

CALL FOR PAPERS

ANNUAL CONFERENCE OF THE BRITISH FORUM FOR ETHNOMUSICOLOGY

16 - 19 April 2009, Liverpool John Moores University

(Keynote speaker tbc)

Music, Culture and Globalisation

You are cordially invited to the Annual Conference of the British Forum for Ethnomusicology, which will be held for the first time in Liverpool and hosted from 16 - 19 April 2009 by the Popular Music Studies unit at Liverpool John Moores University. The conference facilities are located in Dean Walters building right in the heart of Liverpool, a buzzing musical city that currently celebrates its status as European Capital of Culture 2008.

Globalisation is one of the most frequently used buzzwords of today, and it is the defining feature of human society in the twenty-first century. This has long been recognised by scholars from across disciplines, and within ethnomusicology, many have sought to understand and explain the phenomenon with the intention of critiquing theories and practices of music and globalisation. Yet how can more recent processes surrounding globalisation be defined and grasped? What are the consequences (both culturally and musically) brought about by the rapid changes surrounding everyone, everywhere in the twenty-first century?

Taking current theories and concepts as a point of departure, the conference seeks to generate new perspectives and understandings on the interrelatedness of music, culture and globalisation through stimulating interdisciplinary and intercultural theoretical dialogues, and thereby moving beyond those conceptualisations that are already established in ethnomusicology and other music-related disciplines. To this end, various guest speakers will be engaged during keynote and plenary sessions to contribute a range of different theoretical

perspectives on a more contemporary understanding of music and global culture.

Submissions are now invited on any aspect of this theme with papers that seek to explore newer issues relating to this subject, including, but by no means limited to, the following topics (which are, of course, very much interrelated and overlapping):

Musical traditions in transformation

A form of globalisation has been in progress throughout history, which, as a result, constantly transformed music cultures across the globe. This theme intends to extend debates surrounding hybridity, heterogeneity, *mestizaje* or creolisation, and invites submissions that explain the role played by globalisation (be it economic, political, technological, social and/or cultural) in the transformation of musical traditions. Here, research may focus on the shifting patterns evident in the creation and performance of music over several generations and raise questions, such as: To what extent is it still useful and meaningful to apply 'the local' and 'the global' in describing musical traditions and transformed musical styles? This theme also invites research concerned with the role played by transmission and learning of musical traditions (both in local/informal and formal educational contexts) in effecting musical transformation.

Music, place and identity

Under this broad theme, submissions are invited that seek to explain the complex links between places, music and cultural identities and extend debates on the global/local nexus, space and time. Research might focus on the migration of aesthetic practices, or borders and border crossing, or ask questions such as: What is the role played by music in connecting, or disconnecting, local communities from their sense of place? Why have discourses on globalisation marginalised the importance of place and locality? What is the impact of global flows of scapes on the intersection of place-making and music-making? To what extent can musics truly embody and express the new social identities that emerge as products of migratory de-territorialisation and transnational diasporic development? What is the impact of cyber- and other spaces on people's negotiation and construction of place and identity through music? Or, what is the role played by place and locality within the context of the nation-state and political struggle?

New centres and peripheries?

Recent years have shown that the cultural domination of economically powerful Western culture industries within the global capitalist market has not led to the eroding of local, indigenous cultures and traditions. Instead,

local and national alternatives are constantly reviving, leading to the emergence of new local musical forms and identities. Within this context, papers are invited that move beyond current debates on cultural or media imperialism, and homogeneity. Questions may be asked, such as: To what extent is it still applicable to suggest a movement from the centre to the periphery, or vice versa? Instead, what is the role played by the local music industries and new media technologies in democratising musical activity around the globe? Therefore, are we witnessing the emergence of new centres and peripheries? Here, papers may also address the significance of resistance to dominant cultural orders, be it through cultural activism within political contexts; musical indigenisation and glocalisation; or other forms of musical resistance that aim at unsettling dominant hegemonies.

Music, mediation and tourism

The commercial success of musical industrialisation in the age of globalisation is partially made possible through the way in which the music industry mediates difference and exoticism, reducing music to a marketing category that trades and promises a particular kind of experience to its consumers who share an escapist desire for 'aural tourism'. Under this theme, submissions are invited that discuss and critique the mediated commercialisation of musical tourism, be it through the commodification of world music or world beat in print; the selling of musical difference and exoticism in film; the marketing of 'ethnic' musical tourism in advertisements; or similar. Questions may address, for example: How do ideas of essentialism, ethnocentrism and demands for musical authenticity and exoticism impact on the mediated commercialisation of 'the local' in music? What is the role played by nostalgia in constructing and mediating authentic musical experiences for tourist consumers? Or, what is the impact of the fetishisation of difference and the exotic on people and cultures locally?

New approaches to ethnographic enquiry and research methods

The world has undergone and currently is undergoing rapid change. Much of this change is associated with the development of new technologies. These have impacted on the ways in which we talk to each other, view news and documentaries, revisit history, and share the experiences of other social groups. Technologies have enabled us rapidly to traverse the globe physically, transmit information almost instantaneously, and send goods around the world in hours or days. Indeed, technologies have reduced the effects of space and time not just in everyday life, but also in the conduct of ethnographic inquiry and research methods. Within this context, papers are invited that consider how the new media technologies have impacted on ethnomusicological enquiry and research. Questions may consider, for

example: What is the impact of new technologies on ethnographic inquiry in cyber- or virtual spaces? What are the affordances brought by digital and other newer communication technologies to ethnographic fieldwork? Or, what are the methodological challenges faced by ethnographers who have applied new approaches in their research?

Submission of proposals

Abstracts of approximately 300 words for paper presentations should be submitted by **30 November 2008** to the address below, including details of all audio/visual requirements. Papers should last a maximum of 20 minutes in length, including all audio/visual illustrations, plus 10 minutes for questions. Film shows and performances may also be proposed, as may pre-formed panels or workshop sessions (to fit 1 hour and 30 minutes), for which a longer abstract with named speakers (up to 1,000 words) should be submitted. Where possible, paper abstracts and all other proposals should be **submitted electronically**. Papers will be reviewed by a panel, and presenters will be advised as to their acceptance or otherwise by 15 January 2009.

Conference facilities and cost

The conference will be held in the university's attractive Dean Walters building in the centre of Liverpool, details of which can be found on the university's web page: <http://www.ljmu.ac.uk/PRS/59036.htm>. There will be a usual book display, invited keynote speakers, and conference dinner and party on Saturday evening (the latter at a small supplementary fee). A themed night and a range of live music performances are also planned. The estimated cost for BFE members/early registrations will be £100 (£120 for non-BFE members/late registrations), with a rate of £80 for students.

Travel and accommodation

Located in England's North West, Liverpool is easily accessible and well served by air, rail, coach, sea and road (for detailed travel information please see Liverpool's official tourism website <http://www.visitliverpool.com/site/visitor-information>). Conference delegates are asked to book their accommodation independently from a list of centrally-located and differently-priced hotels and guest-houses that will offer a special rate to delegates (subject to negotiation) who have registered to attend the conference. Car parking will be available in Dean Walter's underground car park. Please check the conference website for regular updates on travel, accommodation and car parking.

Liverpool: City of Music

Liverpool is a buzzing musical city that has just celebrated its 800th birthday in 2007 and continues celebrations as European Capital of Culture 2008. Liverpool

is renowned for its vibrant music culture, football, maritime heritage, arts and culture, shopping, and exciting nightlife, and there will be time during the conference to explore its fabulous attractions. A tourism guide to Liverpool is available on the following website <http://www.visitliverpool.com/site/home>; a guide specifically related to Liverpool's musical heritage can be found here: http://www.liverpool08.com/Images/sound_tcm79-82276.pdf.

Local conference organising team

The meeting will be hosted by the Popular Music Studies unit at Liverpool John Moores University consisting of Dr Simone Krüger (conference organiser), Dr Stuart Borthwick, Dr Ron Moy and Tim Dalton. The organising team will be supported by Dr Siân Lincoln and a conference assistant, as well as ten student helpers.

Further information and contact

Information on all aspects of the conference, including registration, accommodation and travel will be updated regularly on the university's conference website <http://www.ljmu.ac.uk/MCA/91508.htm>. All proposals, abstracts and initial enquiries should be directed to:

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I am looking forward to welcoming you here in Liverpool in 2009!

With best wishes,
Dr Simone Krüger
BFE 2009 Conference Organiser