

**BFE Conference: *Mediation, Writing & Performance*. University College Falmouth, 7-10<sup>th</sup> April 2011**

<b>Thursday 7<sup>th</sup> April</b>	1pm-5pm Registration: Foyer		
2.30-4pm Session 1	<p><b>Student Concerns Panel – Studio B</b>          Opportunities for postdoctoral funding/ jobs.          Convenor: Tom Wagner          Carolyn Landau: Kings College  <i>Applying For Post-doctoral Fellowships</i></p> <p>Muriel Swijghuisen Reigersberg: Kingston University  <i>How (not) to get funded and where to find funding</i></p>	<p><b>Impact of recording technologies – Studio L</b>          Chair: Caroline Bithell          Vit Zdralek:  <i>Mediating the better future: recording technologies in lives of the township poor in South Africa</i>          Shzr Ee Tan:  <i>Cassettes, CDs and New Media: emerging pathways and disjunctures in Taiwan aboriginal music</i>          Catherine Ingram:  <i>Ga bu lee, dee-air bu lee (“Having songs, having discs”): Exploring the benefits of Kam song recordings from the perspective of Kam minority villagers of southwestern China</i></p>	<p><b>Moving: people, instruments &amp; cultures – Studio K</b>          Chair: Angela Impey          Yuiko Asaba (with Monna Toshio (bandoneon) and Rica (violin)  <i>The making of Argentine tango in Japan: the role of media in the discourse of identity</i>          Anna Stirr:  <i>The Traffic in Artists (And VCDs): The ethnography of migrant public culture</i>          Tsan Huang TSAI:  <i>Instruments as Mediators: “Social Agencies” of Australia’s Chinese Musical Instrument Collections</i></p>
4-4.45pm Tea/coffee/Exhibitions	Foyer/Studio A. Exhibitors include:	Alexander Street Press, Ashgate, Routledge, OUP, Scarecrow Europa	
4.45-6.15 <b>Studio B.</b> <b>Welcome:</b> Dr Trevor Wiggins: Conference Organiser  Professor Mike Wilson: Dean of the School of Media & Performance, UCF	<p><b>Keynote Address:</b>  <b>Professor Georgina Born</b>          Professor Born uses ethnography to study cultural production, particularly music, television, IT, and knowledge systems. She is engaged in cultural policy and media policy work on the BBC, public service broadcasting and the cultural sector in Britain and Europe. She is Professor of Music and Anthropology at Oxford University, a member of the European Research Council's Social Sciences and Humanities expert panels, Honorary Professor of Anthropology at University College London, a Fellow of Yale University's Center for Cultural Sociology, and an International Fellow of the Australian Sociological Association. In 2008 she was awarded the Dent Medal of the Royal Musical Association for her contributions to music research. She will hold the Bloch Professorship in Music at the University of California, Berkeley in 2011-12.</p>	<p><b>On mediation: the view from fieldwork on digital music cultures in the UK</b>          November 2010: a telematic music performance is taking place linking the Sonic Laboratory of the Sonic Arts Research Centre, Queen’s University, Belfast, to performance venues in Graz and Hamburg. Internet connections sustain for an hour or so live transnational interactions between performers in three remote settings. The audience in Belfast, where I am sitting, strains to catch the theatre of the distributed performers, perceptible live in the room and projected on giant screens. The technical dimensions of this event are fragile and experimental; they depend on a division of labour between technicians, composers and musicians that is manifest in the room and in the event’s networked infrastructure. In this presentation I want to indicate how the notion of mediation can help to make sense of this event. The concept of mediation is now pretty ubiquitous, indeed over extended. I aim to introduce some clarity by asking: how can we engage with it not only in the reflexive sense of our own complicity and partiality in ethnographic practice, and in the sense of the media-saturated social and cultural universes that we now study, but in the terms given by the recent rich efflorescence of theories of mediation? In the presentation I address each of these senses. But I dwell particularly on the last, offering a reading of several current theoretical approaches to mediation, which have little to do with technology per se. I draw out in particular the challenge of analysing music’s social mediation and how this can be conceptualised anew. I do this through reflections on my current research on institutional digital music cultures in the UK.</p>	

6.30-7.30 Evening Meal	Daphne Du Maurier building	Bar available	
7.30-10pm Bar in Studio K	<p><b>Films in Studio B</b></p> <p>7.30pm <i>Lalibalocc—Living in the Endless Blessing</i> 23min/2005 Location: Gondar, Ethiopia. Language: Amharic (English Subtitles). Camera: Itsushi Kawase, Jemal Mohammed. Editing: Itsushi Kawase</p> <p><i>Kids Got a Song to Sing</i> 37min/2006 Location: Gondar, Ethiopia. Language: Enzata-argot, Amharic (English Subtitles) Camera, Editing: Itsushi Kawase</p> <p>8.30pm Audio-visual materials from Tanzania (Polo Vallejo)</p> <p>9.40pm <i>Oss Oss Wee Oss</i> Alan Lomax, Peter Kennedy &amp; George Pickow (1953/18 min)</p>	<p><b>Performances in Studio L</b></p> <p>7.30pm Tango with Toshio Monna (bandoneon), Rica (violin), Yuiko Asaba (violin &amp; voice) (30mins)</p> <p>8.30pm John Lamb – Singer/songwriter (30 mins)</p>	
<b>Friday 8<sup>th</sup> April</b>	9-10am Registration: Foyer		
9.30-11am Session 2	<p><b>Modernizing traditions – Studio B</b></p> <p>Chair: Britta Sweers Elnora Mamadjanova: <i>Uzbek Makoms in XXI Century</i> Irada Ganieva: <i>New Vision on Contemporary Uzbek Folk Music</i> Raja Iskandar Raja Halid: <i>Modernizing Tradition: The Media and Dikir Barat of Kelantan</i></p>	<p><b>Online Communities – Studio L</b></p> <p>Chair: Hwee-San Tan Tom Sykes: <i>A Space for Jazz: researching an online community</i> Margaret Lam: <i>Online Music Knowledge: The Case of the Non-Musician</i> Ruard W Absaroka <i>Online musical communities and their generational inflections in, around, and out of, Shanghai, China.</i></p>	<p><b>Archival mediation – Studio K</b></p> <p>Chair: Carolyn Landau Noel Lobley: <i>Louis Sarno, the Pitt Rivers Museum sound archive and the extraordinary music of the Babenzélé pygmies.</i> Matěj Kratochvíl: <i>True image of the nation? Traditional music in the recordings of the Phonographic commission of Czech academy of sciences.</i> Amanda Villepastour <i>Video production and use at The Musical Instrument Museum (MIM), Phoenix: a case history</i></p>
11.11.30am Tea/coffee	Foyer/Studio A		

11.30-1pm Session 3	<p><b>Music, Technology, and Cultural Translation Across Generations – Studio B</b></p> <p><i>A Symposium Organized by the SEM Historical Ethnomusicology Special Interest Group</i></p> <p>Chair: Dr. David Hebert, Bergen University College, Norway (Japan)  Dr. Jonathan McCollum, Washington College (Armenia)  Dr. Ann Lucas, California State University-Fresno (Iran)</p>	<p><b>Mediating the Body/Gender – Studio L</b></p> <p>Chair: Stacey Sewell (UCF)</p> <p>Chloe Zadeh:  <i>Thumri and the mediation of gender</i></p> <p>Armani Shepherd:  <i>Viewing the Prohibited: Witnessing the Performance of the “Call to Prayer” - as a Woman - through Media</i></p> <p>Andrew Raffo Dewar:  <i>Mediating the Improvising Body: Art Tatum’s Postmortem Performance in a Posthuman World</i></p>	<p><b>Issues of Identity – Studio K</b></p> <p>Chair: Martin Stokes</p> <p>Kai Åberg:  <i>Musical documents and the construction of identity - Some issues on field research, film documentary and identity among Finnish Kaale (Roma)</i></p> <p>Henry Johnson:  <i>Island Talk, Island Song: Representation and Mediation of the Norman-French Folk Music of the Channel Islands</i></p> <p>Mutasem Adileh:  <i>The use of Palestinian popular television song in strengthening cultural identity</i></p>
1-2pm Buffet lunch	Foyer/Studio A		BFE Committee Studio H
2-4pm Session 4	<p><b>Video production/mediation – Studio B</b></p> <p>Chair: Barley Norton</p> <p>Irini Beina:  <i>Mediating Culture through video sequences: a reflexive ethnographic representation</i></p> <p>James Butterworth:  <i>Mediating a New Cultural Space- Santiago VCD Music Video Production in the Mantaro Valley, Peru</i></p> <p>Jürgen Schöpf:  <i>Videography – a spectrum of its uses and functions between Tangsa Hakhun people and their ethnographers</i></p> <p>Christine Dettmann:  <i>Getting the picture: Reflections on filmmaking</i></p>	<p><b>Autoethnography/Writing – Studio L</b></p> <p>Chair: Jonathan McCollum</p> <p>Muriel E Swijghuisen Reigersberg:  <i>A performative analysis and analysis through performance: applied ethnomusicology and performative ethnographical writing.</i></p> <p>Nicholas Ssempijja:  <i>Documenting the Proverbial: Challenges of Cultural Mediation from a native researcher’s autoethnographic experiences</i></p> <p>Nicoletta Demetriou:  <i>Music ethnography, auto- and bio-ethnography, and mediation</i></p> <p>Iain Foreman:  <i>Uncanny Soundscapes: recording, writing, listening and resonating</i></p>	<p><b>Researcher and Researched – Studio K</b></p> <p>Chair: Ann Lucas</p> <p>Alvin Petersen:  <i>The plugged-in South African ethnomusicologist and those whom we research: a new mediated relationship?</i></p> <p>Lonán Ó Briain:  <i>The Ethics of Filming in the Field: Reflections from Vietnam</i></p> <p>Val Harding:  <i>A View from the Foothills - the organisation of a folk music film festival in Kathmandu, Nepal</i></p>
4-4.30pm Tea/coffee	Foyer/Studio A		
4.30-5.30pm	<p><b>Ethnomusicology Forum: Celebrating the first 20 years – Studio B</b></p>	<p>Panelists: Laudan Nooshin, David Hughes, Caroline Bithell, Jennifer Roberts</p>	
Reception	Foyer/Studio A, sponsored by Taylor & Francis, publishers of Ethnomusicology Forum		
6.30-7.30 Evening Meal	Daphne Du Maurier building	Bar service available	

<p>7.30-10pm Bar in Studio K</p>	<p><b>Films in Studio B</b> 7.30pm: <i>Hanoi Eclipse: The Music of Dai Lam Linh</i> (Barley Norton)</p> <p>8.30pm <i>Sufi Soul</i> (Simon Broughton, 2008/49 mins)</p> <p>9.30pm <i>Oss Tales</i> (John Bishop &amp; Sabina Magliocco, 2004/25 mins)</p>	<p><b>Performances in Studio L</b> 7.30pm <b>Bagas Crowd</b>, (<i>fiddle group</i> in the Cornish language) was set up in 2001 by Frances Bennett to perform Cornish Celtic music. Tunes are learned by ear and the approach is a mixture of rehearsal and workshop, where everyone is encouraged to be creative and suggest their own ideas for arrangements. Contact: Frances Bennett 01872 275058 francescrowd@aol.com/www.cumpas.co.uk (30mins)</p> <p>9pm Simon Barker (expanded drumset), Kiku Day (<i>shakuhachi</i>), Hyelim Kim (<i>taegum</i>) (60 mins)</p>	<p>7.30-10pm EF Editorial Board (Studio H)</p>
<p><b>Saturday 9<sup>th</sup> April</b></p>	<p>9-10am Registration: Foyer</p>		
<p>9.30-11am Session 5</p>	<p><b>Sonic Images – Studio B</b> Chair: Byron Dueck Charlotte Vignau: <i>Revealing Multivocality. On Video as Text conveying Musical Performance</i> Willemien Froneman: <i>Two degrees of separation: framing the carnivalesque at a boeremusiek event</i> Méadhbh Boyd: <i>The ‘Sonorous Image’ and Reconceptualizations of Identity in Irish Traditional Music Record Covers</i></p>	<p><b>Religion as context – Studio L</b> Chair: Laudan Nooshin Tala Jarjour: <i>Between endangered reality and virtual emergence, Syriac chant through ethnomusicological eyes</i> Tom Wagner: <i>Music, Image, Text: Using Rock to Construct the “Generic” Pentecostal at Hillsong: London</i> Martin Stokes: <i>Mediation and Immediation in Popular Religious Music in Turkey.</i></p>	<p><b>Popular Music – Studio K</b> Chair: Simone Kruger Paal Fagerheim: <i>Popular music and ritual</i> Kristin McGee: <i>Remixing Jazz Culture: Dutch Crossover Jazz Collectivities and Hybrid Economies in the Late-Capitalist Era</i> Florian Scheduling: <i>Mainstream on the Fringe? The Music and Art of Neoangin</i></p>
<p>11.11.30am Tea/coffee</p>	<p>Foyer/Studio A</p>		
<p>11.30-1pm Session 6</p>	<p><b>(Re)Presenting Folk music – Studio B</b> Chair: David Hughes Tor Dybo: <i>“The Ballad of Matty Groves”: Mediating Perspectives on Fairport Convention and British Folk Tradition</i> Pekka Suutari: <i>Representation, revitalisation and researching “Karelian” folk music traditions in Ilomantsi, Finland</i> Britta Sweers: <i>Distorted Perspectives: The Mediaization of</i></p>	<p><b>Mediatized Performance – Studio L</b> Chair: Thomas Wagner Gregory Weinstein: (W/D through illness) <del><i>Got Live?: Recording (as) Classical Music Performance</i></del> Jyoshna La Trobe: <i>Marai kirtan and the Performance of ecstasy in the Purulia District, Bengal, India</i></p>	<p><b>Politics of Music/ Music in Politics – Studio K</b> Chair: Caroline Bithell Laudan Nooshin: <i>Community of Catharsis: Musical Mediations on the 2009 Iranian Presidential Elections.</i> Nomi Dave: <i>Musical mediations of political crisis in Conakry, Guinea</i> Thomas Hilder: <i>Repatriation, Transmission &amp; Revival: The Politics of a Sámi Musical Heritage</i></p>

	<i>Electric Folk Fusions</i>		
1-2pm Buffet lunch	Foyer/Studio A		BFE Committee. Studio H
2-3.30pm	<b>BFE AGM – Studio B</b>		
3.30-4pm Tea/coffee/Exhibitions	Foyer/Studio A Exhibitions close 4pm		
4.00-6.00pm	<p><b>Roundtable: Issues of mediation through Film &amp; Video - Studio B</b> Chair: Kingsley Marshall (UCF) Participants:- Barley Norton, Polo Vallejo, Itsushi Kawase.</p> <p><b>Kingsley Marshall</b> is a Senior Lecturer in Film at University College Falmouth, specialising in journalism, sound design and philosophical approaches to film. His academic research primarily orientates around the use of sound (including music and effects) in film, and he is engaged in a long-term research project entitled <i>The Unification of Film Sound</i> which interrogates the use of music and sound design in contemporary film, considering the relationship between craft and creativity in studio and independent productions.</p>	<p><b>Dr. Barley Norton</b> is a senior lecturer in ethnomusicology in the music department at Goldsmiths, University of London, where he leads the masters program in ethnomusicology and teaches courses on ethnographic film and music research. Since the mid 1990s, he has conducted fieldwork in Vietnam and his research was the subject of a 35-minute documentary called "A Westerner Loves Our Music" ("Nguoi Tay Me Nhac Ta"), which was made and broadcast by national Vietnamese Television (VTV). His publications include a book and DVD about spirit possession rituals, titled <i>Songs for the Spirits: Music and Mediums in Modern Vietnam</i> (University of Illinois Press, 2009). The film <i>Hanoi Eclipse: The Music of Dai Lam Linh</i>, which is his directorial debut, was made as part of a research project funded by the Getty Foundation on contemporary performance culture in Vietnam.</p>	<p><b>Dr. Itsushi Kawase</b>, is JSPS Research fellow, Granada Centre for Visual Anthropology, The University of Manchester, has spent three years intermittently in northern Ethiopia and produced several ethnographic films on hereditary singers. Filmography: <a href="http://www.itsushikawase.com">www.itsushikawase.com</a></p> <p><b>Dr. Polo Vallejo</b> is a Doctor in Musical Sciences, Pedagogue, Composer and Professor at International Music Courses. He has conducted fieldwork in África and Georgia (Caucasus) concerning Vocal Polyphonies and its systems, in collaboration with the "Association Polyphonies Vivants" (CNRS, Paris) and the "Laboratoire de Musicologie Comparée" (University of Montreal, Canada). He is also Scientific Advisor at the Carl Orff Foundation in Munich and Associated Professor at the Universidad Complutense of Madrid.</p>
6.30-8pm Evening Meal	Daphne Du Maurier building	<b>Complimentary wine/juice for this meal is provided by the School of Media &amp; Performance, University College Falmouth. A bar service is also available.</b>	
8-9.15 Performance Bar in Studio K	<b>Gris Sanderson &amp; Juldeh Camara – Studio L</b>		
9.30-11pm Bar in Studio K	BFE meets You've got talent – Studio L <i>You are invited to share informal performances. Bring any instrument you need!</i>		

<b>Sunday 10<sup>th</sup> April</b>			
10-12noon Session 7	<b>Music Interfacing Mediation – Studio B</b> Chair: Keith Howard Simon Barker: <i>Scattering rhythms: The Koreanisation of the Western drumset</i> Kiku Day: <i>Collaboration between performer and composer: An exploration of the creative process of composing</i> Keith Howard: <i>The politics of collaboration: Singing the Kyrgyz Manas</i> Hyelim Kim: <i>'Be creative to communicate with the tradition': Performance-as-research and the Korean flute, taegŭm</i>	<b>Media communication – Studio L</b> Chair: Trevor Wiggins Fotios Begklis: <i>Ethnomusicology of network cultures: Music and/in/on the digital networks</i> Emma Brinkhurst: <i>"Natural frequencies": poetic mediation in the Somali community of London's King's Cross</i> Simon Mills: <i>Sounds from a Mysterious Island: music and technology in Ulleungdo</i> Tom Solomon: <i>When Media Fail</i>	<b>Changing perceptions – Studio K</b> Chair: Tom Wagner Juan-Ann TAI: <i>Re/Positioning Taiwanese Dance in Higher Education System: A Study of Cultural Colonization on Dance in Taiwan</i> Bhesham Sharma: <i>The More Things Change, The More they Remain the Same: Senegalese Rap and Universals in Musical Culture</i> Matthew Machin: <i>The Changing 'Place' of Flamenco: Controlling and Contesting Territorial Identity in Andalusia, Spain</i> Rachel Harris: <i>The virtual life and transnational politics of the London Uyghur Ensemble</i>
12.12.30pm Tea/coffee	Foyer	12.30 Conference ends	

### **TRANSPORT**

We will try to provide transport to and from hotels in Falmouth at the beginning and end of the day, as well as to/from Penryn station on Thursday (1-5pm) and Sunday (11am-1pm). This will be using the student union Minibuses from UCF, driven by student volunteers. They will know the area in general but may not know your particular hotel, so please print out a map for yourself. The transport arrangements are being co-ordinated by Amie Willingale, a final year music student. Her mobile number is **07583 939185**. She will organize transport for you if possible or advise you if we cannot manage this within the time frame you need. The alternatives are then train, bus or taxi. Train and bus timetables are on the conference Facebook page and phone numbers for taxis are below. Your understanding that this is a rural area without the transport network of a city is appreciated.

### **TAXIS**

Donald's Cars 01326 313123, Abacus and Falmouth Taxis 01326 212141 or 01326 312181, A 2 B Cars 01326 378262, Connect Cars 01326 377749, Able Cars Private Hire 01326 373007, Falmouth Taxis 01326 312181, Phil's Taxis 01326 212200, 24/7 Falmouth 01326 312470, Peter's Cabs 01326 211541

### **LANYARDS/WI-FI**

On registration you will be given a lanyard that will be colour-coded. You need this to show your entitlement to food and drink, so please don't lose it.

To avoid waste, we would like name badges and lanyards returned at the end of your visit; please put them on the registration table or give them to one of the student helpers. You will also be given an individual login to access the wi-fi network at UCF and asked to sign a fair usage policy for this. There is not a general conference login.

### **STUDENT HELPERS**

You can identify the student helpers by their teal blue UCF t-shirts. Please feel free to ask for their help.