Featuring presentations from an international gathering of scholars on music and film; an interactive open table session; a films-in-progress masterclass; and an evening film series at the IU Cinema, a world-class arthouse venue

Indiana Memorial Union
Wednesday, November 6 & Thursday, November 7, 2019
WELCOME TO IU!

Symposium co-organizers: Rebecca Dirksen (Indiana University) and Jennie Gubner (University of California, San Francisco).

Film selection committee: Zoe Sherinian (committee chair; University of Oklahoma), Jacky Comforty (Comforty Media Concepts), Érica Giesbrecht (University of São Paulo, Brazil), Frank Gunderson (Florida State University).

Presented by the Local Arrangements Committee and the IU Department of Folklore and Ethnomusicology, with support from the IU College Arts and Humanities Institute (CAHI) and the IU Center for Latin American and Caribbean Studies (CLACS).

Presented in conjunction with the IU Cinema Creative Collaborations film series “Honking Horns and Jazzy Feet: Music and Dance in the Streets,” curated by Rebecca Dirksen, with support from IU College Arts and Humanities Institute (CAHI), the Department of Folklore and Ethnomusicology, and the Latin American Music Center (LAMC).

Featuring the IU Archives of Traditional Music (ATM), Traditional Arts Indiana (TAI), and the IU Black Film Center/Archive.

Daytime events held at the Whittenberger Auditorium and the Frangipani Room of the Indiana Memorial Union (IMU), with evening film screenings on November 6 and 7 at the IU Cinema (1213 E.Seventh Street).
8:30-9:00 AM
WELCOME RECEPTION & OPENING REMARKS
Whittenberger Auditorium
Rebecca Dirksen (IU) and Jennie Gubner (UCSF)

9:00-10:30 AM
PANEL 1: FILM LANGUAGES & LINEAGES IN ETHNOMUSICOLOGY
Whittenberger Auditorium
Moderator: Mark Slobin (Wesleyan University)

1/ Barley Norton (Goldsmiths, University of London): Ethnomusicological Audiovisualities

Ethnomusicologists have frequently made use of film/video in their research, and audiovisual representations of music practices have proliferated in the digital age. But in today’s "new media swirl" (Rogers 2017), is it possible to mark out an audiovisual terrain that is distinctively ethnomusicological? The filmic documentation of music has been lauded for its capacity to widen the dissemination of research and to aid the safeguarding of music heritage. Yet beyond dissemination and preservation, what is the significance of filmmaking for engaged music research?

This paper reflects on "ethnomusicological audiovisualities," outlining some of the different ways in which ethnomusicologists have engaged with film. The documentation paradigm, which I argue has dominated ethnomusicological filmmaking, will be contrasted with various alternative audiovisual modalities (Norton, In press). Informed by recent debates in visual anthropology and art practice, the paper will reevaluate some of the central tenets of realism in ethnomusicological film and consider the ramifications of new collaborative and activist approaches to ethnographic film. The potential of filmmaking in ethnomusicology will be discussed with reference to my research on music practices in Vietnam, as well as other audiovisual work.

2/ Benjamin J. Harbert (Georgetown University): Why Call It Ciné-Ethnomusicology? Film Studies Approaches to Ethnomusicological Films

In 1974 filmmaker/anthropologist Jean Rouch speculated: "I must mention the importance that sync filming will have in the field of ethnomusicology." Researchers do use video. But decades after Rouch’s prediction, films are still not understood as doing theory cinematically. Documentary filmmakers outside of our discipline, however, have been making films about music for a half-century. Informed by film studies, and close readings of films, this talk will present film examples that offer expressive critical understandings of music in a variety of ways. In so doing, we can begin to imagine how we might produce, edit, and watch films from an ethnomusicological point of view. Reconsidering Albert and David Maysles’s GIMME SHELTER, Jill Godmilow’s ANTONIA: A PORTRAIT OF THE WOMAN, Shirley Clarke’s ORNETTE: MADE IN AMERICA, D.A. Pennebaker’s and Chris Hegedus’s DEPECHE MODE: 101, and Jem Cohen’s and Fugazi’s INSTRUMENT, I will propose tools that can help build a foundation for the study and practice of “ciné-ethnomusicology.”
Ana María Arango (Association for Cultural Research of Choco [ASINCH], Colombia): From LOS SONIDOS INVISIBLES (The Invisible Sounds) to VELO QUÉ BONITO (Look How Pretty): A Change of Position

The presentation shines light on the research questions and methodological perspectives that informed the production of the documentaries LOS SONIDOS INVISIBLES (2007) and VELO QUÉ BONITO (2014). Though directed by the same person, these two very different visual projects demonstrate contrasting positions that the director held in the community during different stages in her life. LOS SONIDOS INVISIBLES explores the musical education scenarios in the city of Quibdó and demonstrates strategies of indoctrination employed by the Catholic missions using music and the forms of resistance and freedom of young musicians to these strategies. In contrast, VELO QUÉ BONITO offers a more personal experience, wherein the director, after falling in love with one of the leading musicians featured in LOS SONIDOS INVISIBLES, arrives pregnant in Quibdó. She then begins to do ethnographic work from a very intimate place, from which she discovers a series of knowledge, practices, and rituals around pregnancy and early childhood and how they completely mark the sensitivity of the subjects and therefore the way they live and feel music in their community contexts.

Terri Francis (IU Black Film Center/Archive): Double Exposures: Eyeballing, Framing the Archives, and Thomas Edison's Caribbean Films

The Edison Manufacturing Company produced newsreels that were first copyrighted on paper and later preserved digitally by the Library of Congress, the de facto national library of the United States. Edison’s crews filmed in Caribbean locations producing titles such as: NATIVE WOMAN WASHING NEGRO BABY (1903, Nassau, Bahamas), WEST INDIAN NATIVE DANCE, RAILROAD PANORAMA NEAR SPANISH TOWN, JAMAICA (Edison, April, 1903), and NATIVE WOMEN COALING A SHIP AT D. W. I. (1903). Are Edison’s actualities Caribbean films? What could or should this Caribbean platform for film history and theorization look like? What is cinema, now, in the digital age? And what is cinema in the Caribbean – but also, in the age of the digital, is the rubric of the Caribbean an excess of belongings or too few? And what of the images themselves, how might the nonlinear temporality invited by the digital free up or mislead our interpretations?

When we find a neglected object, such recovery, along with the partnerships that made it possible, is the true starting point of an extended, necessary, and animated investigation of where the object belongs, how it should be catalogued and what it means to us today. I recognize that the Edison works picture familiar asymmetries between the presumed dominant white gaze and the subjugated looked-upon black female object/subject, but what makes me curious are the brief but disruptive ways the women “eyeball” the camera, calling attention to those normatively unseen, and re-framing the act of filming an Other as a two-way exchange.

10:30-10:45 AM
COFFEE/TEA BREAK

Whittenberger Auditorium

10:45-11:15 AM
OPEN DISCUSSION, CONTINUING FROM PANEL 1

Whittenberger Auditorium

Moderator: Shalini Ayyagari (University of Pittsburgh)
11:15 AM-12:15 PM
"TALKING SHOP" INTERACTIVE TABLE SESSION

Frangipani Room

AUDIO/VIDEO EQUIPMENTS & EDITING: Michael MacDonald (MacEwan University, Alberta, Canada)

ALL ABOUT DISTRIBUTION: Frank Gunderson (Florida State University)

INCORPORATING FILM WORK INTO THE CLASSROOM: Érica Giesbrecht (University of São Paulo, Brazil)

FILM IN ARCHIVES & INSTITUTIONS: Alan Burdette (IU Archives of Traditional Music), Jon Kay (Traditional Arts Indiana), and Ronda Sewald (IU Black Film Center/Archive)

BOOKS, FILMS, & OTHER RESOURCES: IU Graduate Students with Rebecca Dirksen (IU) and Jennie Gubner (UCSF)

WALK-UP PROJECT ADVISING: Zoe Sherinian (University of Oklahoma) and Maria Mendonça (Kenyon College)

11:15 AM-12:45 PM
ONE-ON-ONE FILM WORKSHOPPING [PARTICIPANTS PRE-SELECTED VIA PEER REVIEW; NOT OPEN TO THE PUBLIC]

Whittenberger Auditorium

Moderator: Jacky Comforty (Comforty Media Concepts)

Filmmakers and Featured Films-in-Progress:

Kit Ashton, dir.: MATHINNYI (Sailor) (47 min.)
On the tiny British Channel Island of Jersey, one PhD student has been asking a question: How can music help save the critically endangered language of Jèrriais? This autoethnographic film traces musician and filmmaker Kit Ashton’s journey over several years of musical language activism.

Jaime O. Bofill Calero and Michael Brims, dirs.: BAJANDO POR LA MONTAÑA: ECOLOGY OF GAITA MUSIC (60 min.)
Gaita is an ancestral Afro-indigenous music originally from the mountains near Colombia’s Caribbean Coast known as Los Montes de María. Our film explores the constellation of lifeways that bind gaita to the ecosystems of Los Montes de María (birds, trees, rivers, mountains) and foregrounds new artistic projects trying to create a sustainable future for this tradition amidst the global environmental crisis.
Filmmakers and Featured Films-in-Progress, continued:

Sam Day Harmet, dir.: COFFEE WITH ALI (10 min.)
A short documentary about the musical collaboration between American mandolinist Sam Day Harmet and Palestinian oud player Ali Hasneen filmed in Nablus, West Bank. This film offers a portrait of everyday life, hospitality, and music culture in Palestine.

Kathleen Hood and Mohammad Al-Oun, dirs., with Faisal Attrache, Anne Colquhoun, Gazua Matrauq Elaun, Atallah Qattash Al-Madarmah, Hamad Al-Sharafât, and Sulayman Al-Sharafât: JORDINIAN BEDOUIN IDENTITY AT THE CROSSROADS (30 min.)
Focusing on music, dance, and poetry, this documentary aims to answer the question, “How do Jordanian Bedouins maintain their identity in the modern, sedentary world?”

Winnie W. C. Lai, dir.: ROAR WITH RAGE: SOUNDING HONG KONG’S ANTI-EXTRADITION BILL PROTESTS (4 min.)
This documentary integrates sensory ethnography, first-person experience, sounds, and protestors’ utterances in the on-going Anti-extradition Bill Protests in Hong Kong. Footage was filmed from June 9 to August 18, 2019 at various protest sites.

Petr Nuska, dir.: ROOTED MUSICIANS FROM KLENOVEC (10 min.)
This film explores the Roma music culture of a small town in Slovakia. Blood and genes alone do not account for their virtuosic musical abilities.

Richard K. Wolf, dir.: TWO POETS AND A RIVER (53 min.)
The film is based on ethnographic research (2012-2019) with two influential poet-singers who live in the Wakhan Valley on opposite sides of the Panj (Oxus) River in Tajikistan and Afghanistan. Inheritors of a cultural and economic divide brought about by a border negotiated between British India and Czarist Russia in the 19th century, the two musicians nevertheless share a common language and faith. The film traces the two individuals’ contemplations on separation, family, and environment, as well as their imaginations concerning what lies on the other side of the border.

12:15-1:15 PM
LUNCH BREAK [ON YOUR OWN]
IMU or 4th Street
1/ Chérie Rivers Ndaliko (University of North Carolina at Chapel Hill; Yole!Africa): Decomposing the Colonial Gaze: Aesthetics as Activism

In many postcolonial contexts, storytelling is a political means of combating oppression. This is, in part, because stories can expose the fault lines of colonial logic and offer potent alternatives to dominant narratives. But for many political artists, the power of storytelling hinges not only on which stories one tells but also on how one tells them. This is the case for a growing group of artists in the Democratic Republic of the Congo, who seek to address the root causes rather than the symptoms of their nation’s entrenched sociopolitical problems. Their efforts prompted them to embark on a political and aesthetic study of Congo’s history, which in turn sparked urgent questions about the relationship between cinematic language, liberation ideology, and the potential of film to catalyze meaningful change. Through reflections on an ongoing project with these artists, this presentation examines the content and aesthetics of radical filmmaking in Congo, particularly as deployed by filmmaker–activists grappling with the proverbial question “how does one tell a story of power in a language of oppression”?

2/ Mark Pedelty (University of Minnesota): Cinematic Solidarity: Imagining, Creating, and Representing Community through Ethnomusicological Filmmaking

Ecosong.Net uses collaborative media production to advance our community partners’ ecopolitical objectives. As such, our video productions raise questions about “community,” especially as that concept relates to ethnographic epistemology and organizing. “Community” is a meaningful construct at various scales of the social imaginary (Barber 1983). As ethnomusicological filmmakers we don’t just encounter communities, we co-create them by conducting fieldwork, interpellating informants, choosing individuals to record and film, edit, represent, and circulate among audiences. As in fieldwork, reflexive recognition of the intersubjective dimension of ethnomusicological filmmaking leads us to grapple with conundrums concerning power, agency, and purpose. However, thinking critically about community can lead to new possibilities, including developing more conscious forms of coproduction. As evidence, Ecosong.Net’s partner-based videos have succeeded to the extent that they foster more intentional, purposeful, dynamic, pleasurable and efficacious conceptions of community. As participants in the Humanities Without Walls initiative, Rebecca Dirksen, Tara Hatfield, Yan Pang, and Elja Roy are likewise engaging in “Field to Media” experiments around the world. Placing Ecosong.Net in conversation with each of their innovative projects has further advanced Ecosong’s collaborative work in North America.

3/ Michael MacDonald (MacEwan University, Alberta, Canada): UNSPITTABLE: A Hip Hop Ethnofiction

In her essay “Writing against Culture” (1991), Lila Abu-Lughod argued for “ethnography of the particular” as a way of disrupting the culture concept that has tended towards the construction of self/other binaries while subsequently making invisible the particularities of people’s lived practices. This observation is instructive for research on global DIY (do-it-yourself) music cultures, which are active long before and long after the few representative artists gain national, international, or global fame. Instead of using Kendrick Lamar, for instance, as the embodiment of hip hop, or generalizing the impact of hip hop culture on American youth, ethnographies of the particular can provide insight into the ways that the circulation of global popular music
is utilized by individual youth in specific communities. While documentary and ethnographic film in their traditional forms tend towards the generalizations that Abu-Lughod critiques, perhaps ethnofiction film provides an opportunity to realize a “tactical humanism” (1991: 157-60) in the service of cine-ethnographies made with, not about, DIY musicians.

This presentation will discuss the making of UNSPITTABLE, a hip hop ethnofiction film made in Edmonton, Alberta, Canada using a cine-ethnographic method of three assemblages: (a) ethnographic assemblage; (b) screen production assemblage; (c) screen assemblage with special attention on the different types of participation and recursion that occur with the youth engaged in the film process, myself as filmmaker-ethnographer, the ethnographic film object, and the audiences who respond to the film.

4/ Jeff Roy (Cal Poly Pomona): Towards Queerer Possibilities in Ethnomusicological Filmmaking

What can we bring ethnomusicological filmmaking-as-methodology when we queer physical, geopolitical and conceptual boundaries? Drawing from clips of new and previous works, I explore what meanings adhere to queerness in filmmaking and what happens when a “queer ethnomusicological filmmaking” practice takes on life in underrepresented or under-considered historical, geopolitical, conceptual and cultural locations. What aspects of “truth” are left behind when western researchers engage “queerly hidden” subjects from “elsewhere”? What are the sensorial and affective dimensions, ethical issues and methodological limits of such engagements? How can “queer ethnomusicological filmmaking”—and indeed other—queer ethnographic methodologies provide a critical perspective of, and platform for, these/our communities’ cultural practices while honoring the diversity and multiplicity of people who imagine entirely different possibilities? How might we disrupt ethnomusicological filmmaking’s habits as we vision, revision, and generate scholarships from unlikely, imaginal, queerer places? This paper is concluded with some pragmatic directions that come out of the critiques highlighted therein.

5/ Zoe Sherinian (University of Oklahoma): The Empowering Potential of Participatory Video as Dalit Action Theory

This presentation critically assesses the empowering potential of participatory video as a realization of Dalit Action Theory. DAT is knowledge production as transformative aesthetic action through embodied disorientation, dialogical processes of praxis, reflection and critical interpretation engaged in encounters with the politics of cultural value where oppressed groups use the arts to assert identity and (re)valued agency. I reflect on the use of participatory video in the production of my documentary SAKTHI VIBRATIONS (2019) at the Sakthi Folk Centre in India where two radical Catholic nuns have reclaimed the parai drum of the “untouchables” to empower Dalit female dropouts. I theorize that participatory video supports the construction of transformative action that lies between Judith Butler’s distinction of performance and performativity enabling the subjects to articulate through music and narrative a heightened, conscious “habit” of identity politics. I show how techniques of storytelling and scene development as well as the phenomenological approach of practicing/acting out an empowered experience through narrative and drumming contributed to the student’s developing self-esteem. I argue they embody the empowerment that comes from performing their reclaimed parai drum, prescriptively experiencing the performativity or real life, disoriented experience of a new subject, liberated from internalized casteism and sexism.

3:15-3:30 PM
COFFEE/TEA BREAK
Whittenberger Auditorium
Films-in-Progress Masterclass [Open to the Public]

Whittenberger Auditorium

Led by filmmaker Jacky Comforty (Comforty Media Concepts)

With ethnomusicological feedback from Érica Giesbrecht (University of São Paulo, Brazil) and Maria Mendonça (Kenyon College)

Filmmakers and Featured Films-in-Progress:

Paula Bessa Braz and Mihai Andrei Leaha, dirs.: KIDS’ PLAY (15 min.)
A classical music teaching social project, promoted by a family in their own house, located at the violent outskirts of a city in the northeast region of Brazil, gathers kids from the neighborhood around various sorts of play.

Celeste Cantor-Stephens, dir.: WELCOME TO CALAIS (8 min.)
In northern France along the border with England, communities of displaced people live in exceptional circumstances. Through the hardships of migration, music prevails, shaping experiences and telling stories.

Juan Castrillón, dir.: KİRAŇİA (Long Flutes) (36 min.)
This film essay explores the sounds of a musical instrument. It renders expressive practices of an Amazonian community within the contemporary moment of rupture, reassemblage, and transformation of perspectives.

Andrea Emberly, dir., with Natasha Tshidino, Patience Mulaudzi, Anza Tshilongamulenzhe, Mpho Muleka, Nyiko Ngovheni, and Lusani Davhula: VHULUNGA ZWAU (Remember Where You Come From) (60 min.)
This ethnographic film is a collaboration stemming from the Connecting Culture and Childhood Project that focuses on how young people connect with repatriated materials to support traditional musical practices in their communities. The film is created by young people in rural Venda communities in Limpopo, South Africa as they explore how elders feel about musical traditions, why some musical traditions are being lost, and how youth might keep musical traditions strong amidst competing cultural values in their lives.

George Mürer, dir.: RAUF AND AZIM (41 min.)
This film offers a portrait of a pair of Hazara musicians who, uprooted from their hometowns in central Afghanistan, have lived at various points as economic migrants in Kabul, as refugees in Iran and Pakistan, and—in one case—as an asylum seeker in Sweden. Interweaving material filmed in Kabul in 2006 and in Sweden in 2018, this documentary surveys aspects of these musicians’ multidimensional repertoire through the lens of Afghanistan’s cultural landscape and their experiences of exile and asylum.
5:15-5:30 PM
CLOSING REMARKS

Whittenberger Auditorium

Frank Gunderson (Florida State University): Fast Forward: Filmic Ethnomusicology at a Critical Juncture

This presentation will discuss recent trends and future synergistic possibilities concerning the nexus between ethnomusicology and documentary film. Lower cost trends for digital camera equipment and editing software over the past ten-fifteen years have enabled a bona fide “ground-up” revolution in film production worldwide, and we are beginning to see the artistic and intellectual results of this revolution in the discipline of ethnomusicology. Furthermore, with the interest in applied ethnomusicology on the rise, and with grassroots activism responding to daily political crises at a fever pitch worldwide, the possibilities for ethnomusicological film-making have grown exponentially. Now, with more than 8,000 annual and recurring festivals listed worldwide in Film Freeway (the premiere online festival/film-maker networking clearing house), and with traditional print publications opening up to the possibilities of publishing audiovisual media, ethnomusicologists are encouraged to take advantage of and investigate these new opportunities. This presentation will thus ask, in essence, “Where might we go from here?”

5:30-7:00 PM
DINNER BREAK [ON YOUR OWN]

IMU or 4th Street
WEDNESDAY, NOVEMBER 6, 2019
7:00-8:45 PM
IU CINEMA CREATIVE COLLABORATIONS FILM SERIES
HONKING HORNS AND JAZZY FEET: MUSIC AND DANCE IN THE STREETS

IU Cinema

BUCKJUMPING (2018, 68 min.)
Q&A with the filmmaker Lily Keber (All-Y’all Film Collective) to follow screening

Presented by the Department of Folklore and Ethnomusicology and the Latin American Music Center, with support from IU Cinema and the College Arts and Humanities Institute (CAHI)
Co-sponsored by the Local Arrangements Committee and LACSEM

Free, but ticketed

THURSDAY, NOVEMBER 7, 2019
7:00-8:45 PM
IU CINEMA CREATIVE COLLABORATIONS FILM SERIES
HONKING HORNS AND JAZZY FEET: MUSIC AND DANCE IN THE STREETS

IU Cinema

LOS SONIDOS INVISIBLES (The Invisible Sounds, 2007, 35 min., in Spanish with English subtitles) and VELO QUE BONITO (Look How Pretty, 2014, 29 min., in Spanish with English subtitles)
Q&A with the filmmaker Ana María Arango (Association for Cultural Research of Choco [ASINCH], Colombia) to follow screening

Presented by the Department of Folklore and Ethnomusicology and the Latin American Music Center, with support from IU Cinema and the College Arts and Humanities Institute (CAHI)
Co-sponsored by the Local Arrangements Committee and LACSEM

Free, but ticketed
Ana María Arango is an anthropologist affiliated with the Universidad de los Andes and a PhD candidate in social anthropology at the University of Barcelona. She is presently a researcher with ASINCH and an instructor at the Technological University of Chocó, and from 2016-17 Arango served as President of the National Music Council in Colombia. In 2010 she founded La Corporaloteca, from where she directs various research and extension projects, including radio programs, publications, art works, performances, seminars, and diplomas—and for which she was awarded a Visual Anthropology Award. Among her publications are Sexualidad, Placer y Vida: Miradas desde la la diversidad en el Departamento del Chocó (ASINCH, Profamilia, 2016), Velo qué Bonito: prácticas sonoro corporales de la primera infancia en poblaciones afrochocoanas (Asinch, Mincultura, 2014), Cataió catiadora: cantos de río y selva (ASINCH, Mincultura, 2010), and Cocoróbé, cantos y arrullos del Pacífico colombiano de Libro al Viento (IDARTES). In addition, she is the director of several short films and documentaries: Raíces, Tierra y alas, Los Hijos del okendo, Velo qué bonito, Los sonidos invisibles, and Unos zapatos para Cassinda.

Shalini Ayyagari is an ethnomusicologist with twenty years of ethnographic research experience working in the Thar Desert of western Rajasthan, India. She is Assistant Professor of Music at the University of Pittsburgh. Her current research project examines the role of resilience in the face of development, changing patronage relations, and international touring for a small community of professional, hereditary musicians living on the India-Pakistan border. She is also working on a transmedia filmmaking project with the same community of musicians, which has been supported by a senior research fellowship from the American Institute of Indian Studies.

Alan Burdette is the director of the IU Archives of Traditional Music, an audiovisual archive that documents music and culture from all over the world. Among his responsibilities are collection development for the Archives and providing strategic planning for its preservation and access efforts. He has worked with extensively with moving image material through his leadership of the EVIA Digital Archive Project for ethnographic video. Burdette’s research interests include American vernacular musics, and performance studies. He teaches courses on American Regional and Ethnic Musics in the Department of Folklore and Ethnomusicology and serves on the National Recording Preservation Board of the Library of Congress.

Jacky Comforty is an award-winning documentary filmmaker whose groundbreaking films have been shot in the United States, Germany, Israel, and Bulgaria. With decades of experience in independent film production focusing on both models of inclusive education and Holocaust Studies, he has developed a multidisciplinary, multicultural, and multilingual approach to collecting oral histories and creating meaningful multi-media projects, placing emphasis on non-intrusive, non-scripted methodologies for documentation. His credits include Balkan Jazz (2013), The Optimists (2001), In the Shadow of Memory (1998), and Through a Glass, Lightly (1996). Among numerous other distinctions, Comforty has received the Berlin Festival Peace Prize, the Jerusalem Film Festival’s Jewish Experience Award, a CINE Golden Eagle award, the American Association of Museums MUSE award, and the Chicago International Gold Hugo Award.
Erica Giesbrecht served as Fulbright Visiting Chair in Brazilian Music in the Department of Folklore and Ethnomusicology at Indiana University during Spring Semester 2019. She earned a doctorate in music from the State University of Campinas (2011), with an internship abroad in Ethnomusicology at Queen’s University Belfast, (2009). She completed a post-doc in Social Anthropology at the University of São Paulo, with an internship abroad in Visual Anthropology (EPCG - FAPESP) at Paris X - Nanterre (2016). Her ethnomusicological research focuses on dance, exploring the potential of visual ethnography as a means of knowledge expression, and also includes the political uses of Afro-Brazilian traditional performances by the black movement in São Paulo, memories of black elders’ gala balls, and the São Paulo belly dancing scene. Her publications include *A Memória em Negro: Sambas de Bumbo, Bailes Negros e Carnavais construindo a comunidade negra de Campinas* (Pontes Editores, 2011). Her documentary film *Baile para matar saudades* (2015) won the prize of Best Ethnographic Film at the 7th International Ethnographic Film Festival in Recife (2016).

Rebecca Dirksen is Assistant Professor of Ethnomusicology at Indiana University and is a founding member of the Diverse Environmentalisms Research Team (DERT). Working across the spectrum of musical genres in Haiti and its diaspora, her research concerns cultural approaches to crisis, disaster, and development; sustainability, traditional ecological knowledge, and ecomusicology; and applied/activist/engaged scholarship. Dirksen, a Harvard Radcliffe Scholar, co-produced legendary Haitian singer-songwriter Boulo Valcourt’s 2016 album *kè mwen fè mwen mal | Au coeur ça fait mal* and is the author of numerous journal articles and the book *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti* (Oxford University Press 2020). She has introduced a new graduate seminar on Filmmaking as Ethnography to the IU Folklore and Ethnomusicology curriculum, and will add an undergraduate course on film in folklore and ethnomusicology during Spring 2020.

Terri Francis teaches film studies courses and directs the Black Film Center/Archive at Indiana University. A scholar of Black film and critical race theory, her work involves archival research, cultural history and attention to form, set within the vicissitudes of performance and representation. Francis is the author of *Josephine Baker’s Cinematic Prism*, forthcoming from Indiana University Press. Her interviews and essays appear in *Film Quarterly, Transition, Black Camera, Another Gaze*, and *Film History*.

Jennie Gubner is an ethnomusicologist, violinist, and visual ethnographer with a PhD from the UCLA Department of Ethnomusicology. Currently, she is an Atlantic Fellow for Equity in Brain Health at the Global Brain Health Institute at the UCSF Memory and Aging Center in San Francisco. In January, she will join the faculty of the University of Arizona, Tucson as Assistant Professor in the Fred Fox School of Music and Chair of a newly developed Graduate Interdisciplinary Program in Applied Intercultural Arts Research. Her research specializations include applied and experiential approaches to the study of music and dementia and creative aging, the social dynamics of participatory music scenes in Argentina and Southern Italy, and ethnomusicological filmmaking. She has published and presented her writing and films in leading international ethnomusicology journals, as well as at humanities and health sciences conferences. After designing and teaching an applied ethnomusicology and filmmaking course about music and dementia at Indiana University Bloomington, she was invited in 2018 to move to San Francisco to work as the lead clinical researcher on a study about music in dementia caregiving relationships in the UCSF Division of Geriatrics.
Lily Keber is a filmmaker and educator based in New Orleans. She made her directorial debut with *Bayou Maharajah*, which premiered at SXSW in 2013 and has since won many awards, including the Oxford American Award for Best Southern Film and Louisiana Endowment for the Humanities’ Documentary of the Year. She has produced for Arcade Fire, Beyoncé, and Preservation Hall. She is a co-founder of New Orleans Video Voices, a women-led collective dedicated to increasing media literacy across the Gulf South. Her second feature documentary, *Buckjumping*, premiered in October 2018 to the largest audience ever assembled at the New Orleans Film Festival. Her work has appeared on ARTE, HBO, MTV News, Time, Al-Jazeera English, Democracy Now!, Sundance DocClub, Hulu, Netflix, iTunes, Electronic Intifada and PBS. Keber is a member of the Grammys, Film Fatales New Orleans, a former board member of WIFT-Louisiana and of the Patois Human Rights Film Festival. She is on the Community Advisory Board of WWOZ, is a member of Alternate ROOTS, and is a founding member of the All-Y’All Film Collective of Southern filmmakers.

Frank Gunderson is Associate Professor of Ethnomusicology at Florida State University. He is editor (2018-2022) of the journal *Ethnomusicology* and has served as the journal’s Film, Video, and Multimedia Review Editor. He co-directed the award-winning film *Human Skab* (SnagFilms 2012) with Bret Woods about a war veteran-musician with PTSD. His book “*We Never Sleep, We Dream of Farming*”: *Sukuma Labor Songs from Western Tanzania* (Brill Academic Press 2010) was the 2009-2011 winner of the SEM Kwabena Nketia Book Award for best African music monograph. He co-edited with Robert Lancefield and Bret Woods *The Oxford Handbook of Musical Repatriation* (Oxford University Press 2019), and recently completed the dual biography, *The Legacy of Tanzanian Musicians Muhidin Gurumo and Hassan Bitchuka – Rhumba Kiserebuka!* (Lexington Books 2018). His recent film *Ng’oma: The Work of Our Clan* is playing in film festivals worldwide, and he is currently finishing a film about Mlimani Park Orchestra.

Benjamin J. Harbert is Associate Professor of Music at Georgetown University. He is also a member of the American Studies, Anthropology, and Film and Media Studies departments. He is the author of *American Music Documentary: Five Case Studies of Ciné-Ethnomusicology* (Wesleyan University Press 2018), producer and director of the music documentary *Follow Me Down: Portraits of Louisiana Prison Musicians* (Films for the Humanities and Sciences 2013), and co-editor of *The Arab Avant-Garde: Music, Politics, Modernity* (Wesleyan University Press 2013). Harbert is the current Film, Video, and Multimedia review editor for the journal *Ethnomusicology*.

Jon Kay directs Traditional Arts Indiana at Indiana University, where he also serves as a Clinical Associate Professor in the Department of Folklore and Ethnomusicology. He is the author of *Folk Art and Aging: Life-Story Objects and Their Makers* (Indiana University Press 2016) and the edited volume *The Expressive Lives of Elders: Folklore, Art, and Aging* (Indiana University Press 2018). He also creates exhibitions, hosts public programs, and produces documentary videos about Indiana’s traditional arts. At Traditional Arts Indiana, he coordinates a statewide apprenticeship program, a traveling exhibition network, and Indiana’s Heritage Fellowships. Dr. Kay has been named a Bicentennial Professor by the IU Office of the Bicentennial for 2019-2020.
Barley Norton is Reader in Ethnomusicology in the Music Department at Goldsmiths, University of London. He is the director of the film Hanoi Eclipse: The Music of Dai Lam Linh (DER 2010) and his most recent film about new, experimental music is titled Make a Silence. His publications on film/ethnomusicology include the chapters “Filming Music as Heritage” (in Music as Heritage, Routledge 2018) and “Ethnomusicology and Filmmaking” (In press). At Goldsmiths, he set up the filmmaking course “Ethnographic Film and Music Research” as part of the MA in Music (Ethnomusicology), and in 2019 he established the first “Ethnomusicology Film Award” at the RAI Film Festival.

Maria Mendonça is an ethnomusicologist who teaches in the music and anthropology departments at Kenyon College, OH. Her research interests include the circulation of Indonesian music (particularly gamelan traditions of Java and Bali), music and prisons, film, and ethnomusicology and the public sector. She is currently working on two films: Gamelan Encounters, on gamelan performance in England, and another on gong-making in Central Java, as well as developing and teaching the course Music, Film and Culture: Ethnographic Perspectives for undergraduate students at Kenyon. She has worked as an ethnomusicologist in a variety of settings in Britain and the US, including for Grove Dictionary of Music and Musicians, and several UK arts organizations.

Chérie Rivers Ndaliko is an interdisciplinary and socially engaged scholar of culture and sustainable development in Africa. Her research incorporates theories and practices from the humanities, public health, and media and journalism. Since 2010 she has also served as Director of Research and Education at the Yole!Africa cultural center in Goma, Democratic Republic of the Congo. Ndaliko is author of Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo (Oxford University Press 2016), a co-edited volume, The Art of Emergency: Aesthetics and Aid in African Crises (Oxford University Press 2020); and Archival Mutations: Decomposing Aesthetics of Atrocity in Congo (forthcoming). She holds a PhD from Harvard University in African Studies and is currently Associate Professor at the University of North Carolina at Chapel Hill.

Michael B. MacDonald is Associate Professor of Music at the MacEwan University Faculty of Fine Arts and Communications in Edmonton, Alberta, Canada. His research areas include screen production research, ethnographic film theory, ciné-ethnomusicology, and audiovisual ethnomusicology. MacDonald is the founding program chair of the MusCan Film Series held annually at the Canadian University Music Society conference, serves on the editorial board of the journal Intersections, and the program committee for KISMIF an international conference on DIY culture. MacDonald is also the author of Playing for Change: Music Festivals as Community Learning and Development (Peter Lang Publishing 2016).
Zoe Sherinian is Professor of Ethnomusicology and Division Chair at the University of Oklahoma. She has published the book *Tamil Folk Music as Dalit Liberation Theology* (Indian University Press 2014) as well as articles on the Dalit *parai* frame drum in the journal *Interpretation* (2017), on activist ethnomusicology in *The Oxford Handbook of Applied Ethnomusicology* (2015), and on the indigenization of Christianity in *Ethnomusicology, The World of Music,* and *Women and Music.* She has also produced and directed two full-length documentary films. The first, *This Is A Music: Reclaiming an Untouchable Drum* (2011), considers the changing status of Dalit (outcaster) drummers in India, and the second is *Sakthi Vibrations* (2019), on the use of Tamil folk arts to develop self esteem in young Dalit women at the Sakthi Folk Cultural Centre. She is presently writing a book entitled *Drumming Our Liberation: The Spiritual, Cultural, and Sonic Power of the Parai Drum.* She is also an active musician who performs and conducts trainings in the *parai* drum and plays the *mrdangam* and jazz drumset.

**Mark Pedelty** is a Professor of Communication Studies and Anthropology at the University of Minnesota and Fellow at the Institute on the Environment. His two most recent books are *Ecomusicology: Rock, Folk and the Environment* (Temple University Press 2012) and *A Song to Save the Salish Sea: Musical Performance as Environmental Activism* (Indiana University Press 2016). Dr. Pedelty has conducted ethnographic field research in El Salvador, Mexico, British Columbia, and Washington State. He also directs music videos, composes, and performs for Ecosong.net. Pedelty teaches courses in environmental communication, research methods, and music.

**Jeff Roy** is an ethnomusicologist, filmmaker, and musician. His work focuses on the politics and performance of queer, transgender, and *hijra* identity formations at the intersections of race, class, caste, and religion in South Asia. Enriched by post/de-colonial queer theories and methodologies, Roy’s scholarly pursuits gleefully transgress disciplinary boundaries. His writings appear in *Asian Music, Ethnomusicology, MUSICultures, QED,* and *Transgender Studies Quarterly,* his award-winning films have screened at such venues as the British Film Institute, the Directors Guild of America, the Film Society of Lincoln Center, and the Godrej India Culture Lab; and his work has been featured in such popular magazines as *Conde Nast Traveler,* *Out Magazine,* and *Vogue India.* Roy is Assistant Professor in the Department of Liberal Studies at Cal Poly Pomona; a recent Postdoctoral Fellow with le Centre d’Études de l’Inde et de l’Asie du Sud (CEIAS) at l’École des Hautes Études en Sciences Sociales (EHESS) in Paris, France; and a Fellow Alumnus of Fulbright-mtvU, Fulbright-Hays, and Film Independent Los Angeles.

**Ronda L. Sewald** holds a Master of Library Science and Ph.D. in Ethnomusicology from Indiana University. She has worked at the IU Archives of Traditional Music, the Archives of African American Music and Culture, and the Black Film Center/Archive, where she has specialized in connecting users with archival materials and promoting the use of time-based media as primary source materials. She is the author of “Things I Forgot to Tell You: The Forgotten Legacy of Phil Moore,” *Black Camera* (Fall 2017) and “Forced Listening: The Contested Use of Loudspeakers for Commercial and Ideological Messages in the Public Soundscape,” *American Quarterly* (Sept. 2011).
Mark Slobin is the Winslow-Kaplan Professor of Music Emeritus at Wesleyan University and the author or editor of books on Afghanistan and Central Asia, eastern European Jewish music, film music, and ethnomusicology theory, two of which have received the ASCAP-Deems Taylor Award: Fiddler on the Move: Exploring the Klezmer World (Oxford University Press 2000) and Tenement Songs: Popular Music of the Jewish Immigrants (University of Illinois Press 1990). His most recent book is Motor City Music: A Detroiter Looks Back (Oxford University Press 2018). He has been President of the Society for Ethnomusicology and the Society for Asian Music and is a member of the American Academy of Arts and Sciences.

Stephanie Shonekan is Professor and Chair of the W.E.B. Du Bois Department of Afro-American Studies at UMass Amherst. In 2003, she earned a PhD in Ethnomusicology/Folkllore with a minor in African American Studies from Indiana University. Previously, she taught at Columbia College Chicago (2003-2011), and the University of Missouri (2011-2018), where she was chair of Black Studies. Her dual heritage combining West Africa with the West Indies allows her to straddle the black world comfortably. She has published articles on afrobeat, hip hop, country music, and black identity. Her publications explore the intersection where identity, history, culture, and music meet. Her books include The Life of Camilla Williams, African American Classical Singer and Opera Diva (Edwin Mellen 2011), Soul, Country, and the USA: Race and Identity in American Music Culture (Palgrave Macmillan 2015), Black Lives Matter & Music (co-edited with Fernando Orejuela, Indiana University Press 2018), and Black Resistance in the Americas (co-edited with D.A. Dunkley, Routledge 2018). In 2008, inspired by the music and revolution of Fela’s mother and the Nigerian market women’s revolution of the 1940s, Dr. Shonekan wrote and produced a short live action film titled Lioness of Lisabi. The film was awarded first prize at the Chicago International Children’s Film Festival and by the Girls Inc. Film Festival.

Kit Ashton is a PhD student in ethnomusicology at Goldsmiths College in London. The main focus of his research has been in the area of music and endangered languages (with a focus on song, and the language of Jèrriais on his home island of Jersey).

Paula Bessa Braz is currently completing her master’s degree in Social Anthropology at Universidade de São Paulo (USP), in Brazil. She currently researches the teaching and learning processes and identity building through musical discourse and the playing among children.

Jaime O. Bofill Calero is Assistant Professor of Music and Chair of the Department of Music Theory, Composition, and Musicology at the Conservatorio de Música de Puerto Rico. He has several documentary films, including Sounds of the Street Vendors, Havana, Cuba (2016, 8 min.) and Fiesta de Santiago Apóstol of Loiza (2011, 10 min.) His scholarly publications focus on the music of Puerto Rico.

Celeste Cantor-Stephens holds an MPhil in Education, Globalization, and International Development from King's College, University of Cambridge and is currently a collaborating artist, researcher, and conference organizer at Columbia University. Her masters' thesis explored the role of music in Calais's migrant camps alongside the institutionalised abuse of displaced people at the Franco-British border.
Juan Castrillón is a PhD candidate in ethnomusicology at the University of Pennsylvania and is a professional sound recordist with experience in filmmaking, editing, and TV broadcasting. His dissertation concerns the Cubeo Emi-Hehénewa people of the Northwestern Amazon and his intellectual agenda explores sound, listening and musical practices in relation to general theories about bodies, spaces and worlds making.

Lusani Davhula is a Venda youth leader, performer, and collaborator on the Connecting Culture and Childhood project. She is committed to sustaining Venda music, traditions, and culture, as reflected in her current work on the documentary film Vhulunga Zwau (Remember Where You Come From), which has been created, directed, and led by a group of Venda youth in Tshakhuma, Limpopo, South Africa.

Andrea Emberly is Associate Professor in the Children, Childhood & Youth program at York University, Toronto. Her work focuses on the study of children’s musical cultures and the relationship between childhood, wellbeing, and musical arts practices and the sustainment of endangered musical arts practices. She has conducted extensive collaborative and child/youth-led research in South Africa, Western Australia, Canada and Uganda.

Sam Day Harmet is a mandolinist, multi-instrumentalist, composer, improviser, and music educator based in Brooklyn, NY. He holds an MFA in performance and interactive media arts from Brooklyn College and teaches at the Jalopy Theater and School of Music in New York and the Windmill Montessori School in Brooklyn.

Kathleen Hood is Publications Director and Events Coordinator for the UCLA Department of Ethnomusicology, where she completed a PhD in ethnomusicology. She has conducted fieldwork among Druze communities in Lebanon, Syria, and Jordan as well as on Bedouin music in the North Badia of Jordan.

Winnie W. C. Lai is completing a PhD in ethnomusicology at the University of Pennsylvania, where she holds a Benjamin Franklin Fellowship. Her research focuses include urban sounds, soundscape and environment, musical and sonic activism, music and phenomenology.

George Mürer is a PhD candidate at the Graduate Center, City University of New York. His areas of concentration are music in Iran and Central Asia, Kurdistan, and the Indian Ocean world. His dissertation focuses on Baloch musical repertoires as cultivated and patronized in the Eastern Arabian Peninsula.

Petr Nuska is a PhD candidate in visual ethnomusicology at the Centre for Visual Art and Culture at the University of Durham, England. His dissertation project focuses on traditional methods of musical teaching and learning of Romanian musicians in Slovakia and combines participative apprenticeship in music training with experimental ethnographic filmmaking.

Richard K. Wolf is Professor of Music at Harvard University with an appointment as well in the Department of South Asian Studies. He is the author and editor of several books, including The Voice in the Drum: Music, Language and Emotion in Islamicate South Asia (2014) and The Black Cow’s Footprint: Time, Space and Music in the Lives of the Kotas of South India (2006).
ACKNOWLEDGEMENTS & THANKS

The SEM 64th Annual Meeting Local Arrangements Committee:
David McDonald (co-chair), Stephen Stuempfle (co-chair), Lydia Campbell-Maher, Judah Cohen, Rebecca Dirksen, Javier Léon, Daniel Reed, Ruth Stone, and Sue Tuohy.

Support for this symposium and the associated film series from the IU Department of Folklore and Ethnomusicology, the IU Center for Latin American and Caribbean Studies (CLACS), the IU Latin American Music Center (LAMC), the IU College Arts and Humanities Institute (CAHI), and the IU Cinema. Special thanks and appreciation to CLACS Director César Félix-Brasdefer and Associate Director Bryan Pitts; to Deborah Cohn, Jonathan Elmer, and Alex Teschmacher with CAHI; to everyone at the IU Cinema—Jon Vickers, Brittany Friesner, Seth Mutchler, Carla Cowden, Barbara Grassia, Jessica Davis Tagg, Kyle Calvert, and Michaela Owens—for the IU Creative Collaborations opportunity and assistance with all of the critical behind-the-scenes work; to Javier Léon of the IU Latin American Music Center for facilitating coordinations with Ana María Arango; and to Michael Birenbaum Quintero and Amelia López López for translating and verifying subtitles for VELO QUÉ BONITO. Thanks also to our IU Department of Folklore and Ethnomusicology graduate student volunteers who have provided invaluable support: Donald Bradley, Charles Exdell, Ezgi Benli Garcia Guerrero, Christian James, Amelia López López, Suyash Kumar Neupane, Heather Sloan, and Jennie Williams. Thanks as well to the IMU Meeting & Event Services team that has made tech, labor, and catering for the day possible.