The Impacts of Ethnomusicology: Programme, Information and Abstracts

British Forum for Ethnomusicology & International Council for Traditions of Music and Dance: Ireland

Joint-Annual Conference

University College Cork, 4-7 April 2024

Contents

The Impacts of Ethnomusicology

Ethnomusicologists are dedicated to the nuanced understanding of humanity at both global and local levels. As researchers, we attend critically to the accumulated knowledge and insights of musicians, dancers, and the communities that surround them: we analyse their commemorations of the past, their representations of present realities, their visions of a better world, and even their more dystopian dreams. But as witnesses to these moments where lives are remade through performance, how far are we, as ethnomusicologists, obligated to contribute to the social agendas of those whom we study?

In this conference we reflect upon the changes we envision, inspire, or even resist through our efforts as ethnomusicologists. We encourage participants to share their experiences with regard to the planning and realization of cultural, societal, or humanitarian benefits; the support of specific musicians, dancers, and communities; or the broader safeguarding of the planet and its human and non-human inhabitants. We seek to take broader stock of the place of "applied" research in our discipline. The meeting is also a chance to reflect on the unintended consequences of our work, whether in the field or classroom and as engaged scholars, performers, activists, collaborators, and mediators more broadly.

Associated questions that could become focal to these conversations include:

- What impacts arise from our presence in (or absence from) particular scenes or communities?
- What ethical responsibilities come with socially directed scholarship?
- When have we held back from the prospect of impactful action and why?
- What can we learn from reflecting on misdirected, misunderstood or missed opportunities?
- Who can we work with to "co-produce" impact or to help give voice to a group's impacts?
- Whom do we need to impact, and what strategies, alliances and approaches are available to us in working with other stakeholders, decision makers, cultural elites, community leaders, and so on? What are the impacts on us of such engagements?
- How are methodological approaches or theoretical frameworks, e.g., feminism, race theory, queer theory, impacting the ethnomusicological research process and its outcomes?
- What new impacts do we face or might we draw upon in an increasingly digitalized world?
- How do we seek to balance or prioritise the impacts of work that has resonances both within and beyond the academy?

Locations

Thursday – Saturday lunch

Western Gateway Building, University College Cork, Western Road (N22)

This is a large university building, opened in 2009 on the site of a former greyhound track. We are using five spaces on the ground floor, rooms G02, G04, G13, G18 and the Atrium.

Presentations take place mostly in G02, G04, and G18. G13 is primarily used for the book display and as a quiet space. We ask that you do not use the quiet room for animated conversations or phone calls if others are present.

The Atrium houses the registration and enquiries desk and is used for lunches and refreshment breaks.

Saturday afternoon

Aula Maxima, Main Quad, University College Cork, 60 College Rd, Cork, T12 K5W7

Aula Maxima (the historical examination hall) was constructed in 1847. Today, it is used for the University's special events. We will meet in the Aula for our conference's keynote address and for two associated performances. Portraits of former University Presidents line the wall behind the stage. Note the Ogham Stones in the adjacent hallway.

Sunday

Department of Music, University College Cork, 136 Sunday's Well Road, Cork, T23 X6Y0

We are delighted to welcome you to the Department of Music, which is housed in a former Vincentian presbytery site dating from the 1870s. Room names reflect distinguished composers associated with the Department: Seán Ó Riada (whose death mask remains on display in the Ó Riada Hall, lecturer from 1963-1971), Aloys Fleischmann (Professor of Music from 1934-1980) and Arnold Bax (external examiner and prominent early supporter of the Department).

Ó Riada Hall (Basement level), Fleischmann Room (ground floor, near the lift), Seminar Room (ground floor, near the vending machines), Bax Room (second floor, near the lift)

Programme

Each session is coded by day (T = Thursday, F = Friday, Sa = Saturday, Su = Sunday), time of day (1-5 throughout the day) and room number (G02, G04, G13 & G18; AM = Aula Maxima; ORH = Ó Riada Hall, FR = Fleischmann Room, SR = Seminar Room, BR = Bax Room). These codes act as cross-references in the listing of abstracts below.

THURSDAY: Western Gateway Building

9.30 – 12.30 (Atrium) Registration Desk: Zhang Mengwei, Laura Reese

10.00 – 10.30 Opening (G02), chair Jonathan Stock

10.30 – 12.30

      T1-G02 PANEL: "Third Eye Vision: Next Level Analytics from the ERC
         CIPHER Project", chair J. Griffith Rollefson
            Shyamasundar LB, "CIPHER's 3rdAI: A Search Engine for Mapping
               Hip Hop Knowledge Flows"
            Gustavo Souza Marques, "Hip Hop Ethnography and Magical Realism
               in the Americas"
            Janne Rantala, "Azagaia: 'Spear of the People'"
            Respondents: Ophelia McCabe, Deirdre Molloy
               Assistant: Rachel Rentz

      T1-G04 Session <research impact>, chair Jaime Jones
            Amanda Villepastour, "Academic Impact: What Counts, and to
               Who?"
            Solomon Gwerevende, "Are They Fit for Measure? Decolonizing
               Evaluation in Indigenous Musical Heritage Initiatives for
               Sustainability"
            Rose Campion & Sheyda Ghavami, "Whose Knowledge, Whose
               Production?: Experiences from Co-produced Research on
               Kurdish Singers in Europe"
            Luis Manuel Garcia-Mispireta, "From the Bottoms Up: Sensing
               Research Impact through Community Consultation and
               Collaborative Methods"
               Assistant: Luca Gambirasio

     T1-G13 Quiet Room & Book Display
              Assistant: Liu Chenchen

T1-G18 Session <discordant diasporas>, chair Alexander Khalil
Tony Langlois, "'Moroccan' Sufi Music in the UK"
Tenley Martin, "The Bradford Dhol Project: Exploring Organology as a Music Outreach Mechanism"
Keegan Manson-Curry, "Reframing Colonial Sound: Canadian Pipe Bands, Scottish Identity, and Decolonisation"
Edoardo Marcarini, "Jerusalem to Persepolis and Back: The Myth of Ancientness and the Legitimation of Persian Music in Israel"
Assistant: Chen Wei

12.30 – 13.30 Lunch (Atrium)

13.15 – 17.00 (Atrium) Registration Desk: Rachel Rentz, Chen Wei, Laura Reese—up to 15.30

13.30 – 15.30
T2-G02 Session: <villainous vibrations>, chair Luigi Monteanni
Matt James, "'Now, Let's Chill': Algorithms, 'Vibes', and Data Capitalism in Japanese Ambient Music"
Anna-Kaisa Kaila (co-authors Elin Kanhov & Bob L. T. Sturm), "Ethnographic Considerations and Critical Reflections on the Impacts of AI on Traditional Irish Music"
Raquel Campos Valverde, "Inequality by Design: Music Streaming Taxonomies as Ruinous Infrastructure"
<free paper>, chair Luigi Monteanni
Nandita Mukherjee, "Artistic Integrity"
Assistant: Yang Yalun

T2-G04 PANEL: "Sonic Expressions: Manufacturing Heritage and Musical Citizenship," chair Sebanti Chatterjee
Sebanti Chatterjee, "Towards the Ecology, Aesthetics, and Labour of Ghumott"
Aditi Krishna, "Music Identity in Mithila: An Interpretative Analysis of Maithili Folk Songs in India"
Renee Lulam, "Reflections on Memory, History, and Mizo Women's Songs"
Ankna Arockiam, "Exploring Musical, Cultural and Social Identities of Young Indians Learning Western Classical Music" *ONLINE*
Nicola McAteer, "Community Music and Women: Utilising Working-Class Knowledge to Facilitate Intercultural Collaborative Research"
Assistant: Luca Gambirasio

T2-G13 Quiet Room & Book Display
Assistant: Kathleen Coker

T2-G18 Session: <new directions in Chinese music studies>, chair Jonathan
Stock
Cheng Zhiyi, "Towards an Ethnomusicological Life—The Emerging of
Young Creators in China"
Chen Jing, "A Further Democratization: An Ecological Ethnography
of the Piano Piaoyou Community in China"
Shao Decheng, "Streaming-based Online Platforms for Piano
Teaching and Learning: User-oriented Interaction, Reflection,
and Adaptation"
Zhao Yuanyuan, "Problems and Reflections Encountered by the
Elderly Target Group in Fieldwork: Based on Fieldwork on Erhu
Music in Zhengzhou, Henan, China"
Assistant: Liu Chenchen

15.30 – 16.00 Coffee/tea (Atrium)

16.00 – 17.30 Sessions
T3-G02 PANEL: "ECURA—Everyone is a Curator: Crowdsourced Yi and Bai
People's Musical Tradition", chair Lijuan Qian
Lijuan Qian, "From Field to Stage to Online: The Shifting Position of
the Yi People's Meige Songs"
Keyi Liu, "Tradition Transcoded: Bai Elders Engaged in Music and
Dance Meet Digital Curatorship"
Jin Dai, "Case Studies on Music Management in Sustaining Ethnic
Minority Music in China"
Assistant: Yang Yalun

T3-G04 Session: <feminist method>, chair Beverly Diamond
Sidra Lawrence, "Feminist Ethnomusicology, Vulnerable Research,
and the Afterlives of Ethnography"
Baljit Kaur, "Mapping 'the Streets': Co-Producing Research on Young
Women Music Artists' Experiences of Violence in East London"
Assistant: Luca Gambirasio

T3-G13 Film Show 1: Petr Nuska, "Hopa Lide: An Ethnomusicological
Documentary on (and with) Slovak Romani Musicians"
Assistant: Laura Reese

T3-G18 Session: <revisiting performance as method>, chair Raquel Campos
Valverde
Felix Morgenstern, "Complicated Impacts in the Field: Translocal
Irish-Music Research in Germany"
Anwesha (Annie) Chakraborty, "Deconstruction of Musical Signs"
Carolin Müller, "Reflections on (Im)possibilities of Fieldwork
Through a Performance-based Recovery of Sonic Meaning in
Visual Mark-Making"
Assistant: Liu Chenchen

17.30 Welcome Reception & Book Launch, Andrew J. Eisenberg, *Sounds of Other Shores: The Musical Poetics of Identity on Kenya's Swahili Coast* (Wesleyan University Press, 2024) (Atrium)

FRIDAY: Western Gateway Building

8.45 – 12.30 (Atrium) Registration Desk: Yang Yalun, Cheng Zhiyi, Laura Reese—up to 11.00

9.00 – 11.00
   F1-G02 Session: <harps and fiddles>, chair Keyi Liu
        Saydyko Fedorova South, with Oscar South, "Evolution of Playing Styles and Techniques on Sakha *Khomus* and Its Influence on Western Jaw Harp Music"
        Jim Hickson, "A Micro-organology of a One-string Fiddle"
        Liu Tianyu, "Modelling Performance on Chinese Soil: The Challenge of Professional *Erhu* in Folk Musical Life"
             Assistant: Zhang Mengwei

   F1-G04 Session: <monitoring masculinity>, chair Ann-Marie Hanlon
        Pablo Rojas Sahurie, "Political Messianism, Left-wing Hegemonic Masculinity, and the Idea of the New Man in the Chilean New Song" *ONLINE*
        Jacob Danson Faraday, "Monitors, Masculinity, and Compromise on a Cirque du Soleil Arena Tour"
        Helen Gubbins, "Hearing is Believing: Gender and Ethnicity in RTÉ Music Radio"
        <free paper>, chair Ann-Marie Hanlon
        Abigail Wood, "Who Really Brings About Musical Change? Researching the Selichot Revival in Israel"
             Assistant: Li Wenguan

   F1-G13 Quiet Room & Book Display
             Assistant: Liu Chenchen

   F1-G18 Session <exploring identities in music>, chair Byron Dueck
        Emilia Claire Pierce, "Shifting Boundaries: Exploring Queer and National Identity in the Sanremo Festival"
        Anna Wright, "Performing Plurality: Subversions of Singular National History in Bagpiping Discourse"
        Adèle Commins, "Too English to be Irish: Reevaluating Charles Villiers Stanford's Contribution to Irish Traditional Music"
             Assistant: Chen Wei

11.00 – 11.30 Coffee/tea (Atrium)

11.30 – 13.00
    F2-G02 Session: <species in counterpoint> chair Kevin McNally
        Rowan Bayliss Hawitt, "Fiddling While the World Burns? Sounding
            out Multispecies Accountability in Ethnomusicological Research"
        Luca Gambirasio, "Il Canto del Lago: Applied Scholarship, Artistic
            Practice, and Social Engagement in Eco-ethnomusicology"
        Andrew Green, "On Chainsaws and Acoustic Violence: Sound and
            Deforestation in Ajusco-Chichinautzin, Mexico"
            Assistant: Chen Wenqiu

    F2-G04 Session: <disciplinary models>, chair Luis Manuel Garcia-Mispireta
        Jing Xia, "Navigating Paradoxes: Ethnomusicology in Urban
            Landscapes" *ONLINE*
        Andrew Eisenberg & Carlos Guedes, "Prolegomena for Sonic Digital
            Humanities"
            Assistant: Li Wenguan

    F2-G13 Quiet Room & Book Display
            Assistant: Chen Wei

    F2-G18 Session: <shifting historical perspectives>, chair Jennifer Kyker
        Xiaotong Yang, "Balancing Perspectives: Constructing a Historical
            Narrative of Chinese Music Activities in Early Twentieth Century
            New Zealand"
        Marco Roque de Freitas, "Uncovering the Phonographic Industry and
            the 'NGOMA National Label' in Socialist Mozambique (1978–
            1990)" *ONLINE*
        Patricia Ballantyne, "What Has Happened to Dutch Folk Music?"
            Assistant: Zhao Yuanyuan

13.00 – 14.00 Lunch (Atrium)

13.10 – 14.00: Lunchtime recital (Aula Maxima) – Ramtin Nazarijou, Persian *santur*
    (free admission)

13.45 – 17.00 (Atrium) Registration Desk: Chen Wenqiu, Kathleen Coker

14.00 – 16.00
   F3-G02 Session: <archives of intervention>, chair Kelly Boyle
         Jennifer Kyker, "Portrait of Zimbabwe: Working with the Chicago
               Dzviti Photograph Collection"
         Maureen Russell, "Sharing Soundscapes: The Bake/Jairazbhoy Digital
               Archive of South Asian Traditional Music and Arts"
         Heather Sparling, "Challenging the Coloniality of Being: The Nova
               Scotia Gaelic Song Index"
         Daithí Kearney, "Watch the Feet: Understanding Irish Dance
               Traditions as an Embodied Archive"
               Assistant: Jonathan Stock

   F3-G04 Session: <festive impacts>, chair Méabh Ní Fhuartháin
         Qinyu Yu, "Understanding the Musical Festivals of the PRC in the
               1950s from the Perspective of Historical Ethnomusicology" *
               ONLINE *
         Andrew Snyder, "From the Margins to the Center: The Campaign to
               Officialize Lisbon's Brazilian Carnival"
         Krešimir Starčević, "The Impact of the Project "Šokačka Rapsodija" on
               the Local Community in the Republic of Croatia"
         Aminah Dastan, "A Heroine Song for Arranmore: Indigenous Cultural
               Activism at an Island Singing Festival"
               Assistant: Liu Tianyu

   F3-G13 Session <music as labour: varied impacts>, chair Tony Langlois
         Cara Stacey, "Bashayi Bengoma (Song Beaters): Reflecting on Ten
               Years of Work with Musicians in Eswatini"
         Samuel Horlor, "'Stay in the Moment': Intercultural Attunement in
               Mandarin-dialect Rock Concerts in the UK"
         Teona Lomsadze, "Exploring the Internationalisation of My Native
               Music in the UK: Being a Participant-Observer or Cultural
               Facilitator?"
         Joanne Cusack, "The Impact of Parenthood on Music Industry
               Practitioners"
               Assistant: Laura Reese

   F3-G18 Session: <media/medium>, chair Amanda Bayley
         Hannah Gibson, "'I Mean – Oh My God – a Venue with a Fireplace!':
               Bluegrass House Concerts in Ulster post Covid-19"
         Charlotte Schuitenmaker, "'Strengthen Storied Impact': Podcasting as
               Research Method"
         Thomas Graves, "Mediated Publics and Emotion Regulation:
               Listening to Qawwali During the Pandemic"
         Rachel Rentz, "'I Spit Across Time Zones': How TikTok is Helping
               Preserve and Transform South Indian Classical Music for a Global
               Audience"
               Assistant: Yang Yalun

16.00 – 16.30 Coffee/tea (Atrium)

16.30 – 18.30

F4-G02 PANEL: "Listening as Witnessing", chair Anna Papaeti
Anna Papaeti, "Listening to Conflict and the Ethics of Witnessing"
Nelli Kambouri, "Listening to the Sounds of Heterolingual Translation"
Leandros Kyriakopoulos, "Deception Warfare and Mediated Listening"
J. Martin Daughtry, "Listening Beyond Sound and Life: Tales of Wartime (In)audition"
Assistant: Jonathan Stock

F4-G04 PANEL: "Kana War-Barth: Historical and Contemporary Approaches to Inclusive Cornish Singing", chair Kate Neale
Kate Neale, "'Genuine People's Music [...] Much Too Good to Perish!': Tracing Processes of Publication and Preservation from Cornish Carol Manuscripts to Contemporary Revival" *ONLINE*
Nicholas Booker, "'The Funniest Dream of All:' Rooting Futures in Cornish and North American Songs"
Daniel Woodfield, "Queering Cornish Song – A Collaborative Process of Heritage and Ownership"
Assistant: Liu Tianyu

F4-G13 Film Show 2: Lea Hagmann, "Contradicting Interests in the Ethnographic Cinema Film 'Beyond Tradition': Artistic, Scientific and Commercial Perspectives"
Assistant: Cheng Zhiyi

F4-G18 Session <learning and transmission in diverse contexts>, chair Matthew Haywood
William Kearney, "Learning by Ear: Multimodal listening and the Embodiment of Irish Traditional Music and Dance."
Liu Chenchen, "Research on the Teaching of Ethnic Music in Chinese Secondary School Music Classes under the Concept of the New Curriculum"
Felix Uhl, "A Jungle of Agendas: The Brazilian Huni Kuin and Field Research on Music as an (Un-)Intentional Catalyst of Sociocultural Change"
Assistant: Rachel Rentz

SATURDAY: Western Gateway Building & Aula Maxima

8.45 – 12.30 (Atrium) Registration Desk: Li Wenguan, Liu Tianyu

9.00 – 11.00
 Sa1-G02 (9.00 – 10.00) ICTMD IE Annual General Meeting *ONLINE*
  Assistant: Jonathan Stock

 Sa1-G04 (10.00 – 11.00) BFE Annual General Meeting *ONLINE*
  Assistant: Kathleen Coker

 Sa1-G13 Quiet Room & Book Display
  Assistant: Zhao Yuanyuan

11.00 – 11.30 Coffee/tea (Atrium)

11.30 – 13.00
 Sa2-G02 Session <soundly organized humanity>, chair Lonán O Briain
  Lyndsey Copeland, "Self-conscious Reflections on the Design and
   Implementation of a Collaborative Community Archiving
   Project"
  Kevin McNally, "Sounding Good by Doing Good: The Intersection of
   Applied Ethnomusicology, Community Music and Healthcare"
  Amanda Bayley (co-author Perminus Matiure), "Transforming Lives
   through Ethnomusicological Engagement in Kwando, Namibia"
   Assistant: Luca Gambirasio

 Sa2-G04 Session <music and asylum>, chair Roos Demol
  Natalie Kirschstein (co-author Andrea Kammermann),
   "'Zusammentrommeln': The Interplay of Space, Place, and
   Relationships in Music Activities with Refugee and Asylum-
   Seeking Young People"
  Chrysi Kyratsu, "Fieldwork 'at Home'? Navigating Power-
   asymmetries and Seeking for Hope while Conducting Research
   into Musicking among Refugees and Asylum-seekers"
  Mary Dillon, "Deciding Between Research and Action: A
   Commentary on Applying Ethnomusicology to a Community
   Development Setting"
   Assistant: Rachel Rentz

 Sa2-G13 Quiet Room & Book Display
  Assistant: Zhao Yuanyuan

13.00 – 14.30 Lunch (Atrium)

13.30 – 14.30 (Atrium) Registration Desk: Li Wenguan, Liu Tianyu

--Conference moves to Aula Maxima--

14.30 – 15.30
 Sa3-AM Lecture Recital, Síle Denvir & "Aibhse"
  Assistant: Zhang Mengwei
  [12.00: check technology]

15.30 – 16.00 Coffee/tea (AM)

16.00 – 16.30
 Sa4-AM Performance, Niamh Dunne, UCC-Arts Council traditional artist in residence
  Assistants: Chen Wenqiu, Luca Gambirasio

16.45 – 18.00
 Sa5-AM Keynote Address, chair Jonathan Stock
  Beverley Diamond, "**Spaces of Impact**"
  Assistants: Cheng Zhiyi, Li Wenguan
  [11.30: check technology]

SUNDAY: Department of Music

9.30 – 11.30
 Su1-ORH ROUNDTABLE: "Laying Foundations for Impact: Access Folk, Participatory Research and the Ethics of Change", chair Rebecca Draisey-Collishaw
  Fay Hield, "Designing Access Folk: The Overall Structure and Underpinning Approaches to Creating Ethical Impact"
  ONLINE
  Esbjorn Wettermark, Chris Butler, Morag Butler, & Roary Skaista, "Taking Part: Reflections on Conducting Participatory Research with the English Folk Scene"
  Kirsty Kay, "Small in Numbers, Big in Voice: Capturing the Experiences of Minority Demographics for Maximum Impact"
  Rebecca Draisey-Collishaw, "Brave, Safe, or Unsettled Spaces? Ethical Responsibilities and Trust in Access Folk's Action Research Phase"
  Discussant: Alexander Douglas
   Assistant: Kathleen Coker

 Su1-FR ROUNDTABLE: "Irish Popular Music Studies Today and into the Future", chair Ann-Marie Hanlon, participants Adam Behan, Judit Csobod, Áine Mangaoang
  Assistant: Cheng Zhiyi

Su1-SR Session: \<subjectivity, community, & conflict\>, chair Jack Talty
  Tadhg Ó Meachair, "Irishness, Ethnomusicology, and Dangerous Music: Traditional and Folk Music and the Far Right in Ireland"
  Gordon Ramsey "Engaged Research with Loyalist Marching Bands in Northern Ireland: Issues, Strategies, Opportunities & Limitations"
    Assistant: Zhao Yuanyuan

Su1-BR Quiet Room

11.30 – 12.00 Coffee/tea (ORH)

12.00 – 13.30
  Su2-ORH Session: \<networks of musical impact\>, chair Áine Mangaoang
    Hermán Luis Chávez Rivera, "Networked Inclusivity in the London Gay Symphony Orchestra"
    Lara Quicler & Cristina Palomares, "Clandestine Musical Practices in the Women's Prisons of Early Francoism"
      Assistant: Kathleen Coker

  Su2-FR Session: \<mapping musical reverberations\>, chair Heather Sparling
    Pankaj Rawat, "Gendered Ethnomusicology: Representation of Everyday Geographies through Folk Songs of the Garhwal Himalayas, India"
    Leandro Pessina, "GIS and Participative Cartography as Fieldwork: Music Mapping in the North-East of Ireland"
    Thea Tiramani, "'Why are You Crying, Marcellina?' Women's Agency through Music, the Case Study of 'The House of Worlds' in Piacenza"
      Assistant: Luca Gambirasio

  Su2-BR Quiet Room

Abstracts

Keynote Address

Beverley Diamond, "Spaces of Impact"

Impact is a fascinating theme because it ranges widely, at times positive and other times negative. As scholars, should we focus on the impact of music making itself or the social effects (intended and not intended) of ethnomusicological research. Is impact most powerful when it is fast (like two cars colliding) or slow (like climate change); intentional or not controlled (as an outcome of good teaching for instance)? Can it be simultaneously positive and negative, and for whom? My talk will first reflect on my relationships (including my shifting attitudes towards "impact") with several cultural communities – Inuit in Canada's far north, First Nations and Sami cultural promotors and culture bearers, and institutions charged with support for cultural initiatives – over the course of my career. Then, I offer some stories about the research centre I established as a place where communities were encouraged to request cultural materials for their own use. I contemplate situations in which I did not want to have an impact and others where I consciously hoped I would, while knowing that impact is not something I ever controlled. It's about reception, not intention. My story of sonic relationships has both failures and a few successes. **Sa5-AM**

Panels and Roundtables

(Ordered by timing)

T1-G02 PANEL: "Third Eye Vision: Next Level Analytics from the ERC CIPHER Project", chair J. Griffith Rollefson. Respondents: Ophelia McCabe, Deirdre Molloy

The ERC CIPHER Team at UCC is now in the final phase of its global mapping of hip hop knowledge flows. This panel begins with an annotated demo of CIPHER's bespoke 3rdAI hip hop search engine and then moves into detailed analyses of the types of hip hop "gems of knowledge" that this research tool was built to identify and track across local emergences, linguistic translations, and conceptual transformations. Moving across and beyond "the four elements" of hip hop (DJ, MC, Breaker, Graf Writer), the panel considers these gems within the interdisciplinary, organic intellectual context of hip hop's holistic episteme.

Shyamasundar LB, "CIPHER's 3rdAI: A Search Engine for Mapping Hip Hop Knowledge Flows"

Central to the ERC CIPHER Project of mapping hip hop knowledges, 3rdAI is an initiative uniting Natural Language Processing (NLP), Artificial Intelligence (AI) and the expertise of regional experts on hip-hop culture to analyse multilingual meta-data enhanced hip hop lyrics. Taking its name from one favourite "gem" of hip hop knowledge, "third eye" consciousness, the iterative corpus of around 420,000 songs by 5,500 artists in 100 countries is coupled with extensive data cleaning and custom dictionaries for nuanced lyrical analysis, transcending linguistic and geographical boundaries. The model facilitates

geolocation mapping and graph visualisation APIs to provide insights into the spatial and temporal distribution of global hip hop knowledge. The pipeline includes various state-of-the-art techniques including Term Frequency-Inverse Document Frequency (TF-IDF) and word2vec analysis to identify the shared semantic lyrical content which allows users to explore the connections between different lyrics and their thematic connections.

In this paper, I discuss and demonstrate how the 3rdAI engine will provide AI-enhanced and personalised recommender system insights into global hip hop flows, offering an intelligent playlist builder considering rich semantic aspects of lyrics—and beats—for deeper exploration. Key aspect of the work involves community engagement via beta testing with a dedicated platform to receive constructive feedback for the model's development and the API. Finally, I highlight the significance of our work by showing that there is currently very limited research on the potential of using NLP techniques for hip hop research, despite the increasing popularity of the artform. The model is designed to revolutionise how we research intertextualities, translation, and knowledge production in hip hop and expand hip hop's "conscious" audience beyond national and linguistic boundaries. What's more, it is conceived as a transferable technology for analysing other musical and cultural data sets—moving into a new realm of community-engaged cultural data analytics. **T1-G02**

Gustavo Souza Marques, "Hip Hop Ethnography and Magical Realism in the Americas"

From June to September, 2023 I carried out ethnographic work in the US, Mexico, Jamaica, Colombia and Brazil as the Latin Americanist and Circum-Caribbean postdoctoral researcher for the ERC CIPHER Hip Hop Interpellation project. In this ethnography, I experienced many of Gabriel Garcia Marquez's insights – as one of the most relevant authors in magical realism literature – about Latin America as a place wherein the surreal happens in everyday life. In other words, Latin America is a place where liveliness and conviviality (especially in its vibrant popular cultures) but also social issues such as poverty and violence shares the same space, creating a complex and intriguing reality. Extending this vision to the social discrepancies I experienced in the US – one of wealthiest countries in the world – this paper argues it is possible to create a larger view on the lived experience in the Americas. From Calle 13's hit tune "Latinoamerica" (which quotes Gabriel Garcia Marquez's work in its lyrics) to Kendrick Lamar's "Alright" we can see some dose of surrealism in the lyrics and music videos of these musical works. For instance, in "Alright" Kendrick is seen floating through the streets of Southern California whilst a group of passers-by look at him astonished. In the end, he is shot by a white cop that only gestures shooting with his hand. Likewise, in "Latinoamerica" we see a blend between fantasy and reality with the street graffiti magically taking over the city and other landscapes shown in the video. In this paper, I aim to theorize these striking continuities, connecting concepts and scholarship from and about magical realism to my hip hop ethnography showing how rap music express the sur/reality of life across the Americas in its lyrics, music videos and music production. **T1-G02**

Janne Rantala, "Azagaia: 'Spear of the People'"

One of the hip hop 'gems', that the CIPHER team has been tracking is the symbolic resonance of a spear as one of the characteristically Afrocentric forms of a related 'gem theme': 'words as weapons'. In Mozambique, the late rapper Azagaia's artist name referred to the Portuguese translation of a regional Bantu language term meaning hunting spear. Indeed, at the start of his career, Azagaia performed in a hip hop duo called Dinastia Bantu (Bantu Dynasty) wherein the other member went by the name of Escudo (shield). In 2005 the duo released an album titled Siavuma, titled after a tremor that a traditional healer

experiences while invoking ancestral spirits. In southern African symbology, Azagaia's name has precedents both in politics (ANC's uMkhonto we Sizwe (MK) = The Spear of the Nation) as well as in art: from ancient indigenous rock paintings (e.g in Vumba mountains, Manica) to more recent diasporic expressions (e.g. the artist, Burning Spear). With his political outspokenness, indigenous epistemology, and exceptional creativity with 'words as weapons', Azagaia became a voice of the people to the extent that nowadays the slogan from his 2008 track "O Povo no Poder" (People in Power/ People to Power) is widely appropriated in contexts ranging from independent media and street protesters to opposition parties contesting fraudulent elections and fighting government repression. This paper will track the network of local hip hop gems that Azagaia invented, employed, and refashioned to become the voice of a generation disillusioned with outdated liberation narratives. **T1-G02**

T2-G04 PANEL: "Sonic Expressions: Manufacturing Heritage and Musical Citizenship", chair Sebanti Chatterjee

Musical belonging foresees different aural consequences. How does one determine which sonic expressions need showcasing? Is heritage an essential criterion to determine timelessness of creative endeavours? Why does musical citizenship evoke complicated notions of authorship, apprenticeship, and entrepreneurship? These questions require an urgency to critically reflect on the philosophical and ethnographic approaches steeped in specific socio-historical realities. Through this panel, we aim to understand how one represents, engages, and inscribes intentions that largely shapes and transforms the claims, contentions, and curations of musical communities. The central question that emerges is how do heritage and musical citizenship create aural repositories? **T2-G04**

Sebanti Chatterjee, "Towards the Ecology, Aesthetics, and Labour of Ghumott"

A membranophone percussion instrument made from clay and (originally) the hide of a local monitor lizard, and now goat skin is the protagonist of my paper. This percussion instrument, Ghumott was declared to be the state heritage instrument by the State Government of Goa in 2019. Goa became a Portuguese colony circa 1510. Even after liberation from Portuguese rule in 1961, Goa, Daman, and Diu formed a part of union territory of the republic of India. In May 1987, Goa gained its statehood. Scholars working on music in the Global South have introduced concepts like 'ethnonational aspirations', 'sounding in the everyday landscape'. They have explored how music in the context of Indian Ocean region in its iterative linkages between music and ethnicity often erases the region's connected histories. In case of Portuguese colonies, the shared aural connective force 'lusosonia' acquires significance. It becomes essential to look at how 'materiality of the instrument' works in conjunction with lineage and craftsmanship or how mando as a genre depicting Konkani poetry of a distinct repute relies on ghumott. Similarly, it becomes imperative to look at how 'sensory sedimentations' of the instruments conjure a sense of belief and belonging to the devotional deities (Harkness, 2015; Feld, 2015; Byl and Sykes, 2020; Weidman, 2012; Krishna, 2020, Sardo, 2020, Kabir, 2021, Sarbadhikary, 2022). Using an ethnographic approach, my central question is how one makes sense of the ecology, labour, and aesthetics of Ghumott, a membranophone instrument from Goa. Through this paper, I wish to illustrate (1) How an indigenous instrument with sacred and secular qualities determine the lives of potters, musicians, and the larger public imagination of musical genres dotted with percussive beats? 2) How do ecology and aesthetics co-exist to facilitate the making of an artefact that embodies heritage steeped in colonial and postcolonial manifestations? **T2-G04**

Aditi Krishna, "Music Identity in Mithila: An Interpretative Analysis of Maithili Folk Songs in India"

Mithila as a geographical region extends from the north and north-eastern part of Bihar to the southern terai region of Nepal (Henry 1998; Pathak 2018). This region is defined by its linguistic and cultural identity rather than a political one. Maithili is the primary language here – a constitutionally recognised one under the Eighth Schedule of Indian constitution. In Hindu religion, culture, and worldview, this region holds crucial significance as the birthplace of Goddess Sita, wife of Lord Rama. Thus, this approach has a huge influence on the folk practice of the region, particularly music.

Maithili folk songs have held immense importance in people's everyday lives in this region and play a vital role in the rites of passage such as marriage and sacred thread ceremony, calendric events, festivals, among others (Henry 1998; Pathak 2018). Women play an important role in Mithila song culture, "though songs associated with folk plays and epics are generally sung by men" (Pathak 2008, 124). The content of compositions in Maithili folk songs pave the way for a social understanding of the lives of women in this region – they discuss daily pangs of women as a part of patriarchal society, and also an attempt to subvert it, albeit symbolically. Using Victor Turner's (1969) analysis of the ritual process, structure, and anti-structure, where the rites provide alternative and liminal spaces challenging the existing social structure, this paper will explore whether or not the folk songs, particularly that are part of the rites of passage, reaffirm or challenge the existing social structures and importance attached to them in the Mithila society. **T2-G04**

Renee Lulam, "Reflections on Memory, History, and Mizo Women's Songs"

Mizoram is the hilly, southernmost state of India's North East, bordering the states of Assam, Tripura and Manipur, with international borders with Bangladesh and Myanmar. Even with a high rate of literacy – the Census of India, 2011 records literacy in Mizoram at 91.6% - the culture is still largely oral. Mizo oral culture preceded literate forms and has survived into contemporary times where the written word seems to permeate all forms of communication.

Mizos are a people who in all they do, think or believe, like to celebrate and commemorate, or simply mark their experience in song. Towards the late 18th to early 19th Century, names of individual composers began to appear, with their distinct themes, styles and tunes. Of these, many were women who deployed songs to speak about their individual situations and personal experiences. Originally composed as two to four line songs, the form drew from folk songs that had been popular and handed down through generations. With the introduction of writing, many of these survive today in the written form and are considered the earliest Mizo poetry.

Colonial interventions compelled rapid cultural, political, and social changes on the people of these hills. While writing is generally associated with civilization and progress, the project of literacy cannot be divorced from the imperialist agenda that brought literacy to oral communities. It also meant that their past was rendered invalid; for lack of any written archival record, they were considered a people with no history. During colonial times, records were maintained by colonial masters, which again suggested that the history was not their own, further alienating them from their past. This paper will attempt to explore how songs offer a space for memory and remembering, and allow access to the past that history writing has not. **T2-G04**

Ankna Arockiam, "Exploring Musical, Cultural and Social Identities of Young Indians Learning Western Classical Music" *ONLINE*

This paper explores the narratives of the young people in India engaging with Western classical music as students, teachers, and performers. India's association with Western classical music began in the early sixteenth century with the arrival of the first colonisers. Since then, Indians have engaged with Western classical music in different cultural, religious, and political settings. However, in contemporary India, the role of Western classical music, and those engaging with it has not been studied in detail. With the focus on the musical, cultural and social identities of young Indians learning Western classical music, the study aims to situate these narratives in the wider context of postcolonial India.

Data for this study was collected through semi-structured qualitative interviews conducted in the Indian cities of Mumbai, Chennai, Bengaluru, and Hyderabad. A constructivist and grounded theory approach through coding was adapted to analyse the data which highlighted the various factors that enabled the participants to pursue Western classical music in India. The emergent themes from the analysis highlight the variables and factors such as role of family, cultural and social capital. Postcolonial studies and musical identities research provided the framework for the discussion of the emergent themes from the analysis. The discussion unearths these themes, and the identities of the participants while situating them in postcolonial India with the aim of influencing current educational policies. **T2-G04**

Nicola McAteer, "Community Music and Women: Utilising Working-Class Knowledge to Facilitate Intercultural Collaborative Research"

As a practicing community musician, I have worked within the UK landscape of community arts for over 20 years, inheriting the radical and political lineages that community music has evolved from during the significant era of the 1960s and 1970s. My practice often involves making music with people in the community marginalised by societal oppressions, through facilitating non-hierarchal equitable processes that can become an emancipatory offer that resists cultural dominance. However, community music in the current neoliberal times continues to be deradicalized and I have become accustomed to the rise of popularity and buzzwords that start with 'co', co-creation, co-production, co-design amongst others. The tokenism of such 'collaborative' practices in UK community arts is rife. In turn, this brings much needed working-class lived experience to guide the ethical responsibilities of facilitating participatory action research which can be at risk of similar violations.

Participatory action research as a methodology offers similar collaborative approaches of community music practice, instigating me to establish the women of community music collective, an online intercultural research group made up of community music practitioners and researchers of community-based music making working in different cultural contexts. The women of community music collective will function as a participatory action research group that will inform part of my PhD project "Disentangling powers at play: Community music and women amidst a post-pandemic world in crisis". This presentation will share my approach to using participatory action research as a feminist methodology, utilising my working-class knowledge of facilitating community music making to guide my facilitation of collaborative intercultural research, in the pursuit of curating meaningful and authenticate new knowledges grown and woven from women's lived experiences within research and practice. **T2-G04**

T3-G02 PANEL: "ECURA—Everyone is a Curator: Crowdsourced Yi and Bai People's Musical Tradition", chair Lijuan Qian

In contemporary Chinese life, across divergent positions, relationships and cultural initiatives, people regularly connect with one another via digital social media platforms. The European Research Council funded ECura project explores how ethnic minority groups can leverage mobile digital platforms to sustain and curate their music and dance cultural heritage. The initiative reimagines the role of ethnic minorities within the digital domain, positioning them as central figures in preserving their own cultural narratives. This panel share insights from field work research conducted in villages of the Yi, and Bai population, detailing the triumphs and challenges encountered in nurturing music and dance traditions through digital empowerment. The discussion will focus on how traditional artists become active curators, navigating the preservation of authenticity while reaching out to a global audience to increase accessibility and engagement; and how do they go through the transition from passive preservation to active, participatory, and innovative cultural expression.

Keyi Liu, "Tradition Transcoded: Bai Elders Engaged in Music and Dance Meet Digital Curatorship"

In the digital age, the preservation of ethnic minority cultural heritage confronts new paradigms. This paper is founded on the principles of the Ecura Project, and my fieldwork conducted from August to November 2023 in Qifeng Village. Qifeng is a Bai community that operates without elite cultural management or traditional inheritors, where the local Bai traditional music and dance are deeply rooted in grassroots traditions, predominantly maintained by elder music enthusiasts. This paper initially examines the measures undertaken by local music enthusiasts who, in the absence of formal cultural guardians, maintain and adapt their music and dance traditions through daily practice and innovative, community-led initiatives. The study then turns to inspect the village's efforts in digital cultural empowerment. It first evaluates how the villagers utilize digital tools to document and engage with their music and dance, thereby assuming the role of custodians of their cultural heritage. Subsequently, it considers the benefits and the difficulties associated with these digital pursuits, with a particular focus on issues of accessibility, autonomy, and the sustainability of their cultural expressions over time. Finally, I delve into the dilemmas faced as an ethnomusicologist in Qifeng Village, reflecting on the unintended impacts of research endeavors in the community. It underscores the intricacies of ethnomusicological work in such local settings and discusses strategies for collaborating with such communities to craft more inclusive and representative narratives of musical traditions. **T3-G02**

Jin Dai, "Case Studies on Music Management in Sustaining Ethnic Minority Music in China"

This paper analyses the challenges and strategies for the sustainable development of Chinese minority music, drawing upon my optimization work for the ECura website, feedback from teammates on fieldwork in Yunnan, and preliminary research on 'music management' conducted from September to November 2023. Through this three-month investigation, key challenges were identified, including the lack of dissemination awareness, underrepresentation and assimilative pressures on elderly ethnic folk musicians, issues of music re-consumption and copyright infringement in the digital environment, a disparity in cultural communication compatibility between domestic and international markets, and language and cultural barriers among audiences from different regions and ethnicities.

To address these issues, Lijuan Qian and I have established BiliBili and YouTube channels as case studies in music management. Our objective is to achieve breakthroughs in three domains: preserving musical authenticity and copyrights, enhancing international dissemination, and facilitating the cultural translation and contemporary interpretation of ethnic minority music. Firstly, concerning the safeguarding of cultural copyrights of ethnic minority folk musicians, both platforms systematically document and categorize field-collected and villager-produced video content. This meticulous approach ensures detailed records of individuals and locales featured in the videos, thereby minimizing errors in information dissemination. Secondly, acknowledging the low compatibility between Chinese and international social media, we created platforms tailored to international and Chinese audiences. A unified content strategy across YouTube and BiliBili was adopted to circumvent dissemination incompatibilities. Finally, we conducted language translations and musical analysis of field-collected materials, translating lyrics into minority languages, Mandarin, and English, and offering modern interpretations of the musical performances. The continuous development of these two case studies will serve as experimental platforms for disseminating ethnic music culture in the digital age, potentially establishing a new paradigm for sustaining the cultural heritage of ethnic minorities. **T3-G02**

Lijuan Qian, "From Field to Stage to Online: The Shifting Position of the Yi People's Meige Songs"

The popularity of digital social media platforms in China, such as Douyin, Kwai, and WeChat, has allowed cultural bearers, even those from ethnic minority groups in very remote villages, to publicize and manage their traditional music through digital domains. In this presentation, I reveal how this newly emerged, bottom-up power is capturing audience markets previously dominated by state-sponsored Intangible Cultural Heritage schemes. I do so via a case study of the efforts of several community members from a Yi ethnic minority village in Yunnan, China, with whom I have collaborated on the ground for several years, and who formed a grass-roots social media video production organization named Meige Studio with the mission to sustain Meige music, i.e., the Yi's musical tradition.

My paper explores two aspects of the activities of the Meige Studio staff (and of the wider ECura project): issues of translation, and video editing. All Meige songs in their videos are sung in Yi language by musicians from Mayou village with Mandarin subtitles translated by Meige studio staff. First, when these songs are further introduced to international audiences, English subtitles are made by ECura project members. These translations may attract more potential viewers, but what side-effects emerge from these second- and third-language interpretations, and what are the solutions that best minimize these side-effects. Second, songs are filmed in both agricultural settings around the village and on various stages when village musicians tour. Videos produced by the Meige Studio often contain mosaic-like scenes, combining different visuals into a single performance. What is the critical self-reflection of the community members when they dub new images alongside older ones and what new meanings arise from these cutting and editing actions? **T3-G02**

F4-G02 PANEL: "Listening as Witnessing", chair Anna Papaeti

The panel focuses on processes of listening to (hi)stories and situations of violence, migration, war, and conflict. In exploring the ways in which we listen to trauma testimony, it poses the following questions: How do we listen to the sounds, silences, and contradictions often entailed in such testimonies, as well as to that which resists symbolization or audibility? How do we listen to the voices that have been silenced, or to those that have opted for silence and their "disappearance" from public spaces? What kind of response-ability does an ethics of listening call for? How can listening create communities and networks of care and support, turning into a practice through which various struggles and claims can intersect? And how can it undermine the dominant distribution of what is (publicly) audible, creating the conditions for a redistribution of who can talk and who can listen?

Anna Papaeti, "Listening to Conflict and the Ethics of Witnessing"

Taking as its starting point the question of how we listen to conflict, the paper focuses on the so-called Cyprus Problem in connection to the traumas and legacies of the 1974 Turkish invasion that has divided the island ever since. It explores the ways through which the conflict was sonically and acoustically conveyed in everyday life on the radio from 1974 to 2003, a period during which there was no freedom of movement or direct communication between the north and the south part of the island. It shows, on the one hand, how the impenetrable reality of continuous division, displacement, and separation was sonically reflected in everyday life through the radio, acoustically encompassing what anthropologist Veena Das calls "poisonous knowledge" in ways that words directly relating to this traumatic past had failed to do so. On the other, it argues that in 1999 the radio was turned into a potentially transformative space, an acoustic territory that disturbed the silencing of (hi)stories and voices across the Green Line, rupturing the distribution of the "sensible"/audible, and blurring the distinction of private and public space. The paper explores the kind(s) of listening called for by a process of reconciliation in light of the decades of violence, conflict, division, and silence. In exploring the ethics of witnessing, it also investigates the question of how we listen to trauma testimony that articulates experiences about political violence and conflict. How is this kind of listening and response-ability challenged when interviewees are both trauma survivors and perpetrators? **F4-G02**

Nelli Kambouri, "Listening to the Sounds of Heterolingual Translation"

The paper explores listening as witnessing migrant women's testimonies. Based on a sound and music workshop organized by ERC Consolidator project MUTE in collaboration with the migrant women's network Melissa in Athens in the period from July to December 2023, the paper discusses the multiple possibilities which opened up for a feminist and anti-racist sound and music making. The discussions, sounds and music sharing that took place during these workshops were recorded and edited as podcasts. The sound, however, that dominated the workshops was the sound of multiple simultaneous translations in different languages that accompanied all of the activities. Inspired by theoretical analyses of translation as bordering, the presentation discusses how these sounds that at first may be experienced as a meaningless buzzing or noise, create possibilities for a politics of heterolingual translation, which is based on an ethical relationship with others. As our listening focuses on the buzzing of heterolingual translation, notions of homogeneous unitary national languages, identities and cultures are questioned and the borders separating tropes (language, music, sound, silence) and spaces (public/private) become challenged. We gradually begin to listen to the ways in which each language, each sound, each song melts into others, challenging the borders between us and them, between words

and sounds, between the public and the private. These politics of translation enable a movement within the porousness of migrant trajectories that defies the process of bordering and produces resistances. **F4-G02**

Leandros Kyriakopoulos, "Deception Warfare and Mediated Listening"

In February 2022, at the start of the war in Ukraine, the Khartsyzsk branch of the Donetsk People's Republic (an unrecognised state in Russian-occupied parts of eastern Ukraine) used vehicle-mounted loudspeakers to announce the location of evacuation centres due to an imminent military operation. In April that year, during the initial withdrawal of Russian troops, Ukrainian soldiers in trenches again used loudspeakers to call on Russian soldiers to surrender in exchange for good treatment and warm clothing.

This is not the first time that loudspeakers have been used on battlefields. In fact, it seems an obvious way to ensure proper communication between the parties involved. However, such actions are not just part of a civil protection policy or a gesture of camaraderie. In military psychological operations strategies, the use of sound, music, and information has been part of psychological operations role-playing exercises designed to confuse and divide both opposing forces and psychologically vulnerable citizens. For in 21st-century military doctrine, hot warfare never leads to victory. Confusion, disagreement, division, and the promise of a different perspective are the primary means to ensure imposition on the opposing side.

Drawing on examples of the use of music and sound in war, in Iraq, Vietnam and the Second World War, this paper will explore the ways in which the development of strategies of deception and psychological confusion appropriate the ways in which music is produced and circulated in the public sphere. It aims to critically examine the means and conditions by which mediated listening is constituted in the 21st century. **F4-G02**

J. Martin Daughtry, "Listening Beyond Sound and Life: Tales of Wartime (In)audition"

Existential precarity and the ongoing threat of proximate violence can dictate many of the terms upon which sound is perceived, interpreted, cherished, endured. Nowhere is this more true than in the modern combat zone, where people must struggle to create auditory regimes that conform to the extreme demands that wartime sounds place upon them. This paper tracks some of the virtuosic acts of audition and inaudition (i.e., refusal or inability to listen) that emerged among US military service members and Iraqi civilians during the 2003-11 Iraq War. Collectively, these acts, and the structures that enable them, can help us better understand the phenomenology of violence and trauma, the fragility and contingency of our sensory engagement with the world, and the multiplex disjunctures that separate the experience of (acoustic) violence from media representations of same. **F4-G02**

F4-G04 PANEL: "Kana War-Barth: Historical and Contemporary Approaches to Inclusive Cornish Singing", chair Kate Neale

A diverse and varied group of singers in Cornwall and abroad now participate in Cornish singing traditions. In this global and local community, ethnomusicologists and music researchers may find myriad opportunities to celebrate the voices of laborers, immigrants, BIPOC groups, LGBTQIA+ communities, and many others who have made Cornish singing into the vibrant and dynamic tradition that it is today. Yet, we also find a need for investigating the best practices of ethnomusicological research for this specific area of study. This panel is a celebration of the diverse ways in which Cornish singing and Cornish voices can be found and raised today, rooted in historical inquiry and contemporary ethnography.

Kate Neale, "'Genuine People's Music [...] Much Too Good to Perish!': Tracing Processes of Publication and Preservation from Cornish Carol Manuscripts to Contemporary Revival" *ONLINE*

The distinctive four-part vocal music of village Christmas carol traditions across the UK is associated with convivial social customs including open air and pub singing and house-visiting practices – and in Cornwall, such carolling has historically been part of religious and community life. However, against a backdrop of industrial decline and sustained migration, the vigour of local carolling traditions deteriorated during the course of the Victorian period. Towards the end of the 19th and the early 20th centuries, a flurry of publications by local musicians emerged – some of which were the output of these contemporary composers, but others that explicitly stated in their prefaces that their efforts included an aim to 'save' the repertoire.

This paper therefore seeks to address this process of ethnomusicological salvage, beginning to draw a trajectory between extant earlier published and manuscript collections - which have so far been under-researched in this regard - and their appearance in both historical and recent publications. In exploring some of these potential early sources of carol material, I first suggest some key sources, composers and vectors through which the repertoire may have endured: either materially through publication, or socially through performance. I then explore the evolution of performance groups and contexts, examining the shift in emphasis from sacred acts of worship and witness, towards the predominantly secular practices that are now often regarded as part of a wider 'folk' revival of Cornish culture. This paper thus brings new context to the contemporary repertoires and social practices through an expanded understanding of their musical and social progenitors. More broadly, it speaks to how specific musical repertoires and practices may evolve into inclusive participatory vehicles for community engagement in cultural expression and revival. **F4-G04**

Nicholas Booker, "'The Funniest Dream of All:' Rooting Futures in Cornish and North American Songs"

Cornish and North American singers have shared many songs as part of a transatlantic community maintained by a wide variety of musical actors. Songs in Cornish repertoires including 'Little Lize' and 'Estren' draw on connections to American musical communities just as North American communities remember Cornish songs through singing and listening. These processes of community-building involve complex webs of interpersonal relationships, oral traditions, and entanglements with the global music industry. Alan Kent suggested almost seventeen years ago that in North America there may have been 'a new awareness of Cornwall's position within wider Celtic music' (Kent 2007). That awareness is no longer new, and it has contributed to substantial developments in the

interactions between Cornish and North American singing communities. Building on the work of Kent, A.L. Rowse, Philip Payton, Kate Neale, Merv Davey, Lea Hagmann, and others who have studied Cornwall, North America, and the culture we share, this research is focused on how current folk and traditional music communities engage with groups like the internationally successful Fisherman's Friends as part of an ongoing dynamic tradition of shared songs. Ethnomusicologists and music scholars have played key parts in this shared culture, and we have responsibilities and opportunities to do more, to do better, and to do right by our interlocutors. How might we acknowledge that traditional musics were 'always innovating' and providing affordances for 'world building' as Timothy Taylor and Tia DeNora have suggested (Taylor 2003; DeNora 2000)? Perhaps we could heed Lauren Berlant's call to 'unlearn' and Alexis Shotwell's call to 'unforget' (Berlant 2022; Shotwell 2016). As part of those endeavours, this research suggests ways into listening for Black Americans, labourers, immigrants, and futures rooted in shared songs that provide affordances for building a more equitable and inclusive world shared between Cornish and North American singing communities. **F4-G04**

Daniel Woodfield, "Queering Cornish Song – A Collaborative Process of Heritage and Ownership"

Cornish song, the act of singing and the unique interpretation of this heritage have been representative of cultural microcosms across the globe for centuries. As a practice this living tradition has grown to be musically diverse, widespread and yet oft found to be exclusive in its language use and participation demographic. Lowender CIO, a Cornish cultural advocacy organisation, and my collaborative research partner, have an ongoing relationship with Cornwall Pride, sharing resources and aiding a pathway of access into each other's networks. Identified through this relationship has been the desire for singing practices to be a site at which the LGBTQI+ communities can access wider Cornish heritage practices and forge a practice more representative of their cross-sectional identities adding to the pool of diverse ways in which Cornish singing and identity is already displayed. This partnership feeds into Lowender's, and my own, goal of developing sustainable cultural heritage practices in Cornwall.

This paper shares findings of the Queer Folk Club, a joint venture between Lowender, Cornwall Pride and Queer Kernow which explores alternatives to the dominant narrative within Cornish song and challenges the norms of language, setting and pathways to engaging in this participatory heritage practice. Specifically, it highlights the collaborative process in developing a space for discovering heritage codesigned between parties involved, the community collaboration in reorientating this practice to better represent that community and the act of queering that was applied to a widespread heritage practice not usually associated with Queer culture. Through practice based and participatory action research this paper sheds light on methodologies that can be developed from working with grass roots communities and collaborating with a variety of stakeholders from across different minority groups. **F4-G04**

Su1-ORH ROUNDTABLE: "Laying Foundations for Impact: Access Folk, Participatory Research and the Ethics of Change", chair Rebecca Draisey-Collishaw. Discussant: Alexander Douglas

Access Folk is a large-scale 5-year UKRI-funded Future Leaders Fellowship led by Prof. Fay Hield (University of Sheffield). This project brings together folk artists, audiences, arts professionals, and academics to explore ways of increasing and diversifying participation in folk singing in England. This roundtable explores methods of creating substantial impact within a musical scene and the ethical challenges relating to an ambitious change agenda. We will reflect on using participatory methods to identify issues and address barriers to participation. Drawing on academic and stakeholder knowledge, we will introduce planned action research approaches for positive impact in the English folk scene.

Fay Hield, "Designing Access Folk: The Overall Structure and Underpinning Approaches to Creating Ethical Impact" *ONLINE*

Creating impact, rather than 'pure' knowledge, through research is essential in contemporary UK academia. While ethnomusicologists have long debated the impacts of our work while focused on collection, documentation, and critical analysis of traditions, the nature of our impacts necessarily differ when our objectives turn to change making. This presentation provides an overview of the structure of the Access Folk project, introduces the people involved, and sets the scene for hearing from members of the research team and project partners. Overall, we have found great enthusiasm for engagement with academic research from both the community of existing singers and organisers, and wider publics, despite the considerable pulls on everybody's time and resources. The PI has considerable experience of projects built on participatory research methods and the project is somewhat unusually well-resourced, however, we are still encountering many of the common issues found with such methodologies – namely, that participatory research takes unexpected amounts of time and the potentials for mis/communication between different participants and groups. It is important to recognise these challenges as lessons: Co-produced, participatory and action research methods are highly demanding and nuanced in their ethical and logistical implications. The project participants feel that the challenge of these methods is far outweighed by the potential for impacts in musical practices and communities. **Su1-ORH**

Esbjorn Wettermark, Chris Butler, Morag Butler, & Roary Skaista, "Taking Part: Reflections on Conducting Participatory Research with the English Folk Scene"

How do ethnomusicologists co-research and co-write with participants in a music scene in ways that are mutually beneficial for all involved? Over the past 20 years, forms of collaborative and engaged research have become increasingly common in ethnomusicology (i.e. Diamond & Castelo-Branco 2021). Methods such as Participatory Action Research, in particular, have been used to engage and support marginalised or disadvantaged groups through music research (e.g. Impey, 2002; Araújo & Grupo Musicultura, 2010). The creation of knowledge in collaboration with non-academic partners is thus not a new feature of ethnomusicology, however, the framing of such efforts within current discourses about participatory research allows us to think about the value and purpose of research in new ways. The action research project Access Folk has developed within this discourse to not only champion the use of action research in Ethnomusicology but to explore forms of non-academic participation at different stages of the research.

This paper will draw on experiences from two Access Folk research methods developed to engage participants in the English folk scene with research that aims to support the

development of more diversity and participation in folk singing in England. The strands included: 1) a series of Consulting Groups with participants with different backgrounds and experiences of the English folk scene, and 2) Ask a Friend, a peer-interview project in which dedicated 'folkies' from around England interviewed people outside the folk scene about their perceptions of folk singing and its contexts.

Written and presented together with participant co-researchers from these two Access Folk research strands, this paper will address the ethics of participation, reasons to get involved with research and different degrees of participation in data collection, analysis and publications. **Su1-ORH**

Kirsty Kay, "Small in Numbers, Big in Voice: Capturing the Experiences of Minority Demographics for Maximum Impact"

Folk singing in England is a minority activity among the general population. As has been documented academically and colloquially, participatory folk singing in England has remained the preserve of enthusiasts who built the folk club scene of the 1960s and 1970s and since then has had difficulty in replenishing itself with younger and more diverse participants.

This presentation will report on the first major survey of the folk singing scene in England in over thirty years. It will present findings from the national survey undertaken as part of the Access Folk project to establish how people participate in the folk singing scene in England today and the barriers that they face. Whereas Niall MacKinnon's (1993) survey sought to establish a profile of the typical folk singer in England compared to the general population, this survey was designed to understand how different demographic groups experience the scene compared to one another.

The survey design was embedded within Access Folk's participatory methodology to provide maximum impact for its following action research stage. Developing it with feedback from the project partners meant that we could understand different demographic groups' frameworks of experience and word our questions accordingly. As some minorities are underrepresented in the scene, it was particularly important that the survey questions be designed to enable everyone to describe their experiences equitably.

With almost nine hundred responses, we had a wealth of data to work with. We found that the experiences of minority populations differ considerably from those in the majority group. By engaging with protected characteristics frameworks and including individuals with lived experience in the research design phase, we have begun to capture the experiences of people who might otherwise not have their voices heard. **Su1-ORH**

Rebecca Draisey-Collishaw, "Brave, Safe, or Unsettled Spaces? Ethical Responsibilities and Trust in Access Folk's Action Research Phase"

The Action Research Stage of the Access Folk Project builds on learning from Ask a Friend, the consulting groups and 'Accessing Folk Singing in England' Report, and results from the national survey. This phase began with a call for projects and the offer of a small grant for initiatives that address barriers to participation in folk singing in England. Our intention was to find research partners with deep knowledge of their communities and new ideas about how to broaden participation along a variety of ethnocultural, socioeconomic, gendered, and ableist lines. Our research partners determine the nature of their intervention, lead on implementation, and provide frontline data collection. Our role is supportive, providing research support, encouraging reflection, facilitating networking between organisers, and developing materials and training that can support organisers as they seek to remove barriers to participation.

This presentation reflects on ethics, trust, and methodological practicalities of participatory and action research. While one of the goals of this project is scene development that recognises and makes safe contributions from historically marginalised groups, we are aware of supporting the creation of spaces that may not be 'safe' or 'brave' (Tan 2021) for everyone who unknowingly enters them. Who are the 'hosts' and 'guests' in these spaces (Woloshyn 2022)? How do these spaces resist or reinscribe social inequalities (Quader 2022)? How do we develop productive allyship and resist paternalistic protectionism? Rather than offering conclusions, my contribution to this roundtable will be to query our responsibility for incentivising the creation of 'unsettled' spaces (Diamond and Castelo-Branco 2021) in the name of research and change-making in an established music scene. **Su1-ORH**

Su1-FR ROUNDTABLE: "Irish Popular Music Studies Today and into the Future", chair Ann-Marie Hanlon

Ann-Marie Hanlon

In recent years there has been a notable increase in the number of scholars engaging in the study of popular music in Ireland, with researchers representing a diverse range of disciplines and methodological approaches. This new energy and momentum is reflected in the support of Irish and European research funding bodies which have been awarding funding to significantly more popular music projects in Ireland of late, as the importance of popular music within Irish society is recognised by national and international arbiters of culture.

This panel of four early to mid-career researchers in popular music studies will explore contemporary issues in popular music studies in Ireland, profile some state-of-the-art contemporary projects, as well as engage in imagining the future of this area. Panellists will address questions such as what are the key issues and debates in popular music scholarship in Ireland today, how might we better support each other's research, and what are some of the aspirations for the future in this field? **Su1-FR**

Adam Behan

This paper will sketch the impetus and aims of my current two-year postdoctoral fellowship from the Irish Research Council, during which I am writing a book on the history of Irish popular music in the later twentieth century. My intention with this book is to take an approach to Irish popular music that works more from the basis of social history and reception studies than cultural studies (or 'Irish studies'). It is almost twenty years since Diarmaid Ferriter published The Transformation of Ireland 1900–2000, and both before and since then an enormous amount of work has been done by historians such as Rosemary Cullen Owens, Lindsey Earner-Byrne, Diane Urquhart and Laura Kelly, and sociologists including Linda Connolly and Tom Inglis, that has redeveloped our understanding of twentieth-century life in Ireland. Much of this remains musicologically untapped and can significantly advance our understanding of this music in the context of what can only be described (following Ferriter) as the country's social transformation in the twentieth century. To confront this transformation is inevitably to confront gender, and so I use several key contributions from gender theorists as further points of departure.

I am interested, broadly, in the years 1968–2000, and my focus is on those musicians who popularly voiced questions and values of identity, subjectivity and gender, and how these were received and mediated in Ireland. Planned case studies include Irish rock bands and hegemonic masculinity; Enya, the notion of privacy, and the history of the Irish family; Sinéad O'Connor, protest, and the Catholic Church; Dolores O'Riordan, leadership, and

Irish women in power; Eurovision and the popularly voiced nation-state; and Boyzone's Stephen Gately, alternative masculinities, and homosexuality. **Su1-FR**

Judit Csobod

My practice-based research 'No Pain, No Gain' is embedded in a larger collaborative research project titled 'Improvising Across Boundaries' based at University College Dublin. The main project works towards finding new ways of theorising and thinking about gender identity through improvisation and musical practice and producing useful resources, data and reports for academics, policymakers, musicians, and other industry professionals while providing a space for collaboration and community for our musical subjects. My own work, as an extension of this wider project, experiments with creative endeavours into knowledge making by exploring the potentials of hands-on practices such as zine-making, multi-media installation and audio-visual poetry. **Su1-FR**

Áine Mangaoang

Over the past decade I've held five fixed-term popular music positions at five different institutions in four different countries. While only two of these positions were based in Irish universities, much of my work has been focused on aspects relating to popular music in Ireland, broadly conceived. Such work includes serving as postdoctoral researcher on the Mapping Popular Music in Dublin project funded by Fáilte Ireland, and more recently, Prisons of Note, an interdisciplinary project on music and sound in places of detention (including Ireland), funded by the Research Council of Norway.

In this paper, I outline some of my on-going popular music research that runs the gamut from identity politics in Irish hip hop, and issues around interpreting Irish folk ballads into Irish Sign Language, to performances of pop songs by men serving sentences in Mountjoy prison. I reflect on the challenges and rewards of doing this kind of music research today, share my experiences of the successful (and many unsuccessful) funding applications that helped these projects take flight, and suggest some future directions for research on popular music in Ireland. Drawing from these various perspectives and my own experiences, I shine a light on some beacons of support that I found particularly valuable along the way. **Su1-FR**

Individual Papers, Performances, and Films

(Ordered by speaker)

Patricia Ballantyne, "What Has Happened to Dutch Folk Music?"

Dutch folk music experienced a revival of interest in the mid 1970s and early 80s. During this period, the province of South Holland supported a significant number of folk clubs and festivals. However, in the ensuing years interest in Dutch folk music appears to have waned in the Netherlands. At the present time, only one or two folk clubs, and no Dutch music festivals remain in South Holland. Why has Dutch folk music not flourished in the Netherlands, whereas folk music from other countries, such as Ireland, remains popular? The evidence I have gathered through interviews, observations and the differing opinions of interlocutors suggests that there is no single reason for the decline of interest in Dutch folk music. It may have been impacted by the popularity of Irish, English and American folk influences, by a lack of understanding of what Dutch folk music is, by the absence of funding or other central support, or simply by a lack of interest in native Dutch culture. It is possible that the genre might slowly be regaining popularity. I regularly attend a singing session in South Holland and have noticed that there has been a gradual increase in the amount of Dutch songs being sung, to the extent that the Dutch participants are beginning to sing more songs from their own culture, rather than Irish and Scottish songs. **F2-G18**

Amanda Bayley (co-author Perminus Matiure), "Transforming Lives through Ethnomusicological Engagement in Kwando, Namibia"

The presentation will report on a collaborative project involving Bath Spa University (UK), the University of Namibia, and the Kwando community in Namibia. It will critically reflect on the impact and transformative potential of ethnomusicological research, evaluating the positive changes and social benefits as integral outcomes of musical and scholarly encounters. The project seeks to divert attention away from harmful behaviours such as substance abuse by engaging young people in musical activities. Providing opportunities for skill development in arts disciplines leads towards the strengthening of individual, community, and societal well-being. By working closely with the community head, and other community partners, along with researchers in Namibia, music acts as a catalyst for building sustainable partnerships that drive artistic solutions for societal change.

Since the project began in October 2023, the rich cultural heritage of the Kwando community has been enhanced through sharing folk and contemporary songs, storytelling, children's games, dance, and drama, from both Namibia and Zimbabwe. The youth have been equipped with transferable skills in instrument-making and performance, opening doors for them possibly to earn a living while preserving their traditions. Collaborating with researchers from different disciplines also enables participants to learn about conservation and ecology, regarding the use of locally sourced materials. The project will assess the initial level of success in contributing to short- and medium-term employment through the formation of performance ensembles, and the establishment of a community arts centre as a hub for innovative artistic endeavours. Researchers working with community members and other partners in Namibia will identify further ways of "co-producing" impact that can reap wider benefits for other communities in the country. **Sa2-G02**

Rowan Bayliss Hawitt, "Fiddling While the World Burns? Sounding out Multispecies Accountability in Ethnomusicological Research"

Musicians and audiences across the world are responding to worsening environmental and climate crises. In Scotland and England, folk musicians are taking an especially prominent role by incorporating issues of biodiversity loss, landscape degradation, and extinctions into their work. At the heart of their practices, then, are problems which tie humans together with multiple, often-overlooked non-human beings. In this paper, I reflect upon my own attempts – during my fieldwork and interviews with these musicians – to foster a "multispecies ethnomusicology" (Silvers 2020) which is attentive to the lives and histories of these non-humans. Across a series of vignettes, I demonstrate that ethnomusicological methods can provide insights into the impact of complicated and changing relationships with other species and land. I also consider, however, the ways in which ethnomusicological work can conceal anthropogenic harm, as well as enabling the continuation of the conditions for such harm. Informed by broader environmental humanities literature, I therefore suggest that focussing on the sounding aspects of multispecies relations must always foreground an ethics of accountability which is attuned to multiple scales, human and non-human. By reassessing my own research in light of this ethics, I identify openings where locally active musicians and researchers might enact impactful change for multispecies worlds. **F2-G02**

Rose Campion & Sheyda Ghavami, "Whose Knowledge, Whose Production?: Experiences from Co-produced Research on Kurdish Singers in Europe"

In this paper, we present experiences from a co-produced research project between an ethnomusicologist and a Kurdish singer living in Europe. We share our working process, research aims, and how we navigate the challenges of co-production. In particular, we discuss balancing our respective career goals and using textual and sonic modes of knowledge-transmission to resonate with diverse audiences. We hope this paper will generate fruitful discussion on the possibilities and challenges of joint knowledge-creation and generating different types of impact through ethnomusicology.

This project is about Kurdish women singers in contexts of displacement: in incarceration, applying for asylum, and resettling in Europe. Studying this multiply-marginalised group has scholarly as well as political significance. [Musician name] was imprisoned in Iran and Turkey for her work on women's rights and has since 2015 established herself as a professional singer in Germany. [Musician] previously contributed to [Ethnomusicologist's] scholarly and political work on forced migration and music in Germany. They have worked together as co-researchers since 2023.

Co-production is not new. However, oft-cited collaborative ethnographies feature working professionals and cultural elites (Lassiter 2005). Creating the conditions for those with non-academic backgrounds to work as true collaborators and receive meaningful benefits is less common (examples include Bejarano et al. 2019, Gay y Blasco and Hernández 2019).

We faced similar challenges in forging a relationship that would benefit our careers equally, as well as impact the communities studied. Our target audiences for this research expanded beyond academic circles to include political decision-makers, musicians, the Kurdish community, and other ethnic groups in Germany. This diverse audience demanded creativity in how best to mediate our research while still satisfying funding

requirements. We hope that sharing these experiences prompts reflection on ethnomusicology's potential to reach new audiences and redefine the profile of knowledge-producers. **T1-G04**

Raquel Campos Valverde, "Inequality by Design: Music Streaming Taxonomies as Ruinous Infrastructure"

Despite recent efforts to understand streaming classification and recommendation (Maasø & Spilker 2022; Hesmondhalgh et al. 2023) it is still unclear which musical taxonomies are used by music streaming platforms to populate their audiovisual libraries. Previous research shows how the corporate culture of each platform and the understandings of music and genre of their employees influence streaming design (Seaver 2022). Streaming platforms have also not adopted established notions of common good used by public service media (Ferraro et al. 2022). However, research on music genre that dealt with issues of commercialisation of so-called 'world music' (Kassabian 2004), does not have continuity after the streaming boom. This paper analyses the ways in which music streaming taxonomies favour Western imaginings of popular music. It explores the ideologies behind musical taxonomies as digital infrastructures, and their role in prescribing and reproducing ways of thinking about music. It outlines initial research results on music classification, to understand how streaming platforms organise musical experience, including structures of recommendation, and dynamics of discovery and exploration. It does so through data collected via discourse analysis of marketing materials about curation, platform and interface analysis of genre representation and organisation, and fieldwork at music industry conferences, including interviews with industry stakeholders and workers. I conclude by providing an anthropological reading of digital infrastructure where human discourse and material structures are intertwined in the production of musical values, arguing that music streaming taxonomies are better understood as ruinous infrastructures (Appel, Anand and Gupta 2018). These infrastructures promise to advance normative notions of common good, access, inclusion, equality, and democratisation but instead fail to deliver these potentials. **T2-G02**

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Anwesha (Annie) Chakraborty, "Deconstruction of Musical Signs"

Cross-cultural music-making processes and their epistemological scholarship encompass the analysis of accumulated knowledge and insights of musicians within their surrounding communities. The understanding of humanity at a "glocal" level is founded upon such analyses through performative commemorations of the past, representations of present realities and visions of an enlightened future. In my ensemble, Wingspread, which employs idiosyncratic, intercultural, communicative techniques to create "Indian-jazz-metal" songs, the fieldwork experiences oversee an "extraordinarily human research methodology"; it is, after all, humans that fieldwork brings together (Nicole Beaudry as quoted in Barz, 2008). Such methodology pertains to 'deconstruction of musical signs' to know the cultural Other. The phenomenal dismantling and re-establishing of ideas, from the standpoint of psychoanalytical deconstructivism, recuperate the "meaning crisis" in musicians.

It is less reliance on this natural, non-verbal, universal "human methodology" and increased dependency on culture-specific communicative strategies, specifically music notations, that holds one back from the prospects of an impactful action. Notational systems, like musical systems, are diverse. To inculcate the intricacies of a musical system, the researcher must cognize the notational systems of the Other culture, which is often challenging due to language discrepancies. Many students approaching academia from a non-western background often remain ambiguous to western music scholarship due to lack of knowledge in western notational systems. Such misunderstood opportunities could be overhauled by a concrete comprehension of the deconstructive methodology, where the universality of the process predetermines the culture-specificities of the musicians involved, engendering "change".

In this paper, I would discuss the internal workings of Wingspread: the choice of musicians to co-produce impact, the deconstructive strategy depicting the group's impact on each other and the audience, and the musical/cultural change that this project envisions. The deconstructive methodology corroborates the nuanced understanding of humanity through its impactful ramifications within a cross-cultural space. **T3-G18**

Hermán Luis Chávez Rivera, "Networked Inclusivity in the London Gay Symphony Orchestra"

Historic LGBTQ+ concerts such as Classical Pride at the Barbican (2023), wide-ranging public interest in cinematic interpretations of LGBTQ+ conductors in Tár (2022) and Maestro (2023), and the simultaneous decrease in music education and rise of transphobia in the United Kingdom raise far-reaching concerns about the relationship between Western art music performance and LGBTQ+ communities. In this paper, I consider the London Gay Symphony Orchestra (LGSO) to complicate the relationality of LGBTQ+ identification and classical performance. Taking cues from scholars of amateur classical performance (Bithell; Finnegan) and queer theory (Ahmed; Muñoz) alongside ethnographies of classical music (Baker; Bull; Ramnarine), I understand the LGSO as a community in which LGBTQ+ political relations are subsumed within stratifications of performance and sociability.

Founded in 1996, the LGSO is a leading amateur orchestra and LGBTQ+ classical music organisation that has performed across Europe and the UK, featured on radio and television, and become a part of London's orchestral and gay history. This paper employs an archival ethnographic approach in considering the affect of concert programmes alongside participant observation and interviews. Mediated networks of LGSO archival materials and members, LGBTQ+ and classical music institutions, and their attendant public and private relations constitute an inclusive community at the interstices of musical performance and LGBTQ+ sociability. This networked inclusivity—positioned by acts and discourses of geography and community care—reveals a distinction from many normative sociocultural reproductions of the symphony orchestra and LGBTQ+ identity.

This study suggests classical music institutions should deeply consider how their actors participate in mediations of affect, power, and sociality that constitute their identification and role in our world. More specifically, it prompts an understanding of LGBTQ+ issues in classical music beyond the identities of actors and their attendant (ir)reconcilability with the canon and its practices, and towards the social practices that constitute ensemble experience. **Su2-ORH**

Chen Jing, "A Further Democratization: An Ecological Ethnography of the Piano Piaoyou Community in China"

In China, the "Piano Craze" has been growing steadily since the 1980s. The generation of Lang Lang and Yuja Wang, born in the 1980s or 1990s, caught a favourable epoch with the opening up of politics, economy, and culture allowing their parents to aspire for their offspring to acquire a musical education, especially on the piano, that had not been within their own reach.

Over time, this generation of parents and their peers, who are currently in or approaching retirement, find themselves in a phase of stability and happiness in both career and family. Simultaneously, they possess sufficient energy and financial resources to enjoy what society and the times offer. Consequently, their role has evolved from being companions in their children's piano learning to active participants in piano playing. They receive support from the government, family, children, and society at large. Benefiting from professional piano training, ample practice time, and opportunities to perform on stage, many have become grassroots performers. Similar to traditional Chinese opera *piaoyou* (票友, "amateur enthusiasts"), a community of piano enthusiasts is gradually taking shape. Therefore, the "piano craze" has seen further expansion in terms of age, gender, occupation, class, and other factors.

Based on two case studies, one from an adult piano education program erected by the government in Hangzhou, and the other occurring on the virtual platform TikTok, this paper will ethnographically explore the piano *piaoyou* community, investigating the social mechanisms which influence their attitudes towards the recognition of social- and self-improvement, consciousness and identity. Finally, I analyze their contribution to and impacts upon China's broader piano cultural ecology as a whole. **T2-G18**

Cheng Zhiyi, "Towards an Ethnomusicological Life—The Emerging of Young Creators in China"

This paper focuses on the emergence of young creators in China and their role in shaping the discipline and seeks to explore the profound impacts of ethnomusicology. Since the development of ethnomusicology in China, multiple generations of ethnomusicologists have been nurtured. Nowadays, some of the young scholars are no longer content with theoretical discussions confined to paper but are actively engaging with the intersection of ethnomusicology and societal practices.

This emergence involves a shift from traditional ethnomusicology to applied ethnomusicology, where the discipline is not only studied but also applied to real-world scenarios. Young ethnomusicologists are increasingly directing their attention to specific social and public space issues, translating their theoretical insights into tangible expressions. Furthermore, the current context in China has led scholars to move beyond singular identities, exploring diverse facets of their own identities. This transition reflects a broader societal trend towards multiculturalism.

The integration of ethnomusicological theories with the creative industry marks a pivotal point in the discipline. Young ethnomusicologists are not only involved in composing and producing records but have also ventured into diverse fields such as art and film. This interdisciplinary approach reflects a holistic understanding of the role of ethnomusicology in contemporary society.

This paper will employ a methodology involving interviews and analysis of works by three creators in China. It aims to explain how young ethnomusicologists in China, operating within the framework of trans-subjectivity as creators, collaborate across academic, natural, and community domains. Through interviews and analyzing three examples of creators' works, embracing a reciprocal relationship with their subjects, these young creators contribute to the dynamic landscape of ethnomusicology, fostering a symbiotic connection between the discipline and the broader cultural milieu. **T2-G18**

Adèle Commins, "Too English to be Irish: Reevaluating Charles Villiers Stanford's Contribution to Irish Traditional Music"

The Irish-born composer Sir Charles Villiers Stanford was one of the first Vice-Presidents of the English Folk Song Society and was to the fore of discourse on folksong in the early twentieth century in England. He had already established himself as a composer in Western Art Music and was influenced by European composers such as Brahms, as well as being a prominent Church music composer. Adhering to the popularity of musical nationalism of the time, Stanford achieved fame for incorporating Irish airs and melodic ideas into his works, most notably his "Irish Symphony" and the comic opera "Shamus O'Brien" and he was the editor of the collection of Irish airs by George Petrie, one of the "great collectors" of Irish traditional music. Through these endeavours Stanford undoubtedly disseminates Irish traditional musical sounds, including the sound of the uilleann pipes, to a broader audience yet he is largely unacknowledged in the narratives of Irish traditional music. In the centenary of Stanford's death, this paper critically reflects on Stanford's role in the history of Irish traditional music, noting his Anglo-Irish identity and the fact that he did not engage directly in fieldwork but juxtaposing this with the evidence from his Irish-inspired works to demonstrate his role in raising awareness of Irish traditional repertoire. **F1-G18**

Lyndsey Copeland, "Self-conscious Reflections on the Design and Implementation of a Collaborative Community Archiving Project"

In July 2023, our research team comprising four international scholars, indigenous elders, and graduate students received a competitive government grant to fund the development of an 'applied ethnomusicological' project. The project, entitled 'Sounding Indigenous in South Africa', will collaboratively investigate, archive, and analyze the contemporary music and performance practices of people in South Africa's Cape region who identify as Khoisan and are known as the 'first people'. Following recent examples of collaborative archival practices and archival activism (Giroux 2022; Watkins, Madiba, and McConnachie 2021; Thram 2014; Flinn 2011; Vallier 2010), our team plans to establish and support four to six digitized performance archives that are held and managed by Khoisan community partners, and whose content Khoisan activists can use to promote cultural revivalism and policy change efforts. More broadly, this project will test several decolonial methodologies and knowledge-sharing strategies in the humanities, including participatory research design, collaborative ethnography, open access outputs, and co-authorship.

Inspired by the BFE 2024 conference theme, in this paper I will critically reflect on our research team's experiences of planning and realizing participatory action research that acts in the interest of multiple communities. I will describe our negotiations during the research design stage—e.g., which agendas we would serve and why—as well as issues arising from the early implementation of our participatory model. This peek behind the curtain will showcase our (at times awkward) dealings with competing individual needs and timelines, funding agency mandates, money and its access, and multiple understandings of partnership and ethical action. By sharing the efforts of our research-in-progress, including the constraints of collaboration, I hope to foster conversation with colleagues about best practices in community-grounded research and to constructively nuance ongoing discourse on decolonial methodologies. **Sa2-G02**

Joanne Cusack, "The Impact of Parenthood on Music Industry Practitioners"

It has been widely acknowledged that parenthood has a considerable impact on one's career and overall life. Yet, few studies have engaged with this impact on music industry practitioners particularly in the Irish, Irish traditional, and folk music industry. From a survey of 65 responses conducted during my doctoral research, I discuss the impact of parenthood on Irish music industry practitioners and provide an overview of several reoccurring themes that emerged throughout. This includes responses to two main qualitative questions which include: Has your music career/hobby ever affected your decision in relation to parenthood, and if so, in what way has it affected it?; and have you ever felt that you have been treated differently by being a parent and working in the music industry, or if you are not a parent, do you feel that you would be treated differently? The analysis of this data incorporates scholarship from feminist theory and illustrates the impact of expectations and prejudices on women and other marginalised practitioners in the folk, Irish, Irish traditional music and dance scene, and the wider commercial music industry. **F3-G13**

Jacob Danson Faraday, "Monitors, Masculinity, and Compromise on a Cirque du Soleil Arena Tour"

When a musician performing with a large-scale production can hear themselves onstage, it is thanks to a dedicated infrastructure and a behind-the-scenes team of specialized workers. In this paper, I examine the hidden labour of the monitor technicians on a Cirque du Soleil arena tour. From their relatively small but crucial workspace backstage—centred around a five-foot-wide digital mixing console—the monitor technicians inhabit a unique professional space of aural and emotional contradictions: they listen to the show, but only through each musician's personalized blend of instruments and voices that is customized for each piece, which is not how audiences, front-of-house staff, or other performers hear the show. Indeed, it is not even how musicians necessarily hear themselves during performance. Meanwhile, backstage on a large-scale tour—a setting that is renowned for male-dominance and hyper-masculine registers of speech and behaviour—a monitor technician's role is one of attentive service, compromise, and care. By examining how these tensions intersect with the ostensibly seamless artistic presentation that occurs onstage, I show how monitor technicians help assemble this large-scale production through their hidden labour, while navigating creative hierarchies and shifting valences of masculinity and homosociality. Engaging with communities of live sound technicians provides an opportunity for ethnomusicology as a discipline to broaden understandings of common themes in music production studies, such as gender, capitalism, labour, mediation, and creativity. **F1-G04**

Aminah Dastan, "A Heroine Song for Arranmore: Indigenous Cultural Activism at an Island Singing Festival"

Through the aesthetic of traditional Irish song and story, the outside world was invited to experience the unique culture, tradition and place of Arranmore Island. Situated in the north Atlantic, off the coast of Donegal members of the indigenous Gaelic speaking community constructed a collaborative music festival. This was to empower the restoration of island life and preservation of their language. Considering niche tourism and developing regenerative culture practice, this paper critically reflects on Féile Róise Rua, the small rural festival.

Celebrating the legacy of Róise na nAmhrán of Arranmore, who was a custodian of traditional song, taught the island's cultural heritage to the local population and was recorded in the 1950s by Seán Ó hEochaidh for the Folklore Commission. Inspired by her legacy Féile Róise Rua, celebrates and commemorates a woman's life as a musical conduit between past and present culture, within a broader national identity. The festival attracts prominent musicians and singers from the Irish traditional music scene, who interact with the local community, which in turn draws tourism to the island. Using ethnographic data and interviews with key stakeholders to illustrate different perspectives and layers of meaning ascribed to the festival experience, this paper demonstrates the legacy of individuals who embody cultural identity of a place and time. Focusing on music as a form of expression, cohesion and attraction, this paper identifies the experiences stakeholders may have. Demonstrating how an island community are embracing festivalisation to engage the conservation and revival of local tradition.**F3-G04**

Síle Denvir & "Aibhse" (Lecture Recital)

"Aidbse" or "Aibhse" is an old Irish word meaning "harmony singing" no longer used in the vernacular in the Irish language. As described by Grattan Flood in his essay "Ancient Irish Harmony" (1905), "Aidbse is the name given by Dallan Forgaill to the chorus sung in honour of St. Columcille at the Convention of Druimceta, near Limavady, in 575. He tells us that the assembled prelates were 'famed for singing psalms – a commendable practice;' and it is added that the poets made a mighty music in harmony (part singing) to honour Columcille, and Aidbse is the name of that music."

The fundamental element of this research is the creative process itself, employing the following methods: 1. Three immersive days spent as a group in a creative space; 2. Establishing a way of working to develop harmony versions of some songs from the Connemara sean-nós singing tradition; 3. Documenting the process through diary and collective interview forms. We would like to present some of these songs and share our thoughts on the project as a lecture/recital at the BFE/ICTM. **Sa3-AM**

Mary Dillon, "Deciding Between Research and Action: A Commentary on Applying Ethnomusicology to a Community Development Setting"

"Ethnomusicologists are dedicated to the nuanced understanding of humanity at both global and local levels" (Call for papers). In today's world, we are also met with the very real & confronting question of how best to use this understanding in a responsible, impactful way. Some of us are motivated to utilise this knowledge and training by engaging in a more hands-on context beyond academia. This paper aims to present a thoughtful commentary on applying ethnomusicological training to working in a community development context, as an integration worker, supporting people seeking asylum in Ireland.

The concept of "integration", a term very widely used in Irish society today, will be examined. While discussing the role music can play within this context, the status of music in a wider, more holistic work setting will also be reflected on. Exploring positionality and privilege through my experience, this paper offers an account of the ethnomusicological action I've been a part of as a researcher turned engaged activist, facilitator and collaborator in the area of forced migration. **Sa2-G04**

Andrew Eisenberg & Carlos Guedes, "Prolegomena for Sonic Digital Humanities"

In this paper we outline an emerging transdisciplinary field of study that we call Sonic Digital Humanities (SDH). Our reflections grow out of our collaborative work within NYU Abu Dhabi's Music and Sound Cultures Research Group (MaSC), which has involved the development of novel computational methodologies for addressing questions about cultural boundaries and connections in the musics of the Arabian Gulf and western Indian Ocean regions. Our work in MaSC naturally came to emphasize methodological and disciplinary reflection and innovation, due to the inherent challenges and complexities of applying digital methods of music information retrieval to musical traditions that have not been all that well documented, much less systematically digitalized. In the broadest terms, we define SDH as a branch of Digital Humanities concerned with digital collections of music and other forms of sonic culture. More specifically, we view it as a space in which computational approaches to the analysis of music and related forms of sound culture may be developed and carried out in a productive dialogue with humanistic modes of data collection and critical inquiry. The promise of SDH, in our view, is to go beyond a "synthesis" of computational and humanistic approaches in order to achieve what

Georgina Born (2021) describes as the "agonistic mode of interdisciplinarity" through which "entirely unforeseen, novel methodologies and theories" may be generated (200). In this spirit, we describe SDH as "transdisciplinary" in Basarab Nicolescu's (2002; 2010) sense of being situated "between disciplines, across different disciplines, and beyond all disciplines" (2002, 22). Transdisciplinarity is about assembling new approaches from scratch through repurposing materials from existing disciplines (Bernstein 2015). Drawing lessons from our work in MaSC, we describe SDH as a field animated by methodological approaches that sit between and beyond those of ethnomusicology, artificial intelligence, and music information retrieval. **F2-G04**

Saydyko Fedorova South, with Oscar South, "Evolution of Playing Styles and Techniques on Sakha *Khomus* and Its Influence on Western Jaw Harp Music"

The indigenous Sakha people of Northern Siberia, in the Republic of Sakha of the Russian Federation, have a rich cultural heritage in which the *khomus*, a jaw harp, plays a significant role. It has inspired revivals of many other jaw harps in neighbouring cultures within the Russian territory and gained recognition in Europe and other areas where jaw harps exist.

For this conference, I would like to deliver a performance-based presentation that explores the musical analysis and comparison of *khomus* playing in various genres: Soviet Sakha folk, *khomus* with orchestration, *khomus* in the trance music genre of Western popular music, and *khomus* in various communities with different meanings. During the presentation, I will briefly introduce my current research on the "many meanings of the Sakha *khomus*" and then focus on one aspect of my study: the analysis of the *khomus* sound and style of playing. This will involve performances on the *khomus*, demonstrations, and samples of playing, accompanied by my research assistant. The analysis aims to help answer the question of what kinds of different meanings the Sakha *khomus* holds in various communities. **F1-G02**

Luca Gambirasio, "Il Canto del Lago: Applied Scholarship, Artistic Practice, and Social Engagement in Eco-ethnomusicology"

After the pandemic, Italy has seen a surge in the number of local events and festivals aimed at the promotion of natural areas and ideas about ecology and sustainability. Here music is being used for a variety of purposes: from attracting and entertaining people to creating spaces of reflection and connection with the environment and the non-human world. In researching these issues, I employed a blended methodology that included myself as a researcher, activist, and performer in a few of these settings. This paper reflects on this experience, focusing on three case studies in which my live performances and/or recorded compositions have played an active role in the success of the events.

In the first case study, I reflect on my participation in a local eco-festival with some sound compositions, analysing the joy and struggle of the organisers in setting up such an event, despite adverse local politics. In the second and third case studies, I elaborate on two circumstances involving the Italian League for Birds Protection (LIPU): an event aimed at the appreciation of a natural area using sound and music, and a three-days music and art festival aimed to attract people and let them enjoy the natural area responsibly via a sensorial approach to the place. While the

three settings appear very different, my artistic contribution enabled me to engage with research participants differently, thus providing a more in-depth understanding of the impact, meaning, social implications and roles played by music and sound within environmentalist festivals. **F2-G02**

Hannah Gibson, "'I Mean – Oh My God – a Venue with a Fireplace!': Bluegrass House Concerts in Ulster post Covid-19"

The exclamation in the title of this paper was made at a house concert in County Tyrone in September 2023 by Tomás Peralta of Berlin based Bluegrass band The Yonder Boys. It exhibits a sense of novelty in performing in houses and homes by some international bands visiting and touring Ireland.

Since conducting fieldwork on Irish Country music in 2018 and 2019 in Ulster, I note that this scene has experienced huge shifts in the ways that it is consumed. Primarily a music that facilitates partnered dancing, the pandemic forced the Irish Country artists and followers online, moving into a form of do-it-yourself musicking, with the 'venues' becoming social media platforms hosting live broadcasts by artists in their own homes. Social distancing, needless to say, had a huge impact on social dancing, cutting off many participants' main social outlet and opportunities for interpersonal interactions. Thankfully, we have emerged, and the Country music scene has almost returned to pre-Covid success. However, in my own attendance at live music gigs and concerts, I have noted a certain hesitance from some to attend larger venues with larger crowds. In this context, an old phenomenon has reintroduced itself in rural areas: the house concert.

This paper will investigate the history of house concerts in Ulster from the origins of Ceilis and travelling musician culture in the 17th and 18th centuries and discuss why these kinds of performances are growing in popularity among all demographics here, particularly in the Bluegrass scene. It will consider ethnographic and historical literature on music in the home and place it in today's multimedia and technology laden globalised world. **F3-G18**

Thomas Graves, "Mediated Publics and Emotion Regulation: Listening to Qawwali During the Pandemic"

Many people living in the vicinity of Hazrat Nizamuddin Auliya Dargah in Delhi regularly visit the Sufi shrine to listen to qawwali. Similarly, disciples of Sufi guides attend spiritual gatherings for listening to qawwali, where the poetry connects them to God. In both cases, listeners experience strong emotions which are linked not only to the words of poetry, their state of mind, and the sound of qawwali, but also to the place in which they hear it and the company they keep. During the COVID-19 pandemic, these co-present listening practices were interrupted.

Many qawwals at the dargah of Hazrat Nizamuddin ordinarily make their living from the money offerings given in person by devotees at the shrine. Similarly, the pandemic brought this to a temporary halt, bringing greater economic precarity than before.

This paper sits at the juncture of these two phenomena. It explores how listeners to qawwali "brought the shrine home," listening to recordings of qawwali in an attempt to recapture the emotional regulation of the shrine, in a time when mental healthcare was needed more than ever. It also explores how qawwals responded to the economic difficulties of the pandemic, performing online for patrons. It thus explores how different forms of mediation and publics interact both with the material worlds of qawwals and the emotional worlds of listeners. **F3-G18**

Andrew Green, "On Chainsaws and Acoustic Violence: Sound and Deforestation in Ajusco-Chichinautzin, Mexico"

This paper explores the practices of sounding and listening which emerge in contexts of deforestation, and which are implicated both in patterns of environmental conflict and responses to them. It engages a context of severe deforestation in Ajusco-Chichinautzin, a forested, mountainous region to the south of Mexico City, focusing in particular on the town of Santo Tomás Ajusco. Here, sound practices accumulate around deforestation at the intersection of complexly ordered social identities and registers of knowledge, especially regarding the sound of chainsaws – the first indication that logging is occurring.

The paper applies the concept of "acoustic violence", as discussed by Daughtry, to contexts of environmental loss. In Ajusco-Chichinautzin, forest guards and police seek to identify the sound of chainsaws as a key aspect of disciplinary strategies to halt deforestation; indeed, some high-profile but difficult-to-work techno-fixes to the problem of deforestation use sound recording technology to detect the sounds of chainsaws in real time. Yet the sound of chainsaws is heard in multiple ways. It is heard as a marker of time; in residents' aural memory, absences of chainsaws are attributed to the period in which logging was "controlled", rather than "unchecked" [*desenfrenado*]. Yet since deforestation has also moved further from towns in recent decades, people likely hear chainsaws less frequently; this sound thus exists as a culturally coded symbol of deforestation, as well as direct evidence of the same. Equally, attentiveness to acoustic violence allows us to cut through sensationalist media presentations of deforestation, to perceive local populations – often blamed for either engaging in clandestine logging or facilitating it – as victims of environmental loss. The concept of acoustic violence may help to show how, in a context not just of environmental loss but of urban encroachment and dispossession, modalities of listening become simplified, instrumentalized, or lost.
F2-G02

Luis Manuel Garcia-Mispireta, "From the Bottoms Up: Sensing Research Impact through Community Consultation and Collaborative Methods"

This paper will report on recent collaborative research activities that explore how research impacts queer electronic music collectives in Berlin. Over the summer of 2023, I worked with a community-based activist organisation to organise a series of Community Consultation Events (CCEs), aiming to capture the perspectives of nightlife collectives that serve intersecting communities of queer, trans, sex worker, migrant/refugee, and neurodiverse people. This constituted the preliminary phase of a larger research project that aims to investigate the resurgence in 'grassroots' community organising through EDM (electronic dance music) in queer communities.

The proposed paper will present a preliminary analysis of these collectives' experiences of research on and about their communities. Notably, during the CCEs the research team explicitly reframed 'research' to include press, governmental, and private industry forms of investigation and publication, and so the participants' responses helpfully situated academic research within a broader socio-political ecology of attention, surveillance, intrusion, and extraction. The summarising of this preliminary data will also afford a

glimpse into the challenges, opportunities, and goals that impact queer, community-focused music organisers.

This paper will also reflect extensively on methodology, particularly as it pertains to collaborative / participatory research methods as a means of integrating impact into the early phases of research, rather than as a post-fieldwork afterthought. Furthermore, it will share examples and insights regarding the methods, ethics, and logistics involved in conducting research among vulnerable communities—especially stigmatised ones. **T1-G04**

Helen Gubbins, "Hearing is Believing: Gender and Ethnicity in RTÉ Music Radio"

Irish public broadcaster RTÉ Radio began its work on 1st January 2026 with a staff overwhelmingly dominated by male, settled employees; five decades later, the overall programming context remained the same. Just as in rock music (Gubbins and Ó Briain 2020), Irish traditional music broadcasters in RTÉ radio felt they were bringing the best of music and musicians to their audience, and they believed this to be the case regardless of the clear gender and ethnic disparities that persisted in their work. This paper focuses on representations of gender and ethnicity in the long-running weekly Irish traditional music programme The Long Note (1974-1991). The programme's inadvertent propagation of music as an authentically male genre, with a reliance on male presenters, producers and musicians, was a common trope across music broadcasting in Ireland as well as outside of broadcasting. Based on semi-structured interviews with broadcasters, performers, and listeners of programme, as well as surviving archival documentation, I discuss qualitative and quantitative (in)visibilities of women and of Travellers in the programme and station as a whole. **F1-G04**

Solomon Gwerevende, "Are They Fit for Measure? Decolonizing Evaluation in Indigenous Musical Heritage Initiatives for Sustainability"

Jeff Titon defines applied ethnomusicology as the use of musical knowledge to bring practical improvements to a community regarding social, cultural, economic, and ecological benefits or a combination of these (Titon, 2015). The aim is to promote sustainability and instigate change through musical knowledge, practices, and heritage. This poses crucial questions regarding the effectiveness of ethnomusicological efforts in using musical knowledge for sustainable development: What outcomes are we looking to achieve, and how can we assess them? What kind of evidence will help us evaluate and improve our work as applied ethnomusicologists? There has been a growing trend towards evaluation in various academic disciplines to enhance and understand practice in recent years. Culturally relevant approaches have become central to global discourse on evaluation. However, despite these efforts, Indigenous African voices still need to be adequately incorporated into attempts to make evaluation culturally responsive. Moreover, there is a lack of clarity regarding the appropriate frameworks to evaluate the role of musical heritage in community development. To address these issues, this paper explores the challenges, principles, and methods for evaluating musical heritage initiatives for community development in Indigenous African contexts. The study is based on ethnographic fieldwork for my doctoral research, which focuses on using the muchongoyo musical heritage of the Ndau people for livelihood and cultural sustainability in Zimbabwe. The discussion includes the rationale for an Indigenous African-rooted and African-driven evaluation methodology. Also, the paper is grounded on the philosophical concept of ubuntu/unhu as an evaluation framework which must be restored, protected, revitalized, and afforded justice. The argument is that philosophical assumptions specific

to African cultures, epistemologies and histories should inform evaluation theory and practice in applied ethnomusicology. **T1-G04**

Lea Hagmann, "Contradicting Interests in the Ethnographic Cinema Film 'Beyond Tradition': Artistic, Scientific and Commercial Perspectives" (FILM)

Audiovisual ethnography has long emphasised the impact that filmmakers have on the communities and people with whom they interact. Following the screening of our feature film 'Beyond Tradition: Of Yodelling and Yoiking', I would like to reflect on the often conflicting artistic, scholarly and commercial interests of the various actors in our cast (singers from Switzerland, Sápmi (N) and Georgia) and crew (filmmakers, film directors and ethnomusicologists) and how these can and cannot be accommodated.

Synopsis:

What does tradition really mean? An important question that can be answered in hundreds of different ways. In our documentary we portray three different singers who look beyond a conservative understanding of tradition:

- The young Swiss yodeller Meinrad Koch, who grew up with natural yodelling in Appenzell, feels restricted by the many do's and don'ts of his tradition. In search of the essence of yodelling, he questions dress codes, gender roles and musical conservatism. But in doing so, he encounters a lot of criticism from traditionalists.

- Young yoiker Marja Mortensson from South-Sapmi in Norway has a very different experience. She did not grow up with the yoiking tradition, which has long suffered from being seen as something to be ashamed of. By researching her family's history, she is rediscovering the South Sami form of yoiking and reviving it in a contemporary context.

- Georgian music student Ninuca Kakhiani has another story to tell. Singing in the renowned Tutarchela youth choir under the direction of Tamar Buadze, she not only learnt traditional Georgian songs, but was also introduced to singing styles from other cultures. This is broadening her horizons and making her reflect on her own tradition. **F4-G13**

Jim Hickson, "A Micro-organology of a One-string Fiddle"

Among the large collection of musical instruments housed at the University of Oxford's Pitt Rivers Museum is Object 1913.31.103. Its two (slightly differing) didactic labels together announce that the instrument is a monochord fiddle and bow of the Mundong people from Lake Lere, Cameroon, collected by a Mrs Temple in 1910 or 1911 and donated in 1913. It sits in a case surrounded by other bowed lutes from North Africa, Asia, and Europe; comparisons between these instruments are perhaps implied, but are not explored further than their mere juxtaposition. No other information about the instrument is directly available.

In this paper, I take this nearly anonymous one-string fiddle and seek to untangle its many layers of potential meaning, most of which are hidden from public view. Through the use of archival sources, interviews and hands-on investigation, I examine the instrument through the lenses of material culture studies, museum studies, and organology. I ask questions of the fiddle: What is its history? What does – or did – it sound like? What are its meanings as a musical object, and as a non-musical object of visual art, or spiritual power? Who made it, who played it, how did Mrs Temple come to possess it, and why did she donate it? What has become of it since it arrived at the museum? What is its future, as

another object in a colonial institution, or a candidate for potential repatriation? In short, I attempt to construct a biography of this fiddle and, in doing so, situate it within a global musical-material ecology. This investigation will show how such micro-organologies – specific studies of individual instruments within the broader realm of critical organology – can provide valuable insights, stories, and tools that can be used to the benefit of wider studies of musical and material culture. **F1-G02**

Samuel Horlor, "'Stay in the Moment': Intercultural Attunement in Mandarin-dialect Rock Concerts in the UK"

Transition 前進樂團, a band formed of white British rock musicians, have developed a successful career over more than fifteen years in the Taiwanese music industry. In this research, I study small-scale concerts in the UK in which the band perform their Mandarin-dialect original songs for people entering with a mixture of relationships to this linguistic and cultural sphere – from native speakers and Mandarin learners to those with little pre-existing connection. I am interested in these performances as "intercultural" situations and how their interactive dynamics are shaped by this mix of positionalities. In particular, I consider the notion of "attunement", which points here to how participants with dissimilar linguistic and cultural backgrounds may negotiate shared interactive patterns. This process intersects with an inward-looking aspect, one concerning how people experience and represent their relations with the music's sensory dimensions. Using footage of band and audiences from 360-degree and conventional cameras, I highlight the details of interactive episodes and other observable behaviours that may provide insight into experiences of attunement. Reflections in musician interviews and audience surveys connect these observations to subjective representations around attunement. They provide hints at how these phenomena are implicated in the power dynamics of 'intercultural' encounters and uses of music in language and cultural learning. **F3-G13**

Matt James, "'Now, Let's Chill': Algorithms, 'Vibes', and Data Capitalism in Japanese Ambient Music"

Kankyō Ongaku (environmental music) was born amidst Japan's economic boom of the 1980s, soundtracking shops, commercial spaces, prefabricated homes and even individual products like air conditioning units. Unlike conventional corporate background music however, composers such as Hiroshi Yoshimura and Yoshio Ojima imbued their compositions with avant-garde musical aesthetics, drawing on a range of influences from sociology, multimedia art, and architecture. With Japan's sudden economic collapse in the early 1990s, *kankyō ongaku* records were no longer deemed economically viable by corporate sponsors and the genre faded into obscurity. Yet several decades later these composers have achieved newfound global recognition – including a Grammy nomination – thanks in part to a surge of online interest on platforms such as YouTube. While a thriving vinyl reissue market has opened up, many new fans conceive of recommendation algorithms as a vital force in *kankyō ongaku's* revival, much to the chagrin of archivists and record label staff who have spent years securing licensing rights in order to reissue these works officially. Online comments sections and the popular music press throughout the mid-2010s have firmly enshrined the YouTube platform as central to *kankyō ongaku's* modern identity, with the genre even being labelled 'YouTube-core' by some. This paper attempts to reckon with this framing, suggesting that in some ways *kankyō ongaku*, alongside Japanese Metabolist architecture, may have even anticipated contemporary discourses around cyberneticism and networked sociality. Drawing on emerging

musicological discourses on 'vibes' and data capitalism, we will examine how the (im)materiality of digital mediation resonates with *kankyō ongaku's* musical aesthetics, articulating a vision for ambient musical subjectivity which transcends the genre itself. Analysing online audience responses and recent fieldwork data, *kankyō ongaku*'s seemingly cosy relationship to commodity capitalism will be called into question, suggesting a more subversive core to its serene musical backgrounds. **T2-G02**

Anna-Kaisa Kaila (co-authors Elin Kanhov & Bob L. T. Sturm), "Ethnographic Considerations and Critical Reflections on the Impacts of AI on Traditional Irish Music"

By definition, traditional music is in a constant state of friction with innovation, exemplified by resistance to "outside" influences such as different instruments, different ways of learning, and forces of commercialization. An emerging external influence is artificial intelligence (AI), and, in particular, generative machine learning, capable of synthesizing music collections at scales dwarfing those crafted by communities. Different interests and values raised from this influence of AI call for further critical ethnographic investigation. How can interdisciplinary studies and developments of generative systems be conducted in responsible ways that balance the interests of academic research and those of traditional music communities, and respect their ethical and cultural values? How should researchers deal with a reluctance from traditional music communities to engage in dialogue with researchers, even if their presence takes place in the dual role of a participant musician member and ethnographic observer?

We explore the methodological challenges of engaging with a traditional music community through a case study of a generative system trained on a large dataset of transcriptions of Irish traditional dance music derived from the online crowd-sourced database theSession.org, folk-rnn (Sturm et al. 2016). This system is capable of generating novel music that emulates the patterns of Irish traditional dance music – to such level of plausibility that it has raised concerns in traditional music communities. Based on experiments, surveys and digital ethnographic studies of the reception of folk-rnn on theSession.org, and engagements with traditional Irish music communities in live venues, we explore how folk-rnn interacts with living traditions, and critically reflect on the resistance, tensions and concerns raised in actions and discourses around it. These efforts surface some of the pain points between innovation and tradition, reaching such a high pitch in one case that the moderator of theSession.org has declared a total ban on any tunes that are generated by AI. **T2-G02**

Baljit Kaur, "Mapping 'the Streets': Co-Producing Research on Young Women Music Artists' Experiences of Violence in East London"

Between June 2019 and March 2020, I conducted ethnographic research as part of my PhD to explore the ways in which working-class young people narrated their lived experiences of violence through (rap) music. The research was conducted at Bass Youth Club in the East London borough of Rowe, where its multi-million-pound creative youth space made available free programmes for young people. Key to this research was to demonstrate the ways in which structural violence continues to pervade the lives of marginalised working-class young people against the backdrop of neoliberal policies and practices and violent austerity measures. Furthermore, my findings demonstrated that experiences of violence, whether structural or interpersonal, were prevalent in the lives of young women who frequent and reside in East London. Despite this being a pressing issue in the current

conjuncture, there are various barriers that ultimately hinders the presence of young women in the music studio and thus continues to silence their stories. This paper will draw on the completion of my post-doctoral research (January 2024), where I return to Bass Youth Club for a project titled: "Mapping 'the Streets': Young Women Rappers and Creatives and Violence in East London". The delivery of my presentation will be part oral, and part short film, co-produced with my interlocutors. Through these mediums, I will reflect on the methodology; specifically, the ways in which feminist approaches to walking interviews can serve as a tool to co-produce knowledge of gendered everyday urban violence, as it is lived by young women and produced through music. The presentation will also reflect on the ways in which co-production with young women might amplify their voices and thus instigate positive impact in the youth club and beyond. **T3-G04**

Daithí Kearney, "Watch the Feet: Understanding Irish Dance Traditions as an Embodied Archive"

Irish traditional step dance developed as a globalised practice long before the emergence of Riverdance and several spin-off productions in the 1990s. Underpinning the wider tradition were regional variations and steps that, with a few exceptions, gradually became homogenized through the twentieth century as a result initially of competition and latterly commercial dance shows. The last twenty years has witnessed a desire on the part of some dancers and audiences to revisit these regional traditions. In this paper, I examine performances of the set dance 'The Blackbird', focusing on steps from the Munnix tradition of North Kerry and highlight differences in performance aesthetics that incorporate different levels of cultural understanding or a kinesthetic sense of place. Drawing on theories from ethnochoreology that recognize the role of dance and the body as both a form of expression and an archive of cultural values, I critically reflect on the dissemination of the Munnix tradition and steps internationally, and how they have been reinterpreted by various dancers, drawing in particular on my own experience as a dancer and through dancing with others. **F3-G02**

William Kearney, "Learning by Ear: Multimodal listening and the Embodiment of Irish Traditional Music and Dance."

In Irish traditional music and dance, listening to other encultured performers is understood as being vital in embodying key stylistic and aesthetic traits of the tradition. In this sense, listening forms part of the broader processes of learning by ear and includes in-person experiences, listening to recorded music, and in more recent times 'cross-modal' listening on platforms such as YouTube - which also provide contextualising visual information. Perhaps because traditional music is conceptualised as being an aural art form, and because different combinations of sensory information are present in each of the previously mentioned examples, 'listening' and 'watching' are often described as constituent parts of absorption, which can have the effect of separating the senses. As recent thought on listening has shown, any real-life listening event is multimodal, where auditory, visual, haptic and other sensory input combine in informing a coherent experience. Rather than being reactive, the listeners' internal model of this experience is predicted, based on their prior experiential knowledge of the same sensory input. As such, listening experiences are not universal and are instead shaped by individual enculturation. For musicians and dancers in particular, this process of embodiment is inherently multimodal and so creates a heightened association between sound (gesture) and physical gesture. From this, it follows that even 'monomodal' sources such as audio recordings, are

listened to from a multimodal perspective, one which positively correlates with the experiential knowledge of the listener. **F4-G18**

Natalie Kirschstein (co-author Andrea Kammermann), "'Zusammentrommeln': The Interplay of Space, Place, and Relationships in Music Activities with Refugee and Asylum-Seeking Young People"

This paper considers the difference between the changes we envision through our efforts as (applied) ethnomusicologists and those we were actually able to inspire, through a series of four percussive music activities offered in the context of the project "Music as Empowerment: Engaging Young Refugees in Musicking as A Way of Social Immersion" in Lucerne, Switzerland. Two activities took place at a local transit centre: a series of body percussion workshops offered during the summer 2023 holidays and an evening campfire music session. The third was a bi-weekly drum circle at the Luzern Symphony Orchestra's rehearsal location, and lastly, an extracurricular body music activity at a secondary school for newly immigrated students.

We discuss the four examples in terms of content, context, and relationships, and comparatively consider their varying success and challenges, with reference to other similar projects (e.g. Marsh, 2012; Boeskov, 2017; Kenny, 2018). Activities at the transit centre were more difficult both to design effectively and to implement than those in more formal settings like school. We believe that the preexisting structures and expectations of each context, as well as the network of relationships between and among the activity leaders and young people were deciding factors in how each activity played out. Thus, the spaces and places in which such activities are offered are as important as their content and influenced how well reception of the activities aligned with our intentions. Our title plays on the double meaning of the German word, "Zusammentrommeln", which means both drumming together and rounding up a group, encapsulating this interplay of imagined and actual outcomes while begging the question of who the actor(s) are in these kinds of initiatives. **Sa2-G04**

Jennifer Kyker, "Portrait of Zimbabwe: Working with the Chicago Dzviti Photograph Collection"

Chicago Dzviti (1961-1995) was a pioneering photographer who produced an extensive visual record of Zimbabwean social and cultural life. Dzviti placed special emphasis on documenting Zimbabwean music, and his photographs feature many types of mbira, including the njari, matepe, munyonga, and mbira dzavadzimu. They also depict other instruments such as ngoma drums, hosho shakers, and several types of musical bows. With over 4,000 individual images, Dzviti's work represents one of the largest Zimbabwean photographic collections outside the National Archives of Zimbabwe. After his untimely passing, however, his negatives were stored away in a trunk, and his work languished in obscurity. In this presentation, I discuss my applied efforts to contribute to Zimbabwean cultural life by bringing this private archive into public view. I begin by discussing the ethical responsibilities involved in archiving, processing, and digitizing Dzviti's work, an effort I undertook with Dzviti's family and the University of Rochester's Department of Rare Books, Preservation, and Special Collections in 2017. Next, I reflect on the challenges of building relationships with stakeholders at various institutions in the US and Zimbabwe in order to organize an exhibit of Dzviti's work at the National Gallery of Zimbabwe, provisionally scheduled for April 2025. Through a multimedia approach integrating audio examples, ethnographic fieldwork, physical instruments, and ephemera,

this exhibit represents a public-facing project in applied ethnomusicology with the potential to have significant impact in Zimbabwe. Finally, I consider ways to extend this project's impact in an increasingly digitized world through a digital humanities project paralleling the physical exhibit of Dzviti's images, built with a team of scholars and graduate students at the University of Zimbabwe. Throughout, I emphasize the importance of ensuring that Zimbabweans take leading roles in curating images from the collection, and that Zimbabwean audiences are the first to engage with Dzviti's work. **F3-G02**

Chrysi Kyratsu, "Fieldwork 'at Home'? Navigating Power-asymmetries and Seeking for Hope while Conducting Research into Musicking among Refugees and Asylum-seekers"

This paper reflects on the challenges pertaining to working with refugees and asylum-seekers, being a citizen of the country wherein they were sheltering, waiting for the attribution of their legal status. More specifically, the discussion revolves around two questions. First, how can the inherent asymmetries and the consequent vulnerabilities underpinning the positionality of the researcher and the research participants be navigated? Second, can working with vulnerable groups be impactful, bringing positive change for the sake of the research participants?

My fieldwork research took place in Greece between 2019-2020, during a time-period marked by developments broadly perceived and heavily criticized as anti-immigrant, and by the outbreak of the COVID-19 pandemic. The inherent asymmetries shaping my relationship as researcher and citizen with my interlocutors, refugees, and asylum-seekers, reasonably enough exacerbated, posing certain complexities that had to be addressed in the day-to-day fieldwork experience, but also, when writing-up the research, ensuring the ethical representation of the research participants. The outbreak of the pandemic not only impacted us unequally, subject to our place of residence, living conditions, and legal status, but it involved unequal chances to get through it.

The discussion will be led by ethnographic snapshots illustrating the agentive actions taken from both parties, illustrating how the power-asymmetries got contested and challenged, from a methodological point of view, but also from the perspective of participants' interests. Furthermore, I will reflect on the challenges of writing on musicking among refugees and asylum-seekers, with respects to their vulnerability and the enhanced responsibility this entails for the researcher/author, but also with regards to maintaining their representations ethically with respects to the viewpoint of themselves they want to foreground. Finally, the paper will argue for the potentials and limitations for impactful research, considering the established exclusionary regimes, and the relentless individuals' agentive efforts to circumvent them. **Sa2-G04**

Tony Langlois, "'Moroccan' Sufi Music in the UK"

The Boutchichiyya Sufi tradition has its origins in Eastern Morocco, where sites of pilgrimage and ritual have existed for centuries. Since the 1970's this branch of Sufi practice has sought a broader, more middle-class and international membership, and has long been established in European cities.

Alongside a devotion to a specific lineage of charismatic leadership, the Boutchichi have maintained the ecstatic practices common to many Moroccan Sufi traditions, and the poetic/musical structures that are integral to ritual. However, the UK community is not

primarily of Maghrebian descent, Arabic is not their first language, and most come from a range of UK and Asian ethnic backgrounds. Its largest British base (zawiya) is in a predominantly Muslim part of Birmingham, but where Sufism is itself often regarded with suspicion.

This paper explores the means of cultural transmission and musical improvisation techniques which connect UK adherents to a Moroccan source. It also considers the positioning of this fraternity in Birmingham, where it exists exists as a Sufi minority within a Muslim minority. I will argue that the social and musical activities of the Boutchichi are employed to cross a range of cultural barriers in the UK, whilst maintaining a resilient international network with Morocco and European hubs.

I will also reflect upon my own engagement with the Boutchichi community in both Morocco and the UK over several years. Investigating the same tradition in very different contexts affords useful insights to an ethnographer, though each presents its own challenges and sensitivities. **T1-G18**

Sidra Lawrence, "Feminist Ethnomusicology, Vulnerable Research, and the Afterlives of Ethnography"

Even when our ethnographic work is aligned methodologically and theoretically with ethically framed, locally-grounded projects, our research texts can have unintended consequences, perhaps even outcomes we cannot predict. Based on long-term ethnographic research among Dagara women along the northwestern border of Ghana, West Africa, I discuss the afterlives of several published articles within the community in which the research was conducted. The research itself is grounded in indigenous feminist praxis, and serves to explore and amplify the local feminist projects and modes of empowerment, justice, and solidarity-building that Dagara women utilize. As an ethnomusicologist I have concentrated on the ethnographic aspects of this work, conducting research based on feminist ethnographic traditions that emphasize and prioritize informal conversations, daily interactions, and everyday performativities through vulnerable and intimate work.

In this paper, I discuss how some of the feminist-oriented research was taken up after publication by a male community member who sought to cause harm and disruption to me and to his wife, a research collaborator. I attend to Fassin's call to "attend to the public afterlife of ethnography," (2015) by thinking through how research is received by different publics and actors, its purposes in the public sphere, and potential material consequences of research projects. I'm particularly interested in grappling with the dissonance between the feminist methodologies of collaboration and vulnerability, and potential public consequences that cause harm or peril to those same values. Finally, I discuss the ways that gendered violence and regulatory tactics control ethnographic knowledge production. If we insist on working and writing in ways that are intimate, what vulnerabilities will we live with? What are the consequences of revealing local forms of violence and threat? This opens up conversation about the kinds of violences inflicted upon ethnographers doing feminist research, and upon those with whom we work. **T3-G04**

Liu Chenchen, "Research on the Teaching of Ethnic Music in Chinese Secondary School Music Classes under the Concept of the New Curriculum"

In the past 70 years in China, 13 reforms have been carried out in the music curricula of primary and secondary schools. In the twelfth reform, the basic concept of the curriculum

in the standards for compulsory music curricula refers to the need to understand cultural diversity and to promote national music. Through the study of ethnic music, students can learn about ethnic culture and can achieve music in culture and culture in music. In China, folk songs have a long history and are the companion of the people's lives, which can be said to be the foundation of all music. In this paper, we will explore the ways and means for students to learn Chinese folk songs in secondary school classrooms, and then optimize the future teaching mode. **F4-G18**

Liu Tianyu, "Modelling Performance on Chinese Soil: The Challenge of Professional *Erhu* in Folk Musical Life"

The "national instruments" (*guoyue* style) for the Chinese musical instrument erhu has created a format for training and performance over more than a century from the 1920s to the present. This approach propagates a professional and modernized music ideology across contemporary China, many musicians from academic school to assess the playing style and skills of folk erhu musicians according to these new standards. This situation has led to a series of issues. For instance, some professional musicians have lost their instrument's connection to people's everyday music lives, and there can be noticeable discomfort in collaborations between professional and folk players.

In this paper, I describe these challenges with reference to my own background as an erhu student trained in the *guoyue* style and in recent field experiences, such as interactions and performances with erhu folk musicians in Yunnan. I took part in the musical activity with different scene like the family party, public square and picturesque site. I occasionally accompanied the village singer on erhu. Or becoming an observer to capture the local musician's playing. From the experience, I provide insights into the exchanges and clashes in performance, philosophy, and aesthetics between myself and these musicians. I also observe the local villagers' perceptions and comments on professional erhu music. Lastly, I reflect on the collaboration and complementarity between professional erhu performance theories, playing techniques, and folk practices. **F1-G02**

Teona Lomsadze, "Exploring the Internationalisation of My Native Music in the UK: Being a Participant-Observer or Cultural Facilitator?"

The internationalisation of Georgian music, while a prevalent topic among Georgian musicians and policymakers, remains largely unexplored in Georgian ethnomusicology. As a Georgian scholar hosted by the University of Oxford, my new research on this subject holds a pioneering position. Utilizing the participant-observer method, I engage in fieldwork with individuals and organizations promoting Georgian music in Britain. Given my professional connections, there is pre-existing mutual familiarity. This, along with my role as a Georgian culture bearer, led to invitations to participate in Georgian Christmas celebrations in Oxford, organize a workshop at the Natural Voice Network annual gathering, teach a female choir of Georgian music in Oxford, and give a shared lecture about Georgian traditional music and jazz fusions at Trinity Laban Conservatoire in London at the start of my research. These engagements have expanded my role from researcher to that of a cultural facilitator and collaborator. While I might not always notice it during the process, I acknowledge that my core role as a participant-observer persists in similar situations. Inadvertently, and through the initiatives of those I observe, I create additional opportunities for their engagement with Georgian music. This raises ethical considerations, emphasizing the critical need for complete transparency among all involved parties.

Accordingly, the paper aims to address key questions: Does my pioneering position, potentially elevating the importance of my research and thereby influencing participants' engagement, afford me a privileged stance in leading ethically complex fieldwork? Alternatively, could this positioning be attributed to the subject matter itself - my research on the internationalisation of Georgian music, potentially increasing awareness of Georgian culture, leading individuals and organizations involved to perceive it as socially and culturally beneficial? How does my unique status as a Georgian music professional in the UK, along with the accessibility of my expertise, contribute to this dynamic? **F3-G13**

Keegan Manson-Curry, "Reframing Colonial Sound: Canadian Pipe Bands, Scottish Identity, and Decolonisation"

Scottish music and culture are a ubiquitous part of Canada's soundscape. While the country's multicultural policies have done little more than tokenise many musical practices (Klassen, Hoefnagels, and Johnson 2019: 4-5; Robinson 2020), Scottish pipe bands are a celebrated tradition in the Canadian settler colonial project (Cowan 2006; Walker 2015) that have even been used as a tool of forced Indigenous assimilation in Canada's residential schools (e.g., Cariboo Indian Girls Pipe Band). With their martial history and contemporary associations with the military and police force, they are an enduring icon of settler identity. But dismissing pipe bands as nothing more than a vestige of colonialism ignores the complexities of their sonic place in a contemporary nation that is coming to grips with its violent history.

Canadian pipe bands today insist that there needs to be little to no link between Scottishness and membership. Instead, they emphasise the 'sound of the pipes' in a culturally unmarked sense, over and above their decidedly marked representation of Scottishness and the histories of settler-colonialism that it sounds. There are pipe band members who work hard to better understand the colonial history of their tradition. They take material actions to rectify this history by making themselves a more inclusive and, debatably (per Tuck and Yang 2012), decolonised musical practice (Attas and Walker 2019).

Our paper considers the fraught issues of colonial violence and reconciliation as they are experienced and negotiated among contemporary Scottish pipe bands in Canada. We draw from ethnographic work and structured interviews to analyse the deep entanglements between the sound of pipe bands, Scottish identity in Canada (both military and civilian), conversations about decolonisation, and the role that pipe bands have played in Canada's colonial history. **T1-G18**

Edoardo Marcarini, "Jerusalem to Persepolis and Back: The Myth of Ancientness and the Legitimation of Persian Music in Israel"

Iranian Jews are among the least represented cultural groups within Israeli society, Israel's national soundscape, and academic debate. Nevertheless, Persian music has recently found an audience in Israel, partly thanks to a narrative that imagines ancient Persia and Persian music as pure links to ancient Judaism and the music of the First Temple. I call this narrative the "myth of ancientness" based on recent definitions of myths as narratives that explain a community's origin or promote social cohesion using verbal, musical, and nonspeech sounds, highlighting the importance of musical style and performative elements. In a diasporic space of memory like Israel, where the resonances of different cultures compete to be codified through ritual and creative expressions, the legitimation of Persian music through its mythological origins provides Iranian Jews with social mobility

in a highly contested public sphere. Therefore, the investigation of this myth isn't only necessary to frame Persian music and culture in Israel, it also provides insights on how diasporic communities may strategically blur the junctures between memories, histories, and myths to benefit their social position. With this paper I aim to outline the mythological, social, and historical foundations of the myth of ancientness, its variations, and the narratives it generates. Examining ethnographic recordings and interviews conducted with Iranian Israeli singers and musicians in Jerusalem and Tel Aviv in 2023, I demonstrate that the myth of ancientness creates social spaces for collective memory and imagination where Iranian Jews can revert their minority status by claiming influence on Persian music, maqam-based music, and even Hassidic music. In doing so, I highlight how, when entering a new community, memories and mythographies of diasporas are re-imagined, transformed and reframed to participate in the established narratives of host countries. **T1-G18**

Tenley Martin, "The Bradford Dhol Project: Exploring Organology as a Music Outreach Mechanism"

How can music be used to build social cohesion in pluralised, post-industrial locales? Moreover, how can musical instruments with multiple and competing heritages build connections in these disparate and multicultural communities? This paper explores how the dhol drum can be used in music outreach contexts, utilizing The Bradford Dhol Project (a community music initiative) as a case study. This paper draws on data gathered via interviews, participant observation, co-production, and sound drawings from workshops facilitated with community groups: Touchstone and 'Stand and Be Counted'.

Bradford is a large post-industrial city, with all of the poverty associated with these types of places, compounded by it being very multicultural, including large South Asian communities and asylum seeker populations. Social issues are exacerbated by it being culturally divided along ethnic and geographic lines, resulting in undercurrents of mistrust and intercommunity tensions. The 'dhol' historically crosses many boundaries: geographic, cultural, and functional. It traditionally occupied musical space in Pakistan and India, then travelled with diasporic groups to cities like Bradford.

Rather than tracing the Dhol's various globalisation routes, my research explores how it can be used to bring fragmented diasporic communities together. Following on from Bates' (2012) argument for an examination of 'the social life of musical instruments', in this paper, I'll argue that the dhol can play an ACTIVE role in social life by fostering cohesion and inclusivity among diverse communities. Ultimately, this research investigates how instruments with multiple, and sometimes competing heritages, can aid in building trust in disparate and multicultural communities. **T1-G18**

Kevin McNally, "Sounding Good by Doing Good: The Intersection of Applied Ethnomusicology, Community Music and Healthcare"

The title of this paper takes its lead from William Cheng's (2016) question "what if the primary purpose of sounding good isn't to do well, but to do good?". I am an ethnomusicologist who finds most meaning in work outside the academy, facilitating a

community music group in my local area, with people whose only link is a desire to sound good together. 49 North Street is a community hub for creativity, wellness and recovery in Skibbereen, West Cork, where the arts have a central role in maintaining mental health. One of the key components is the West Cork Gamelan Orchestra, a community music ensemble of tuned percussion instruments, originally from Java in Indonesia. The paper will reflect on the impact of the gamelan from an artistic and a healthcare perspective, situating it within the wider context of an arts for health programme of activities in west Cork and Kerry. In isolated rural areas where loneliness is pervasive, such nodes of creativity and "affinity groups" can be vital links to the wider community. At what points to the ethnomusicologist, the artist and the healthcare worker converge, and where are the tensions? What impact will progressive healthcare measures such as social prescribing play in transforming the role and impact of the community musician/applied ethnomusicologist? **Sa2-G02**

Felix Morgenstern, "Complicated Impacts in the Field: Translocal Irish-Music Research in Germany"

This paper unpacks limitations of performance as an ethnomusicological fieldwork technique (Baily 2001; Rice 1994) in a translocal research setting. Drawing upon the author's ethnographic research as a German-born, yet Irish-trained, practitioner of Irish traditional music among the Irish-music community in his native Germany, it highlights significant interpersonal tensions that emerged between ethnographer and interlocutors in a study of intercultural transactions. These frictions, it is posited, have unfolded in response to the researcher's displays of acquired cultural capital, while also necessitating the development of particular participant-observation strategies for overcoming them. The paper purports to flesh out these tactics, by drawing upon scholarship on practice research in ethnomusicology (McKerrell 2021; Balosso-Bardin 2022). As is suggested, such analysis moves music scholars closer to problematizing the concept of "fieldwork at home" (Stock and Chou 2008). Further, taking such a nuanced approach to participant-observation practice proves particularly valuable in relation to a translocal research scenario in which musical expertise, acquired in a genre's authenticating centre, is deployed in a field site where this music is not "at home" per se. **T3-G18**

Carolin Müller, "Reflections on (Im)possibilities of Fieldwork Through a Performance-based Recovery of Sonic Meaning in Visual Mark-Making"

Audiovisual representations of sound have a long tradition in ethnomusicological research. Visualizations of performance encompass notation systems, filmmaking, or free drawings. AI-assistance further strategically maps musical activity. In addition to audio, the visual dimension offers researchers access to what Marco Lutzu terms as "artisanal processes" that give broadened insight into the spatiality of musical interaction, as well as the production of musical knowledge at the nexus of movement and sound, and of sonic geographies. Artisanal processes can be a necessity of the research setting, for example, when research is taking place in context with vulnerable interlocutors or in spaces where legal restrictions prohibit audio recordings.

This performance-based presentation takes the example of me doing (im)possible fieldwork in a men's prison in Dresden, Germany, in 2019. The research tried to understand the role of brass music for community-building in a highly politicized setting. The fieldwork setting, however, was so vulnerable that mark-making through drawing was the only mode of recording possible. I propose a performance-based reflection of this

(im)possible research because, riddled with ethical and methodological challenges, it points to many unintended consequences of ethnomusicological research.

Using the methods of printmaking and film, the performance interrelatedly traces the meaning-making process through drawing and my critical analysis of that. The performance is an artistic process guided by movement through the different stages of recording and recovery that together produce multi-sensory representations of coming to terms with challenging sensory research experiences. I offer this multi-modal recovery of both knowledge gain and research failure because it shows the dilemmas of the research with people in vulnerable situations: presence and absence of voice and senses. At the same time, the recovery itself creates new knowledge about both research experience, positionality, and the research context, inspired by queer theory. **T3-G18**

Nandita Mukherjee, "Artistic Integrity"

A genuinely inspirational musician usually has a few characteristics that stand out to us, such as their personality, stage personas, vocal ranges, and lyrical delivery. These characteristics act as the artist's distinguishing mark. Additionally, it's imperative that all musicians give careful thought to their brand, or identity, which can take many forms, ranging from a distinctive musical style to an identifier associated with a costume to the manner in which they interact with their social media following. When artists start their creative path, they have to find what speaks to them the most. We must pay attention if we are to forge our own distinctive artistic character. As many different artists as we can, especially those outside of our own genre, should be listened to in order for us to develop our own distinct artistic identities. obtaining ideas for how people should dress, speak, and display themselves. Musicians create entire worlds centred around their music. We should listen to as many different musicians as we can, even those who aren't in our field, in order to develop our own distinctive artistic identities. obtaining ideas for how people should dress, speak, and display themselves. Musicians create entire worlds centred around their music. In addition, it could be played with different groups as a soloist or band member, including an orchestra, a big band, or an acoustic guitar. Since all of these elements will contribute to the development of artistic identity, it is crucial to take them into account from both an internal and outward standpoint. Even though it doesn't vary all that much over time, it is important to think about the relationship between progress and the representation of one's artistic individuality. **T2-G02**

Petr Nuska, "Hopa Lide: An Ethnomusicological Documentary on (and with) Slovak Romani Musicians" (FILM)

The Roma (often disrespectfully called "Gypsies") are members of an underprivileged ethnic minority persecuted all around the world. But there is one cultural trait for which they are celebrated globally: their music making. This has been reflected extensively across cinema – classic and contemporary, fiction and documentary – with Romani musicians becoming magnets for various enduring fantasies and prejudices. *Hopa lide* takes a radically different approach to depicting Romani musicianship. Based on ten years of research in the community of Slovak Romani musicians, it is a collaborative documentary consisting of three chapters. Each depicts the creation of a music video, the musicians leading their self-representation by taking on the role of directors. Uniquely, the camera is always on the move, always improvising. It joins the musicians as they move from the spotlights of large venues to intimate backstages, capturing a mixture of wit, mundane struggle and unfulfilled dreams. From these bittersweet musical lives, deeper questions

emerge: What actually is Romani music? What is it like to be a Romani musician? And what does it mean to be Roma in today's world? The film invites the audience to question deeply rooted stereotypes about Roma from its unusual position as a documentary made with rather than on Roma. **T3-G13**

Film trailer: https://www.youtube.com/watch?v=xdlSR940GEU

Tadhg Ó Meachair, "Irishness, Ethnomusicology, and Dangerous Music: Traditional and Folk Music and the Far Right in Ireland"

Traditional and folk musics in Ireland have long held explicitly political associations with Irish nationalist movements and expressions of national identity. Among other examples, these connections emerge in the ballads associated with the United Irishmen of the late 18th century, in the mid-20th century employment of patriotic folk song melodies in the instrumental tradition, as well as in contemporary far-right nationalist movements in Ireland today. This paper focuses on the Irish far right political grouping, the National Party, and its use of traditional and folk music in espousing xenophobic, ethnonationalist, and violent content. In turn, the paper highlights areas of concern for ethnomusicologists and practitioners invested in expressions of Irishness otherwise to the those at play in National Party messaging. In particular, the notion of traditionalisation (Hymes, 1975; Bauman, 2004, 25-28); the generic affordances of slogans; and Benesch's (2018) framework for recognising what is often termed "hate speech" are used as theoretical lenses to track the musical interplay between traditional and folk music and song and the broader on- and off-line dissemination of content that can ultimately be framed as "dangerous". Furthermore, foregrounding my position as an Irish PhD student on the cusp of candidacy at a US university, I reflect on some of the challenges and ethical questions surrounding the potential pursuit of in-depth ethnographic investigation/collaboration with such actors. This case study offers a prime sight for exploring the appropriateness or otherwise of such research, and, in line with the theme of this conference, underlines the importance of assessing the potential impact of ethnomusicological work inside and outside of academia. **Su1-SR**

Leandro Pessina, "GIS and Participative Cartography as Fieldwork: Music Mapping in the North-East of Ireland"

Many social and cultural communities use maps and visual displays to represent the world and the territory around them. Among Western communities, the majority of cartographic materials represent physical and tangible characteristics of areas and communities. Studies associated with sounds and music combined with spatial representation provide interesting perspectives to advance ethnographic knowledge, while Geographical Information Systems (GIS) technology represents an opportunity to create highly detailed cartographic products in digital formats, useful to represent and explain data obtained from fieldwork experiences. Within an ethnographic environment, "mapping" is helpful especially when it is realised through a bottom-up approach, forecasting the direct participation of inhabitants of a territory. Participative cartography practices can thus be part of the fieldwork experience, where the collection of data is realised to get knowledge of the ways inhabitants perceive their territories and engaged with it and its cultural features – such as music.

The aim of this paper is to show how the use of participative cartographic approaches associated with the examination of music experiences in the North-East of Ireland may provide data that could be used both for music ethnography and for tourism development

strategies. With the use of GIS, I will be mapping musicians' activities, the venues that are most active in the scene, and points of musical interest. Data are obtained during fieldwork experiences and interviews, informed through a bottom-up approach. Through this endeavour, sites that host festivals, performances, exhibitions, and other musical activities will be highlighted, making explicit and visible relationships between communities, cultural features and the territory where they happen. Such a cartographic analysis may also contribute in future tourism planning within the region. **Su2-FR**

Emilia Claire Pierce, "Shifting Boundaries: Exploring Queer and National Identity in the Sanremo Festival"

This study explores the shifting boundaries of queer and national identity in Italian popular music in the twentieth and twenty-first centuries through the lens of the Sanremo Festival, a vital precursor to Eurovision in Europe. In the 1950s, the first versions of Il Festival della Canzone Italiana (Sanremo Festival) promoted "traditional" Italian values influenced by the hegemony of the Catholic church. Despite the idealization of traditional values in Italian culture, this study seeks to analyze how the boundaries of sexual identity have expanded in the last decade to a more open and accepting presentation of the self. This study also argues that queerness has always been a part of the Sanremo Festival. Looking at critical editions of the festival separated by generational gaps, this research analyzes the musical and cultural influences within and outside of Italy, which form and define the borders of sexuality, gender, and national identity. As these boundaries have evolved, the author argues that sexuality has shifted toward a more realized and mediated "authentic" presentation of self. This study critically analyzes the shift in the Italian media's realization of commercialized queerness to comprehend how the media has influenced public perception, by looking at artists like Mahmood, Domenico Modugno, and Gianni Morandi. **F1-G18**

Lara Quicler & Cristina Palomares, "Clandestine Musical Practices in the Women's Prisons of Early Francoism"

The musical practices developed by the women who lived and suffered in the prison ecosystem of the early Franco regime functioned as a recurrent mechanism of liberation, education, cohesion and rebellion. Despite the relevance of their role, and the incipient studies on the official face of music in this context, the musical practices performed by these women in clandestinity have not yet received the attention they deserve in musicology, while male musical practices have constituted a considerable object of study. Being aware of this bias, we compiled written and oral testimonies preserved at the General Archive of the Spanish Civil War in Salamanca and at the General Archive of the Administration in Alcalá de Henares in order to construct an account that rescues from silence the uses and functions of clandestine music in women prisons during Franco's regime. **Su2-ORH**

Gordon Ramsey "Engaged Research with Loyalist Marching Bands in Northern Ireland: Issues, Strategies, Opportunities & Limitations"

This paper is based on two decades of participant-observation as a member of loyalist marching bands in Northern Ireland. These bands are largely recruited from some of the most impoverished and marginalised sections of the population, but are often characterised as sectarian and supremacist. Ethnographic experience shows that in

practice, political views and levels of political engagement within such bands vary widely, but it is fair to say that views which could be characterised as "populist right" are commonplace and many band members describe themselves as "right-wing" or as "working-class conservatives". In contrast, research suggests that academics, particularly those within the humanities, overwhelmingly see themselves as "progressives" and place themselves on the political left. I am no exception to this rule.

In interacting respectfully and ethically with those whose worldviews are significantly different to our own, a number of questions arise. How can disagreement be managed? In seeking outcomes which favour "the common good", whose conception of "good" should prevail? How can we avoid both complicity in the stigmatisation of the marginalised groups we research and complicity in these groups' own discriminatory practices? How can common ground be found, and what are the limitations of such approaches?

The paper draws on Moral Foundations Theory to analyse the differences between the moralities of academics and those they study and argues that a recognition that our own moral standpoints are rooted in our structurally privileged positions is an essential starting point. Such an acknowledgement enables us to become accountable to both the academy and to those we study without resorting to a strategy of schizophrenia. I use a range of practical examples to demonstrate what can be achieved as well as where and why limits are reached. **Su1-SR**

Pankaj Rawat, "Gendered Ethnomusicology: Representation of Everyday Geographies through Folk Songs of the Garhwal Himalayas, India"

Ethnomusicology reflects different aspects of traditions, customs-rituals, aspirations, and values linked to various dimensions of the socio-cultural life of humans in musical tradition. Among these, folk music is one of the most effective ways of touching people's subconsciousness. A product of musical tradition, with its originality, has come into being through the confluence of feeling and imagination of the individuals confined in a specific geographical space. It can increase one's spirituality to a certain extent and change how society looks at different social processes. These multi-layered processes have changed and are visible in folk music history.

The Garhwal Himalayas is a region with a consensus in its ethnocultural forms despite physical and social variations. Folk songs in the Garhwal Himalayas carve cultural spaces and shape social spaces of identity, belonging, and community. Various scholars have classified the Garhwali Lokgeet into different categories, including Jagar Geet, Maangal Geet, Chaiti Geet, Khuder Geet, Baju-Band Geet, Sanskar Geet, Chopti Geet, Barahmasa Geet, Chaufla Geet, Tharya Geet, and Jhumelo Geet. These Garhwali folk songs not only narrate the relationship between women and the environment but also share traditional language and many themes integral to ceremonies and rituals and tend to accompany agricultural work or other forms of productive activity. As one might expect, the women's songs offer a uniquely gendered view of the socio-cultural processes. They are performed in vastly different contexts, such as weddings or intimate gatherings of female friends and relatives. These vibrant musical traditions connect with ethnic identity and social concerns in Garhwal Himalaya. In this way, Garhwali folk songs are indicators of the position and status of women in society, along with their association with the physical location of space in their life patterns.

In the above framework, the present paper tries to understand the status of women in society through women-based folk songs of the Garhwal Himalayan region. This study investigates how folk songs and ritual singing, as a people's oral traditions, lead to the social construction of gendered identity. Further, the paper also attempts to examine the creation of folk music under different ethnic and socio-cultural layers that exist here. In general, not only collecting the lyrics and tunes of folk songs, listening to and exploring the environmental, regional, social, cultural, economic, and political contexts of the gendered folk songs also has been a counterpart of this research. Furthermore, with the help of theoretical, ethnographic, processual, and linguistic approaches, the research aims to study the roles of location and environment and analyze community togetherness and belongingness through personal interviews and exploration of the local festivities and events. Finally, an attempt to conduct an in-depth lyrics analysis will be considered to understand traditional ethnomusicology from a gendered perspective. **Su2-FR**

Rachel Rentz, "'I Spit Across Time Zones': How TikTok is Helping Preserve and Transform South Indian Classical Music for a Global Audience"

TikTok, the wildly popular video-sharing social media app, plays a unique role in the modern international music industry, especially in its ability to connect musicians from around the globe who collaborate to create unique music that blends diverse styles, languages, and cultures. This paper focuses specifically on Indian classical music by examining two case studies of artists who bring their expertise in South Indian Carnatic singing to the contemporary pop and hip hop music they perform on TikTok. The first is the Sai Sisters, two women who rose to fame by adding Carnatic improvisation to covers of popular songs. The second is the song "Chuck Taylor," a collaboration between American

hip hop artist Connor Price and Siri Narayan, a multilingual South Indian rapper. Because TikTok's user base tends towards a younger demographic, these artists are able to reach not only across time zones but across generations in a way that encourages more young people to pursue the same music traditions and preserve them for the future. This paper will also analyze the effects of TikTok's Creator Fund, which allows users to monetize their content, albeit at the whims of a complex and often incomprehensible algorithm. While TikTok does suffer from capitalistic flaws, such as the exploitation of user content without sufficient compensation, it also provides a platform for independent musicians to succeed free of the constraints of traditional music labels. Within an increasingly globalized society, social media apps like TikTok can be and are mobilized to preserve and empower music from around the world. **F3-G18**

Pablo Rojas Sahurie, "Political Messianism, Left-wing Hegemonic Masculinity, and the Idea of the New Man in the Chilean New Song"

The New Song has been one of the most studied Chilean musical phenomena. Especially during the last two decades, research on this musical movement has expanded significantly, addressing issues such as its stylistic characteristics (Torres 1980; Advis 2000), its links with the political left (J. Rodríguez 2011; McSherry 2017; Schmiedecke 2022), its insertion in folk and Andean music (O. Rodríguez 1988; Rios 2008), its relationship with the artistic avant-garde (Peña 2018; Herrera 2018), its religious aspect (Vilches 2011; Guerra 2014; Rojas 2020), its gender performances (Party 2019; Rojas 2022), and its international connections (J. Rodríguez 2016; Mamani 2018; Karmy & Schmiedecke 2020; Gavagnin, Jordán & Rodríguez 2022; Freedman 2022).

Within this panorama, I propose to relate two of these topics: the religious dimension and gender performance in the New Song. To achieve this, I take the categories of political messianism (Benjamin 1991; Dussel 2010) and hegemonic masculinity (Connell 2005; Messerschmidt & Messner 2018), which find a synthesis in the idea of the "new man". On the one hand, the movement put forward an idea of the new man that correlated Marxist thought, especially through Ernesto Guevara, with Christianism. In this way, the new man of the New Song would live a life dedicated to others, and sacrifice himself for the revolution without expecting anything in return. On the other hand, this idea of the new man proposed by the movement was associated with an ambiguous and contradictory masculinity, which, while proclaiming its support for women's liberation, legitimised unequal gender relations between men and women, between masculinity and femininity, as well as between different possible types of masculinity. Therefore, my intention is to address the political, religious, and gender conflicts regarding the new man not only by reviewing songs but also the ideas, discourses, and behaviours of the musicians of the movement. **F1-G04**

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Marco Roque de Freitas, "Uncovering the Phonographic Industry and the 'NGOMA National Label' in Socialist Mozambique (1978–1990)"

This paper outlines the structure and editorial practices of the phonographic industry in postcolonial Mozambique during the so-called 'socialist period'. It details the production phases, the associated companies and delves into the material conditions and aesthetic values that guided the phonograms published by NGOMA—dubbed as 'the Mozambican national label'—and their relationship with state-defined cultural policy between 1978 (when production on this series commenced) and 1990 (when vinyl production officially ceased in the country). Several themes are explored, such as predominant topics of song lyrics, repertoires and artists, copyright, women artists, and the restrictions on music production during the civil war. After analysing the main musical trends and acknowledging noteworthy absences, I reflect on NGOMA's efficiency in the nation-building process. **F2-G18**

Maureen Russell, "Sharing Soundscapes: The Bake/Jairazbhoy Digital Archive of South Asian Traditional Music and Arts"

The paper will discuss the launch of the UCLA Ethnomusicology Archive's Bake/Jairazbhoy Digital Archive of South Asian Traditional Music and Arts. Nazir Ali Jairazbhoy and Amy Catlin-Jairazbhoy visited eight states in India, recording tribal, folk, devotional, and classical musics. Their research was designed to supplement and, in many cases, restudy Arnold Adriaan Bake's pioneering 1930s surveys of Indian music throughout the South Asian subcontinent. The Jairazbhoys' audiovisual recordings, still images, and field notes representing fieldwork undertaken in 1963, 1984, and 1994, are now available online, open access, as the Bake/Jairazbhoy Digital Archive of South Asian Traditional Music and Arts. The Digital Archive also includes audio field recordings made by Bake in India on a Tefiphon (a machine that cuts grooves on loops of 35mm film) in 1938-1939. Open access of archival collections is an opportunity to decolonize the archive and showcases the power in connecting through the archive. It encourages new associations and interactions between the communities of origin and their recorded intangible cultural heritage. In creating the metadata for the project, the Ethnomusicology Archive, and its partner in hosting the Bake/Jairazbhoy collection, the UCLA Digital Library Program, worked with Amy Catlin-Jairazbhoy, Indian scholars, and members of the communities of origin in a culturally sensitive manner to help make the accumulated knowledge in the Archive discoverable to those communities and to scholars and researchers. The Bake/Jairazbhoy Digital Archive will link audio recordings, moving images, still images, and field diaries organized by the event recorded. We believe this project to be the first-of-its-kind. The Bake/Jairazbhoy Digital Archive resonates both within and beyond the academy, focusing on equitably and ethically sharing soundscapes, opening the shared sounds to the archival multiverse, to community members, to scholars, and to those who simply want to learn more about the musics of the world. **F3-G02**

Charlotte Schuitenmaker, "'Strengthen Storied Impact': Podcasting as Research Method"

This paper reflects on the intricacies of reworking interviews with First Nations musicians and activists in Sydney into an openly accessible podcast series. This series came into life to employ podcasting as research method, making interviews more accessible to artists and communities and, with that, creating a more transparent way of conducting research. However, there are challenges around openly sharing Indigenous stories, especially facilitated by a non-Indigenous researcher from the Global North. Therefore, this paper also scrutinizes the structures and norms digital technologies are formed by, and I urge for a nuanced and critical reflection on the ways in which digital platforms inform people's interaction with Indigenous expressions.

Producing a creative output from research (research-led practice), which at the same time also informs the research (practice-led research), can be a fruitful way to make research more accessible outside of an academic audience, while reimagining research methodologies. Reciprocity is argued to be a key principle in engaging in ethical research when working with Indigenous peoples and stories. Through reciprocity, the researcher ought to "strengthen storied impact" (Archibald, Lee-Morgan, and De Santolo 2019, 2). This is important in providing meaningful and useful benefit to those being part of the research. In creating a podcast accessible to those with internet access, the project intends to reach an audience beyond academia. Moreover, it aims to develop cross-global exposure of First Nations musicians and creatives' work while facilitating a trans-cultural dialogue by harnessing musics and sounds. **F3-G18**

Shao Decheng, "Streaming-based Online Platforms for Piano Teaching and Learning: User-oriented Interaction, Reflection, and Adaptation"

In today's educational landscape, an increasing number of musicians are taking online streaming platforms as a significant avenue for piano learning and accessing piano lessons. This research investigates how do streaming platforms accommodate their users in piano education. Compared to those conventional education courses, is there an effective and intuitive interaction between the piano "teachers" (bloggers and video makers) and the learners in streaming platforms? This research also explores the aspect of individual feedback that the platform streaming learners can receive.

This research adopts the method of virtual ethnography to gain insights into online platform users' diverse needs and interests. Providing several case studies from the two major streaming platforms YouTube (mainly used by English language speaking users) and Bilibili (mainly for Chinese language speakers), I find that streaming platforms have developed digital tools and functions that enhance the users' teaching effectiveness, learning experience, and the interaction between the teachers and learners. These streaming platforms show their advantages in providing flexible time and space, adaptable and practical learning methods, thus offer the new opportunities for a broader range of learners.

While online streaming piano teaching and learning enhance the users' interaction, reflection, and adaptability, these new ways of piano learning can function as a supplementary teaching method or a tool to boost learner motivation. These new ways of piano learning cannot entirely replace the conventional offline courses in the aspects of personalized instruction. **T2-G18**

Andrew Snyder, "From the Margins to the Center: The Campaign to Officialize Lisbon's Brazilian Carnival"

In September, 2023, several blocos, or Brazilian carnival musical ensembles, participated in a musical protest in Lisbon, Portugal, aiming to officialize the street carnival of Brazilian migrants in their ex-colonial metropole. Since carnival emerged in the mid-2010s and has grown exponentially, the city government has come to categorize the festivities as "commercial events," requiring them to pay fees for city infrastructure to hold the events, despite the fact that their celebrations in public space have no profit motive and are free to the public. Due to these obstacles, the groups generally hold their carnival events, which have attracted up to 20,000 people, in relatively peripheral areas of the central city, including traditionally working-class neighborhoods, on the waterfront, and in entertainment areas. These areas are distanced from the central parts of the city that regularly hold official Portuguese cultural events that receive support from the city government. Many of my interlocutors interpret this varying treatment as an expression of xenophobia and the city's resistance to showcasing the most visible cultural practices of Portugal's largest migrant population. On the day of this protest, the blocos used the protest's official status as a protected public manifestation to parade through these central areas from which they have been excluded, staking a symbolic claim on public space that demands legitimization and facilitation of their cultural practices. The protest was part of a larger campaign to pressure the city administration that has even included the diplomatic efforts of the Brazilian Minister of Culture. This presentation will examine the campaign to officialize Lisbon's Brazilian carnival as an effort to bring Brazilian migrants' cultural practices, both metaphorically and physically, from the margins to the center of Portuguese society. **F3-G04**

Heather Sparling, "Challenging the Coloniality of Being: The Nova Scotia Gaelic Song Index"

In partnership with community organizations and members, I developed the Nova Scotia Gaelic Song Index, a digital "finding aid" documenting more than 6,000 records of Gaelic songs known in Nova Scotia. The Index offers teaching and learning resources for Gaelic language and cultural learners, raises awareness in Scotland of the Gaelic diaspora, and provides a rich corpus of data for research and analysis. But it is hard to measure these potential impacts, which are likely to take some time to manifest, if they manifest at all. Instead, as an ethnographer, I would like to consider the impacts of the making of the Index, something that I was able to observe first-hand as the project's director. At the risk of inflating the value of what is, after all, one small project, I will argue that the Index contributed to the epistemological decolonization (Quijano 2007) of Nova Scotia Gaels by providing project team members with the opportunity to (re)discover the thousands of songs that once permeated the daily lives of Gaels and with which Gaels made sense of their world. There are at least three ways in which this project challenges the "coloniality of being" (Maldonado-Torres 2007) of modern-day Nova Scotia Gaels. First, the project immersed team members in Gaelic song culture, recentring Gaelic song in their lives. Second, working on the project provided time and space when Gaelic was the primary language of interaction for team members. In the Nova Scotia context, where there are perhaps a few thousand Gaelic learners, it can be profound to experience Gaelic as a working and living language outside of the language classroom. Finally, the sheer size of the Index, particularly given that no equivalent index exists in Scotland, raises the status and visibility of Gaelic culture among Nova Scotia Gaels, essential for successful language revitalization. **F3-G02**

Cara Stacey, "Bashayi Bengoma (Song Beaters): Reflecting on Ten Years of Work with Musicians in Eswatini"

This paper reflects upon over ten years of ethnomusicological, musical and managerial work with an ensemble of elderly musicians, mostly from the rural areas in the small southern African state Eswatini. The ensemble, called Bashayi Bengoma, was formed by painter and musician Vusi Sibandze and I (ethnomusicologist and musician) as a vehicle through which performers on rare Swazi musical instruments could perform and earn needed money from their music. Over the years, the resultant opportunities have taken musicians to neighbouring South Africa a handful of times, and allowed for diverse recordings, festival performances and other concerts within Eswatini. Having met most of the musicians through my doctoral research, this paper traces the successes and failures of these interactions and resulting fundraising attempts, and the highs and lows in these relationships since that time. In this presentation, I reflect on my own responsibilities with regards to this work, to the musicians and Bashayi Bengoma co-manager Vusi Sibandze. I also reflect on my various academic roles positioned between the remnants of colonial music education infrastructure, the complexity of post-apartheid South African academia, and my own musical performances. This paper brings together comments from Sibandze, as well as themes from Robinson, Conquergood, Agawu and Mbembe as I attempt to evaluate the impact of this work as a white South African/Swati ethno/musicologist, performer and worker. It also proposes new ways of working with and for these musicians. **F3-G13**

Krešimir Starčević, "The Impact of the Project "Šokačka Rapsodija" on the Local Community in the Republic of Croatia"

Project "Šokačka Rapsodija" (Rhapsody from Šokadija) is an ethnomusicological project organised by non-profit organisation also named Šokačka Rapsodija. The Project launches once a year a serious and professionally prepared concert with more than 100 musicians (playing tamburica as a local traditional instrument), gathered from all over Croatia and joined in playing old traditional songs with new arrangements, but also new songs, written exclusively for tamburica orchestra. Projects promotes playing tamburica among young population, eager to take part in the orchestra and concert. Additionally, the Project educates general audience, attending the concerts, about tamburica being the instrument capable to play serious and professional music not only in the field of traditional music, but also of pop music, classical music, rock music etc... Each year the concert is being recorded by the Croatian National Television and later broadcasted several times on local TV channels. The Project introduces cooperation between the biggest tamburica orchestra in the world with famous local and regional singers, musicians and conductors. As a result of this Project, interest among young musicians for participation in it, has been tremendously increased. Due to such increased number of interested musicians, the audition is being organized for candidates to be qualified to participate at the concert. With this paper, author would share his personal experiences regarding the planning and realization of this cultural Project, as well as describe impacts arising from the Project on the local community and particular traditional music scene in Croatia. **F3-G04**

Thea Tiramani, "'Why are You Crying, Marcellina?' Women's Agency through Music, the Case Study of 'The House of Worlds' in Piacenza"

The House of Words is an open space for those who want to meet, exchange opinions, make plans, share wishes and difficulties: "a workshop for the community and its social cohesion", as it calls itself. It was inaugurated in Piacenza (northern Italy) in 2021 and involves local associations that work together to offer pathways of welcome, inclusion, educational and recreational services.

I met this place thanks to the collaboration of the Department of Musicology and Cultural Heritage of the University of Pavia in the project "Sconfinamenti" promoted by the Municipality of Piacenza; the project aims at sharing stories of migrants, present and past, of Italian and foreign origin. The idea to collaborate on this project grew out of an awareness, gained in the ethnomusicological field, of how music can play a central role in individual narratives as a glue and link to place of origin, triggering memories and leading to specific narratives of self. The target of my action-research was a group of migrants women and women from Piacenza, who meet every Friday afternoon in the House of Words.

In my presentation I would like to talk about the music workshop that I am running with these women. In particular, I would like to dwell on the participants' reactions to the project and consider how talking about music inevitably leads to reflections that go beyond the realm of music but have to do with the women's everyday experience. In this way, they experience first-hand a sense of inclusion, albeit initially conditioned by language and cultural barriers, and find agency through music as a nenory key. Following what Nenic and Cimardy says, (Nenic, Cimardi 2023), I propose to deal with each woman as a bearer of culture developing a female leadership that can be reconstructed and elaborated in a migratory context, starting from the music. **Su2-FR**

Felix Uhl, "A Jungle of Agendas: The Brazilian Huni Kuin and Field Research on Music as an (Un-)Intentional Catalyst of Sociocultural Change"

I want to present my project about the Huni Kuin, an indigenous society in Western Brazil, and their usage of music to shape their position within the world, taking it as the starting point for a reflection on the ethical pitfalls of field research in times of rapid sociocultural change. Since about three decades, the Huni Kuin live through a markedly musical phase of revitalization after many years of exploitation and marginalization. On the one hand, music is a way of transmitting values, serving as a (re-)connection to the past and a pride once lost. On the other hand, it is an area of profound change, since Huni Kuin musicians attract thousands of tourists, changing the grid of power and consequently introducing competition and fragmentation. Thus, through music, communities paradoxically grow both closer together and further apart. Working with the intention to help in the transmission of local treasure troves of music, as myself and many ethnomusicologists do, must be evaluated according to the involuntary risk of becoming caught in competing agendas in the communities we work with. In this situation, all actions, even those intended to help, are actions in a sociopolitical field with often unintended consequences regarding power and privilege. Highlighting ethical dilemmas which I have faced and keep on facing, I will analyse the different stakeholders regarding music and its revitalization to outline the way their intentions intersect and contradict each other, producing music as a total social fact. This includes a critical assessment of the effects of my research agenda as well as past projects concerning the revival of Huni Kuin music. Finally, this will lead me to a reflection of the dangers of a naïve understanding of cooperation within ethnomusicological fieldwork. **F4-G18**

Amanda Villepastour, "Academic Impact: What Counts, and to Who?"

This paper emerges from a high-scoring (though problematic) impact study submitted for REF2021. As a discipline frequently built upon advocacy, social justice, and ethnography, ethnomusicology brings us into direct engagement with the individuals and communities who produce the music we study. While ethnomusicologists have some obvious advantages over archival- and analysis-based areas of music studies due to our social immersion in the field, the REF's impact criteria and guidelines of how to evidence our research's benefits can be irrelevant to the aspirations of our field respondents and can even come into conflict due to cultural sensitivities.

This paper explains the difficulties I encountered while undertaking an impact study in Cuba, in large part due to the conflict between the values of the REF and those of my Cuban respondents. My story will be told within the context of research by Watermeyer and Hedgecoe (2016) based on an ethnography of 90 senior academics in my university during a two-day evaluation process of impact studies in the "rolling REF" in the lead-up to REF2014. The authors found the assessment process to be, among other findings, "subjective." My retrospective view of my challenging experience of delivering an impact study is that the REF's criteria for successful impact is of uneven significance to my Cuban research partners, who had no voice in determining what positive, sustainable impact looks like nor how it should be evidenced. **T1-G04**

Reference

Richard Watermeyer & Adam Hedgecoe (2016) Selling 'impact': peer reviewer projections of what is needed and what counts in REF impact case studies. A retrospective analysis, Journal of Education Policy, 31:5, 651-665, DOI: 10.1080/02680939.2016.1170885

Abigail Wood, "Who Really Brings About Musical Change? Researching the Selichot Revival in Israel"

By the early 2020s, in Israel, sung penitential prayers known as selichot, traditionally said before Rosh Hashana and Yom Kippur, held the place of the most mediated public soundscape of the religious Jewish year. As Rosh Hashana 2023 approached, billboards, Facebook and WhatsApp groups were plastered with advertisements for selichot concerts by popular singers filling huge venues; TikTok was filled with short clips of selichot, many filmed surreptitiously from behind a synagogue seat back, by teenagers wishing to capture their friends or siblings "starring" in a solo verse. Meanwhile, the live broadcast from the Western Wall in Jerusalem of the final selichot service the night before Yom Kippur had expanded to a three-hour live broadcast slot on Kan, Israel's national broadcaster, hosted by three presenters in a temporary studio above the main Western Wall plaza. Implicit in all of these events is that "selichot" referred to the now-familiar Jerusalem Sephardi tradition, filled with catchy, responsorial songs like "Adon haSelichot" that by now were a staple part of the concert repertory of even secular Jewish-Israeli singers.

Nevertheless, just 50 years previously, commentators had lamented the decline of the selichot, and while selichot services were broadcast on the radio, most of them represented different musical traditions entirely. So how did Jerusalem-Sephardi selichot become so popular, and how did they move from the synagogue to the stage and studio? Delving into archives and interviewing those involved, my co-researcher and I found a number of our initial assumptions overturned: musicians who we had assumed to be preserving a tradition in fact created one, city hall bureaucrats and ethnomusicologists had played a great significant role in reinventing the tradition, and some of the developments musicians cited as "new" had in fact been anticipated in the 1940s. In this

paper, I will use the selichot as a case study to explore the idea of "impact" in an evolving musical-religious tradition: who impacts the tradition and why, which impacts last, and how does this impact our work as researchers? **F1-G04**

Anna Wright, "Performing Plurality: Subversions of Singular National History in Bagpiping Discourse"

This paper examines the relationship between musical history and ideologies of mental hygiene, focussing on evolving perceptions of the piping figure Angus MacKay (1813-1859). MacKay was among the first scribes of bagpiping history and the first Piper to the Sovereign, and his musical collections and historical writings would become essential to interpretations of Scottish national and musical histories.

Institutionalised for madness in the mid-19th century, MacKay's accounts have been frequently dismissed as a result of his condition, yet an examination of MacKay's more recent reception among pipers reveals not only respect for his life and work, but an investment in his madness as a useful way to reconcile and allow for opposing views within the community itself.

Contemporary invocations of MacKay range from a posthumously written autobiography to interviews with him over Ouija board and other such "irrational" accounts, suggestive of a bagpiping community invested in "madness" as a useful way of allowing for a plurality of simultaneous truths. In doing so, the modern bagpiping community diverges from the singularity of national historical discourse, making space for divergent narratives among their histories and redrawing boundaries around what narratives are considered acceptable in and reflective of their community, and the inclusion of and discussion around such narratives in scholarship could model the same. Following the modern reception of MacKay's histories and examining attitudes towards his person and histories reveal both how "rationality" functions as a method of censorship, and how "irrationality" or "madness" might be utilised in discourse as productively hostile towards accounts of history that pose as exclusive truths. **F1-G18**

Jing Xia, "Navigating Paradoxes: Ethnomusicology in Urban Landscapes"

E.M. von Hornbostel's apprehension in 1905 regarding the potential erasure or absorption of world cultures by European influence has not materialized in the contemporary era. Amidst undeniable Western impact, the twenty-first century has witnessed a proliferation and diversification of cultural expressions facilitated by modern technology (Reyes, 2009). The urban landscape, a burgeoning field in ethnomusicological exploration, presents a contemporary setting where intricate musical elements collide, interact, and co-exist. Ethnomusicologists working within cities are propelled not merely by a fascination with musical cultures previously deemed "endangered" but also by a deeper curiosity about how music evolves into what Adelaida Reyes (2009) describes as "urban phenomena," transcending conventional studies that categorize music solely by types, genres, and national origins. Leveraging my experience conducting fieldwork in North America as an immigrant musician and scholar, this paper delves into the paradoxes encountered by ethnomusicologists when confronted with the diverse and dynamic realities of urban spaces. This exploration raises pivotal questions: How can ethnomusicologists navigate the intricate balance between acknowledging the political underpinnings shaping musical narratives and maintaining scholarly objectivity? What intricate interplay exists between tradition and innovation within the vibrant scenes in urban cities, where multifaceted processes constantly negotiate? Moreover, why do the resources available in urban

settings—while seemingly abundant—pose limitations in conducting timely research, constrained by factors such as time and funding? Is the "peasant-love model" or the more recent "friendship model" (Cooley 2008) a universally effective methodology? By highlighting instances of paradoxical challenges, this paper aims to draw attention to the complexities of conducting ethically grounded and culturally sensitive research in urban contexts. It calls for an increased awareness among ethnomusicologists regarding the significance and hurdles inherent in studying nuanced urban landscapes. **F2-G04**

Xiaotong Yang, "Balancing Perspectives: Constructing a Historical Narrative of Chinese Music Activities in Early Twentieth Century New Zealand"

In this paper, I discuss the challenges in my research on the early-twentieth-century musical activities of Chinese diasporas in New Zealand. The Chinese communities in New Zealand trace back to the latter half of the 19th century. Initially, they consisted of gold miners. By the early 20th century, the now primarily Cantonese-speaking communities had transitioned to urban areas, such as Auckland and Wellington. The descendants of these urban dwellers, who are distinct from the recent Chinese migrants that arrived in New Zealand since the 1980s, form the varied Chinese-New Zealand communities today.

My research, rooted in historical Chinese artefacts of these Chinese-NZ communities, presents a conflict of perspectives. On one hand, as a historian, I prefer a viewpoint that considers not only historical Chinese diasporas' NZ experiences, but also the transnational dimensions of their lives, particularly the extra-local cultural, political, and institutional connections linking them to locations beyond the boundaries of NZ. On the other hand, I am conscious of the contemporary Chinese-NZ communities' preference. They seek to challenge a historical narrative in NZ that often marginalises Chinese contributions, thereby leaning towards an analysis that situates their ancestors exclusively within the context of NZ – a nation-state that imprints unique social and political contours in their "Chinese-ness" – a "Chinese-ness" that is distinct from that of the recent migrants. In this paper, taking into account the personal, academic, and societal tensions and circumstances, I seek to consider this dilemma in detail and chart potential pathways forward. I argue that the interpretation and narration of historical events necessitate a delicate balance between maintaining academic vigour and addressing the needs and concerns of the relevant communities. Further, my presentation underscores that the ethical impacts of historical research can become as relevant and profound as those concerning contemporary communities. **F2-G18**

Qinyu Yu, "Understanding the Musical Festivals of the PRC in the 1950s from the Perspective of Historical Ethnomusicology"

In the 1950s, the Chinese government actively promoted the development of cultural activities with the guiding ideology of "developing socialist cultural and artistic activities to serve socialist construction". Music, as an important form of expression, received special attention. During this period, the Chinese government organized numerous large-scale music events, such as the First National Chinese Traditional Opera Festival in 1952, the First Art Festival of People's Liberation Army in 1952, the First National Folk Music and Dance Festival in 1953, the First National Music Week in 1956, and the First National Quyi Festival in 1958. Looking back at these musical performances after more than 60 years, it is astonishing to discover that they had a profound impact on the development of Chinese music. As a branch of ethnomusicology, historical ethnomusicology has gradually been introduced into Eastern countries since it was proposed and paid attention to in Western academic circles at the end of the 20th century. Richard Widdess once emphasized that

"historical ethnomusicology pays attention to the' living state' of traditional music and the process of its change as a specific culture". This view also emphasizes the connection between the development of music and the factors of the times, society and politics. The music performances held in China in the 1950s were also the product of the special times and the needs of national development. From the perspective of historical ethnomusicology, this paper will interpret the historical background, political purpose and multiple influences of musical performances organized by the Chinese government in the 1950s, and understand the development and change process of Chinese music in the 1950s by paying attention to the historical context and production process of music performances. **F3-G04**

Zhao Yuanyuan, "Problems and Reflections Encountered by the Elderly Target Group in Fieldwork: Based on Fieldwork on *Erhu* Music in Zhengzhou, Henan, China"

Field investigation is a commonly used research method in the field of music ethnology. However, when facing the target group of the elderly, field surveys using in-depth interviews and observations as the main means may encounter some problems that are different from other groups. This paper takes fieldwork on the *erhu* in Zhengzhou, Henan, China as an example to reflect and summarize the problems encountered by researchers in actual interviews with elderly groups.

Firstly, considering the cultural background of China, how should researchers position themselves to be more conducive to conducting research among the elderly target group? Researchers attempted to conduct research with the local community as "students", "researchers", and "journalists", and received different feedback from different identities.

Secondly, what difficulties have been encountered in the actual process of conducting online and offline questionnaires, and how can they be resolved? How can the elderly overcome a series of real-life obstacles due to physiological and psychological reasons, such as visual decline, hearing impairment, limited cultural level, and inability to use smart phones.

Thirdly, the connection between suspension and life history refers to how to place the elderly population in the context, history, and relationships to find and understand the reasons for their behaviour. When we try to understand Chinese society, we need to pay attention not only to the elites, but also to the ordinary people. In fact, it is these ordinary people who constitute the majority of Chinese society and are able to objectively and comprehensively evaluate the role of tradition and traditional culture in Chinese society. This refers specifically to the generation of elderly people born before 1963, who have expressed their connection and continuity in the relationship between tradition and modernity. Tradition is not a fixed "past", it is more involved in the construction of the "present" and can become a positive and meaningful component. **T2-G18**

Guidance for Speakers, Session Chairs, and Listeners

Presenters

Your presentation will be supported by a session chair and a postgraduate assistant. The chair will introduce you briefly and coordinate the question-and-answer session. The PG assistant is there to help with technology, as needed, as well as to undertake any other tasks related to successful use of the room.

Please arrive in your presentation room 15-20 minutes early to meet your chair and to test the slides and the technology. **Bring your slides on a USB stick** or ensure they are accessible from the web via a browser. It can be a good idea to download the presentation materials directly onto the PC in the lecture room, unless you're using your own laptop/tablet. This is especially the case when you have large video files. Smaller presentations will usually work fine directly from a USB drive.

If you have audio or video embedded in your presentation, include a back-up URL address (youtube, dropbox, google drive etc) on the same or very next slide, in case there is an issue playing the embedded files. (If you need to login to an online personal filestore, be sure to logout once your presentation session is complete.)

To run smoothly, the conference needs everyone to keep to their allotted timeslot. This timeslot includes any necessary set up and introductions (keep your biography short!) as well as the presentation itself and the ensuing questions, discussion, and applause. Your chair will help by letting you know when your time is almost over and again when you definitely need to stop. Be aware that they will be trying to catch your eye at those moments and support them in their efforts to keep the session to time. Remember that you may be able to continue the discussion with others during the breaks.

If technical problems or something unanticipated like a fire alarm make it impossible to complete your paper, we will look for a way to reschedule it in a later slot.

Online presenters

MS Teams links will be sent out **in a separate email**.

If you are presenting online, please join the call in the break that precedes your session to meet your chair and to test your camera, microphone, slides and recordings. If you are presenting audio/video as well as slides, you will need to share your computer's sound as well as sharing your screen.

You may prefer to pre-record your presentation and send in to j.stock@ucc.ie (or to your session chair or another colleague who will be at the meeting in person) via a download link. Please send it at least two days before the meeting so that the right presentation can be accessed and tested on the correct PC and any technical issues identified in advance. If so, you should be able to join the session via the Teams link still but playback of the talk will occur locally.

Please be aware of the potential for problems with streamed audio and video examples. If these play an important part in your presentation, have a backup route for an assistant to access in the presentation or that attendees can follow up after the presentation (e.g. paste a link to a YouTube, Vimeo, SoundCloud, Dropbox or other page into the chat window in Teams). This way, we can still catch up with your materials should any technical problems occur during the session itself.

In the question-and-answer session it may be difficult to hear questions from the back of the room—the inbuilt webcams may not pick up distant sounds well. Let your chair know if you cannot hear: they can repeat the question if necessary.

Chairs

Thank you for agreeing to chair a panel!

Please arrive 15-20 minutes before the session you are chairing to meet with presenters and to help ensure that everything is working technically. There will be an assistant to help with technical or other issues. If you experience difficulties that you cannot overcome, look for any of the conference committee or contact Jonathan Stock (+353 8760 54569).

Unless there is a very good reason not to, ask presenters to transfer their presentations onto the **desktop computers** in each presentation room via USB (or download). These PCs are already connected up to audio and video playback. Presentation is also possible via a connector to a presenter's own laptop, but this can lead to more issues both before and after the presentation, and the graduate assistant in each room may be unable to quickly deal with a technical issue that could be occurring on the laptop, whereas they should be familiar with questions relating to the provided machines: copying the presentation onto the lecture room's PC is usually the simpler solution.

In any cases where presentation technology simply does not work, you may need to explain to a presenter that they will have to do what they can during their allotted presentation time. The graduate assistant should notify Jonathan Stock who can contact IT support, but the latter may not be able to reach us immediately, especially at the weekend. In such a case, a presenter might be asked to give their presentation in a later slot if it is really impossible to continue.

Please be in touch with the presenters on your panel before the conference if possible (an email to follow with their contact details) or at least before your session. Ask how they would like to be introduced and check how their names or words in the paper's title should be pronounced if you're not sure. You may also wish to confirm which pronouns they use. Try to keep introductions very brief (even 15 seconds is fine).

Ensure that your session starts on time, and that each presenter keeps strictly to the allocated time for their paper and for questions/discussion. Most presentations have a 20-minute duration. For these, let your speaker know when they have 2 minutes left and when their 20 minutes is up. You might do this by holding up the appropriate number of fingers (or numbers on a piece of paper). Make sure that

the speaker has noticed! It isn't possible to do this unobtrusively, so don't worry too much about trying to be subtle! Thank each presenter, and allow for applause, and do so again at the end of the questions/discussion. At the end of the session itself, thank all the participants once again.

We would like the question-and-answer or discussion segments that normally follow each paper to be constructive in tone, and to engage a range of speakers. Think of a question to ask each speaker in case nothing is immediately forthcoming from the audience. Short questions such as, "Can you say more about [an example/topic/idea raised in the presentation]...?" can be effective in opening a discussion, particularly when a speaker appears to be nervous. Intervene politely, if you need to, when one questioner is becoming too dominant or to encourage participation or questions from a range of people. Presenters who are students, early-career researchers, or non-native speakers of English may all find the question part intimidating: try to be sensitive to the pressure they're potentially feeling. For instance, you may need to intervene if the question is becoming rambling, is just way too broad, or if a speaker appears to have misunderstood the question itself. It may be challenging to manage time actively during this part of the session, but the following presenters rely on you to do this. Use phrases like "we just have time for one more short question", or "we only have time for a short answer", if necessary. Remind participants that discussion can be continued person-to-person during the next break.

If a presenter misses their slot, leave that half-hour empty so that later presenters still give their papers at the expected times. It is fine to take a break or start an impromptu discussion on the theme of the session to fill the available time.

Listeners

Please join the discussion! A good question can genuinely help a presenter analyse their subject and link their ideas to those of others, whether in person or in the literature. It can certainly have a critical angle to it, and it might share some (appropriately focused) experience or concern of your own. But it is still a genuine question, not a rhetorical performance or a commentary that is ultimately not constructive. Unless you're the session chair, there is normally no need for you to spend valuable discussion time thanking the speaker fulsomely for their contribution. (They'll be flattered but worried that a "but..." is approaching; everyone else will want you to just get to the point!) Phrase your question as directly as you can. A good question is not a mini-presentation of your own, unless you're a formally identified discussant for the panel or roundtable in question. Other listeners may react poorly, and the session chair may ask you to stop, even if what you're saying is in itself accurate and valuable.

It can be hard to think of a great question and express it well all in one moment— it may help to write the key parts of it down first. Speakers may struggle with complex, multi-part questions in a conference setting when they'd cope well them in another setting. They may not hear you well due to background noise or be nervous about questions in general. They may have imperfect hearing or not be a native speaker of English. To avoid causing stress in scenarios like these, keep your

question on one main point, rather than squishing all your concerns together. You can still raise your hand again later for a second turn. If they are presenting online, it may also help if you come up closer to the webcam mic on the podium.

Codes of Conduct

The conference will be run in accordance with the BFE Conference Code of Conduct and the ICTMD Ireland Code of Conduct. By taking part in the conference, you agree to be bound by these codes.

British Forum for Ethnomusicology / Royal Musical Association Conference Code of Conduct

The BFE and RMA are committed to delivering harassment-free conferences for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution (with additional consequences for BFE/RMA membership at the discretion of the BFE Committee or RMA Council).

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention.

Note that what is said online (for example on social media and blogs) is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events.

Participants asked to stop any harassing behaviour are expected to comply immediately.

If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or a designated assistant, who will be happy to contact university/college security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

This policy is based on the LIBER 2015 Code of Conduct, which is in turn based on the conference anti-harassment policy on the Geek Feminism Wiki.

The ICTMD Code of Conduct

The ICTMD Code of Conduct applies for all ICTMD events and online fora.

ICTMD Ireland is guided by the ICTMD Declaration of Ethical Principles (https://ictmusic.org/documents/ethics).

ICTMD Ireland is committed to providing harassment-free events for everyone, regardless of gender, gender identity and expression, age, sexual orientation, disability, physical appearance, body size, race, ethnicity, religion, political affiliation, or belief. We do not tolerate harassment of participants in any form. All participants (speakers, attendees, volunteers, and visitors) at our events are required to cooperate with the following code of conduct to help ensure a safe environment for everybody. Participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution. This commitment to a harassment-free environment also extends to online platforms where ICTMD has a presence, including the ICTMD-Ireland mailing list and social media platforms.

Harassment is any improper conduct that might reasonably be expected or be perceived to cause offence to another person: this includes offensive verbal comments related to gender, gender identity and expression, age, sexual orientation, disability, physical appearance, body size, race, ethnicity, religion, political affiliation, or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, online harassment (through social media or other forms), and unwelcome sexual attention.

Participants asked to stop any harassing behaviour are expected to comply immediately.

If a participant engages in harassing behaviour, event organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact an event organiser or a designated assistant, who will be happy to contact the university/college or other venue's security or police, to arrange for an escort, or otherwise endeavour to help participants feel safe for the duration of the event.

Social media is too often a site for confrontation, rather than nuanced discussion or thoughtful academic debate and this is an issue that ICTMD Ireland would like to address in this code of conduct also. The committee request that online platforms are used to communicate information of interest to the membership and not as a site for political debate or personal attack. Should a member inadvertently email or post anything that causes upset to other members they must cease the conversation as soon as this is indicated to them. Improper posts or emails should be reported to the chair as soon as possible at chair@itcm.ie. This email will be monitored during normal office working hours.

In cases of serious misconduct the committee will suspend the member from the ICTMD Ireland organisation with immediate effect.

BFE Student Prize

Student presenters who are members of BFE are encouraged to submit their papers for the BFE Student Prize, awarded annually for the best student paper presented at the BFE annual conference.

Conference Personnel

Conference Organising Committee

Prof. Jonathan Stock (chair)
Ms Kelly Boyle
Dr Michelle Finnerty
Dr Ann-Marie Hanlon (ICTMD Chair)
Dr Alexander Khalil
Dr Matthew Machin-Autenrieth (BFE Conference Liaison)
Mr Luigi Monteanni (BFE Student Representative)
Dr Lijuan Qian
Dr Kaylie Streit (ICTMD Communications Officer)
Dr Jack Talty

Conference Assistants

Chen Wei
Chen Wenqiu
Cheng Zhiyi
Kathleen Coker
Luca Gambirasio
Li Wenguan
Liu Chenchen
Liu Tianyu
Rachel Rentz
Laura Reese
Yang Yalun
Zhang Mengwei, chief assistant
Zhao Yuanyuan