interesting effect as well as how the contest commented on its social context. Paul Jordan give the final keynote exploring how Eurovision has enabled nation branding with entered songs being used to explore and describe nations especially those who have appeared form under the shadow of the Soviet Union. There were also various panel sessions at the event exploring themes of Ritual, Innovation and Inspiration combining a variety of voices from the academic world to Journalists to host broadcasters exploring these themes through

anecdotes. The highlight of course was an interview with Conchita Wurst who discussed her victory, the social politics surrounding her and interestingly expressing her dismay at booing for Russia at the 2014 contest.

After 60 years Europe still has its favourite TV show, a contest which is growing from strength to strength being an anchor of what it means to be European and indeed remaining Europe best known cultural manifestation.

Author:

Sam Murray

(Cardiff University-Eurovision Research Network)



**EURO**  **vision**  
SONG CONTEST  
VIENNA 2015

**Research in Popular Music Education: A One-Day Symposium, Thursday 23<sup>rd</sup> July 2015, University of Huddersfield (In association with Association for Popular Music Education International Association of the Study of Popular Music (UK & Ireland) Institute of Contemporary Music Performance)**

The University of Huddersfield hosts this special one-day symposium to focus and reflect on the gathering momentum of research in popular music education. While music education and popular music each have well-established traditions of multi-disciplinary and inter-disciplinary research, the field of scholarly study in popular music education is less well developed. Amidst a surge of publications and burgeoning worldwide interest in this emerging field, we invite colleagues to contribute to the discussion by joining us for this event. Following the vibrant HEA/IASPM conference held at University of Edinburgh in 2014 that explored popular music pedagogy, this one-day symposium promises an exciting intellectual dialogue.

The symposium is organised by Rupert Till, lead editor of the forthcoming (April 2015) special issue of IASPM@Journal on popular music education, and Gareth Dylan Smith, lead editor of the forthcoming Ashgate Research Companion to Popular Music Education (expected summer 2016).

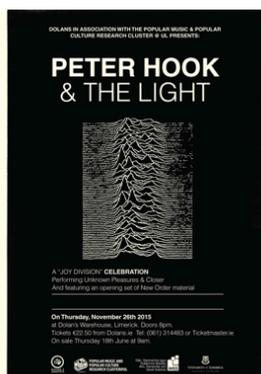
Keynote speaker: Bryan Powell (Association for Popular Music Education, Amp Up NYC, Music Learning Profiles Project)

<http://www.hud.ac.uk/research/music/>  
<http://www.popularmusiceducation.org/>  
<http://www.iaspm.org.uk/>  
<http://icmp.co.uk/>



**IASPM**  
UK and Ireland branch

# Call for Papers (Ireland)



**“Atrocity Exhibition”:** A two day symposium on Joy Division day symposium on Joy Division day symposium on Joy Division Wednesday & Thursday Wednesday & Thursday Thursday 25th -26th November 2015,

University of Limerick, Ireland ,

University of Limerick, Ireland , University of Limerick, Ireland Following on from successful international symposia on The Smiths, Morrissey, Riot Grrrl, David Bowie, and Songs of Social Protest, the research cluster ‘Popular Music and Popular Culture’, at the University of Limerick, Ireland, is convening a two day symposium to examine the significant contribution of Joy Division to popular music and culture.

In addition, we are pleased to announce that our research cluster in association with Dolans, Limerick, presents A “JOY DIVISION” CELEBRATION: Peter Hook and The Light Hook and The Light and The Light performing Unknown Pleasures & Closer, and featuring an opening set of New Order material in Dolans Warehouse, Limerick on Thursday, November 26th 2015.

Call for papers:

This is an open-call for papers. We invite scholars working across a range of disciplines and approaches (such as, cultural studies, ethnomusicology, musicology, media studies, popular music studies, urban studies, fan studies and sociology) to propose papers on the lasting cultural / musical legacy of Joy Division. Papers for example might consider:

- Joy Division and the creation of a distinct Manchester Soundscape
- Styling and Iconography (Album and single sleeves, promotional photographs etc)
- The lyrical / musicological / performance analysis of specific songs
- Fandom and the ‘cult’ of Ian Curtis

- Influences on and legacy of Joy Division
- The visual analysis of specific videos / live performances

Please submit a Word document containing your paper title, a 250 word abstract, and author information including full name, institutional affiliation, email address, and a 50-word bio to [popmusicandculture@ul.ie](mailto:popmusicandculture@ul.ie) by 31st July 2015. A maximum of 30 minutes will be allocated to each conference paper (20 minutes for presentation and 10 minutes for questions). Panel proposals (three presenters - 90 minutes) should include a 150 word overview and 250 word individual abstracts (plus author information listed above). We also welcome proposals for workshops, film screenings, performances etc. Notifications regarding acceptance will be sent by August 17th 2015.

Planned Academic Outputs: It is intended to publish an edited and refereed book based on a selection of the symposium's papers.

Symposium Conveners: Dr. Martin Power, Dept. of Sociology, University of Limerick. Dr. Eoin Devereux, Dept. of Sociology, University of Limerick. Dr. Aileen Dillane, Irish World Academy of Music and Dance, University of Limerick. For further information please see the events page on [www.ul.ie/pmpc](http://www.ul.ie/pmpc) or contact [popmusicandculture@ul.ie](mailto:popmusicandculture@ul.ie)



**POPULAR MUSIC AND  
POPULAR CULTURE  
RESEARCH CLUSTER@UL**



**UNIVERSITY of LIMERICK**  
OLLSCOIL LUIMNIGH



### **Popular Music and Public Diplomacy, 6-8 November 2015, Technische Universität, Dortmund, Germany.**

In the early years of the Cold War, Western nations increasingly turned towards popular music in their public diplomacy. While the diplomatic use of popular music was initially limited to such genres as jazz and gospel, the second half of the twentieth century saw a growing presence of various popular genres in diplomatic contexts, including country, bluegrass, rock, punk, reggae, and hip-hop. As an instrument of public diplomacy, popular music plays a complex role in contested terrain. Whether it functions as cultural subversion, as a reaffirmation of cultural hegemony, or as a combination of both is conditioned by a web of interdependent factors ranging from the music itself to its mediation and appropriation in different contexts.

Music diplomacy has not only impacted the ways in which audiences perceive foreign cultures, but it has also helped to shape the cultural horizons of politicians, diplomats, cultural managers, journalists, and musicians involved in diplomatic programs. In this way, music diplomacy has had highly significant cultural and aesthetic effects. The musicians' role as their countries' cultural ambassadors, for instance, had the potential to lead to radical transformations in the way they were perceived at home, forcing them to reconfigure their rhetorical and musical legitimation as artists. In a way, the diplomatic usability of musicians as ambassadors is an aesthetic and performative benchmark by means of which artists have re-defined themselves and their work. International cultural exchange with local musicians in host countries likewise inspired musical ambassadors to venture into previously unknown musical and cultural territories, thus impacting their aesthetics and oeuvres.

This conference seeks to illuminate the diplomatic function of popular music from a transnational and transdisciplinary perspective,

accentuating its interconnectivity and dissemination across national borders. We are particularly interested in the nexus of power, popularity, aesthetics, and cultural exchange. How did popular music function in the ideological conflict between East and West, for instance, and how did its function change after the fall of the Iron Curtain? How did U.S. popular music programs interact with other nations' initiatives to channel their self-representation through popular music? Who are the agents, stakeholders, and gatekeepers of popular music diplomacy? What is the role of celebrity in music diplomacy? Has popular music been an "efficient" instrument of national and communal self-representation and how do institutions measure its efficiency?

#### Call for Papers:

We invite contributions from a variety of disciplines, including cultural studies, musicology, ethnomusicology, political science, diplomacy studies, history, sociology, literature, international relations, and other relevant fields. Proposals should include a title, 250 word abstract, technical requirements, and short biographical sketch. Please submit your proposal by 1 April 2015 to [musicaldiplomacy2015@gmail.com](mailto:musicaldiplomacy2015@gmail.com).

Keynote speakers include Martha Bayles (Boston College, U.S.) and Klaus Nathaus (University of Oslo, Norway). The conference is hosted by the English Department and the Department of Music and Musicology at TU Dortmund University.

#### Organizing Committee:

Mario Dunkel (TU Dortmund University, Germany); Sina Nitzsche (TU Dortmund University, Germany)

Conference website:

[www.musicaldiplomacy.org](http://www.musicaldiplomacy.org)

# Call for Papers (Armenia)

## **Musicology in the Contemporary World: International Conference of Young Musicologists, October 8-10, 2015, Komitas State Conservatory, Yerevan, Armenia**

Yerevan Komitas State Conservatory is organizing an international musicological conference for students. The main goal of the conference is to encourage the formation of a new cultural platform as well as to contribute the development of research and creative abilities of young scientists.

All undergraduate (BA) and postgraduate (MA and PhD) students may participate in the conference. Every topic in the field of musicological studies is accepted.

Age limit: 35 years old.

Working languages: Armenian, Russian and English.

For participation the applicants should send abstract (max. 600 characters, PDF form, Font type – Times New Roman Font size-14, line spacing 1.5) and application. The application must include the following:

- Name, surname and middle name of participant
- Full official name of the Higher Educational Institution
- Profession, Educational degree and faculty
- Title of paper
- Technical equipment/assistance needed during the presentation
- Name, surname, middle name of supervisor, also academic degree and academic title (write without abbreviations, in the ordered list)
- Contact details and e-mail of the participant

Paper proposals should be sent to following e-mail address: [yksc.musicology@gmail.com](mailto:yksc.musicology@gmail.com). Please, write “Conference” in the subject line.

The maximum duration of presentation (including discussion) is 15 minutes.

The received abstracts will be united in corresponding blocks and will be reviewed by the members of scientific committee. The selected applicants will be notified by e-mail not later than September 7, 2014.

The best papers will be published in the scientific journal of YKSC.

Deadline: July 1, 2014.

Accommodation: Accommodation and meals will be provided by the hosting organization.

Participation Fee: 50\$ (equivalent Armenian Dram)

For more details please contact the coordinator of the conference Mrs. Narine Avetisyan, Docent of YKSC:

[anz1969@rambler.ru](mailto:anz1969@rambler.ru).



Yerevan Komitas State  
**CONSERVATORY**





## Popular Music and Education, [iaspm@journal](mailto:iaspm@journal), Vol 5, No 1 (2015)

Popular music education is a subject that is at present under-explored, despite increasing numbers of popular music courses and other educational provision. More research is needed to map out the area and engage critically with the many new challenges it is presenting. IASPM

Journal, the journal of the International Association for the Study of Popular Music, wishes to encourage further research and debate in this area, with a special issue on popular music education. Drawing on the extensive contemporary and historical expertise of our cross-cultural membership, this collection of papers offers a wide range of perspectives on the processes of teaching and learning popular music.

Special Issue Editors:

Prof Lucy Green

Dr Don Lebler

Dr Rupert Till

Additional Editors

Dr William Echard

Dr Carlo Nardi

Prof Hillegonda C Rietveld

Reviews Editor

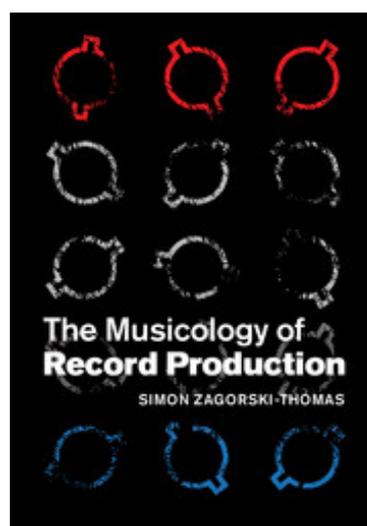
Dr Penny Spirou

Assistant Editor

Jacopo Tomatis

# IASPM

UK and Ireland branch

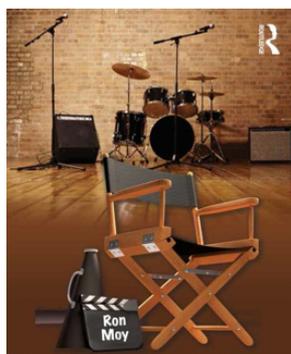


**The Musicology of Record Production**  
**SIMON ZAGORSKI-THOMAS**  
**Cambridge University Press, 2014, ISBN 9781107075641 (hardback)**

Recorded music is as different to live music as film is to theatre. In this book, Simon Zagorski-Thomas employs current theories from psychology and sociology to examine how recorded music is made and how we listen to it. Setting out a framework for the study of recorded music and record production, he explains how recorded music is fundamentally different to live performance, how record production influences our interpretation of musical meaning and how the various participants in the process interact with technology to produce recorded music. He combines ideas from the ecological approach to perception, embodied cognition and the social construction of technological systems to provide a summary of theoretical approaches that are applied to the sound of the music and the creative activity of production. A wide range of examples from Zagorski-Thomas's professional experience reveal these ideas in action.

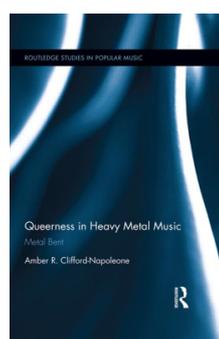
This book was awarded the IASPM English language book prize for the Musicology of Record Production, during the AGM in Campinas.

**iaspm**



**Authorship Roles in Popular Music: Issues and Debates.** RON MOY.  
London, Routledge, 2015.  
ISBN 978-1-13-878067-5  
(hardback)

Authorship Roles in Popular Music applies the critical concept of auteur theory to popular music via different aspects of production and creativity. Through critical analysis of the music itself, this book contextualizes key concepts of authorship relating to gender, race, technology, originality, uniqueness, and genius and raises important questions about the cultural constructions of authenticity, value, class, nationality, and genre. Using a range of case studies as examples, it visits areas as diverse as studio production, composition, DJing, collaboration, performance and audience. This book is an essential introduction to the critical issues and debates surrounding authorship in popular music. It is an ideal resource for students, researchers, and scholars in popular musicology and cultural studies.



**Queerness in Heavy Metal Music: Metal Bent.** AMBER R. CLIFFORD-NAPOLEONE.  
London, Routledge, 2015, ISBN 978-0-415-72831-7 (hardback)

Heavy metal scholarship has until recently focused almost solely on the roles of heterosexual hypermasculinity and hyperfemininity in fans and performers. The dependence on that narrow dichotomy has limited heavy metal scholarship, resulting in poorly critiqued discussions of gender and sexuality that serve only to underpin the popular imagining of heavy metal as violent, homophobic and inherently masculine. This book queers heavy metal studies, bringing discussions of gender and sexuality in heavy metal out of that poorly theorized dichotomy.



**Black Popular Music in Britain Since 1945**  
JON STRATTON  
and NABEEL  
ZUBERI (Eds.)  
Farnham, Ashgate,  
2015, ISBN  
978-1-4094-6913-1  
(hardback)

Black Popular Music in Britain Since 1945 provides the first broad scholarly discussion of this music since 1990. The book critically examines key moments in the history of black British popular music from 1940s jazz to 1970s soul and reggae, 1990s Jungle and the sounds of Dubstep and Grime that have echoed through the 2000s. While the book offers a history it also discusses the ways black musics in Britain have intersected with the politics of race and class, multiculturalism, gender and sexuality, and debates about media and technology.

Contributors examine the impact of the local, the ways that black music in Birmingham, Bristol, Liverpool, Manchester and London evolved differently and how black popular music in Britain has always developed in complex interaction with the dominant British popular music tradition. This tradition has its own histories located in folk music, music hall and a constant engagement, since the nineteenth century, with American popular music, itself a dynamic mixing of African-American, Latin American and other musics.

The ideas that run through various chapters form connecting narratives that challenge dominant understandings of black popular music in Britain and will be essential reading for those interested in Popular Music Studies, Black British Studies and Cultural Studies.

Membership in IASPM UK and Ireland is for the calendar year January 1-December 31. Membership fees are £25 for Waged, £10 for Unwaged.

The benefits of being an IASPM member:

- Access to UK & Ireland branch and international IASPM conferences and events.
- 2 UK branch newsletters per year.
- Membership of the international IASPM e-mail list. To join the international mailing list, email Toby Young.
- Membership of IASPM UK and Ireland's branch e-mail list. To join the branch email list, please sign up here.
- Discount on subscriptions to the journal Popular Music. Contact Cambridge University Press Journal Subscriptions, Shaftesbury Road, Cambridge CB2 2RU; visit their website.

If you are not part of the IASPM UK and Ireland family and you want to join us follow this link:

<http://www.iaspm.org.uk/how-to-join/>

Please choose your membership type from the dropdown list and fill out the form below. Upon clicking the "Pay Now" button you will be directed to PayPal where you will be asked to submit additional information. With PayPal, you can securely pay with a credit card or through your own PayPal account. Membership is for the calendar year. If you are purchasing membership on behalf of others, please indicate their name(s) in the field provided.

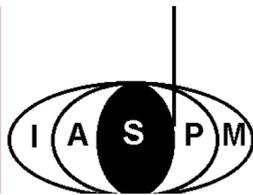
# IASPM

## UK and Ireland branch



International Association for the Study of Popular Music

The International Association for the Study of Popular Music (IASPM) is an international organization established to promote inquiry, scholarship and analysis in the area of popular music. Founded in 1981, IASPM has grown into an international network. On national and international levels, the organization's activities include conferences, publications and research projects designed to advance an understanding of popular music and the processes involved in its production and consumption. The IASPM World Network is composed of individuals and representatives of organizations (National and Regional Committees). All act as links between the Association and the community of individuals and organizations involved with popular music in their country or region.



Web: <http://iaspm.org.au/>



Web: <https://iaspmbenelux.wordpress.com/>

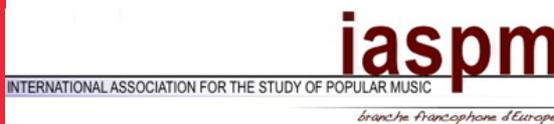
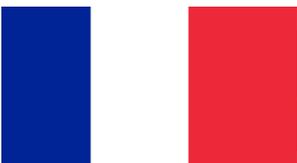


Web: <http://iaspm.ca/>

INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC CANADA



Web: <http://iaspm-dach.net/>



Web: <http://iaspmfrancophone.online.fr/>



Web: <http://zenehalozatok.blog.hu/>  
MNA (Music Network Association) is the umbrella association of the Hungarian branch of the International Association for the Study of Popular Music (IASP)

# IASPM World Network



Web: <http://www.iaspmitalia.net/>



Web: <http://www.jaspm.jp/>



Web: [http://kaspm.net/?page\\_id=87](http://kaspm.net/?page_id=87)



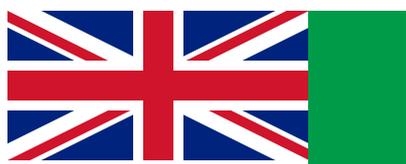
Web: <http://www.iaspmal.net/>



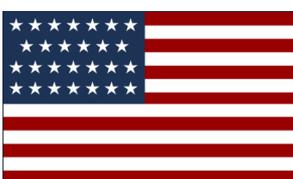
Web: <https://iaspmnorden.wordpress.com/>



Web: <http://www.sibetrans.com/grupos/iaspm/presentacion>



Web: <http://www.iaspm.org.uk/>



Web: <http://iaspm-us.net/>

## A Snapshot from Our First Executive Committee Meeting



Societal meetings with the [#iaspm](#) UK & Ireland gang—with (left to right) Rosemary Hill, Matt Brennan, Sam Murray, Rupert Till, Michalis Poupazis and Áine Mangaoang at Rutland Arms, Sheffield.

This Newsletter was edited by:

**Michalis Poupazis** | PhD Student | Lecturer | Assistant Examiner |  
Department of Music | University College Cork | Sunday's Well Road |  
Cork, Ireland |

Newsletter Editor of International Association for the Study  
of Popular Music UK and Ireland Branch | Education Officer & Editor  
of Spéis for the ICTM Ireland |

[michalis.poupazis@gmail.com](mailto:michalis.poupazis@gmail.com) (e) | <https://ucc-ie.academia.edu/MichalisPoupazis> (w).