



Internal use  
885750

# Application for a Grant

|   |  |   |
|---|--|---|
| <b>Identification</b>   |  |   |
| This page will be made available to selection committee members and external assessors.   |  |   |
| Funding opportunity<br>Connection Grants  |  |   |
| Joint or special initiative   |  |   |
| Application title<br>Applied Ethnomusicology: Global Studies, Local Connections   |  |   |
| Applicant family name<br>Ostaszewski  | Applicant given name<br>Marcia   | Initials<br>M   |
| Org. code<br>1121211  | Full name of applicant's organization and department<br>Cape Breton University<br>CRC Communities & Cultures                 |   |
| Org. code<br>1121211  | Full name of administrative organization and department<br>Cape Breton University<br>Office of Research and Graduate Studies |   |
| Is this a research-creation project? Yes <input checked="" type="radio"/> No <input type="radio"/>  |  |   |
| Does your proposal involve Aboriginal Research as defined by SSHRC? Yes <input type="radio"/> No <input checked="" type="radio"/>   |  |   |
| Does your proposal involve human beings as research subjects? If "Yes", consult the <i>Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans</i> and submit your proposal to your organization's Research Ethics Board. Yes <input checked="" type="radio"/> No <input type="radio"/> |  |   |
| Does any phase of the proposed research or research-related activity:   |  |   |
| A. Constitute a physical activity carried out on federal lands in Canada, as defined in sub-section 2(1), in relation to a physical work and that is not a designated project;  |  | Yes <input type="radio"/> No <input checked="" type="radio"/> |
| B. Constitute a physical activity carried out outside of Canada in relation to a physical work and that is not a designated project;  |  | Yes <input type="radio"/> No <input checked="" type="radio"/> |
| C. (i) Permit a designated project (listed in the CEEA 2012 Regulations Designating Physical Activities (RDPA)) to be carried out in whole or in part;  |  | Yes <input type="radio"/> No <input checked="" type="radio"/> |
| C. (ii) Depend on a designated project (listed in the RDPA) that is, or will be, carried out by a third party?  |  | Yes <input type="radio"/> No <input checked="" type="radio"/> |
| Project type<br>Outreach Activity   | Outreach activity<br>multi-facted public outreach program  |   |
| Event start date  | Event end date   |   |
|   | Year 1   | Total   |
| Total funds requested from SSHRC  | 61,280   | 61,280  |



### Research Activity

The information provided in this section refers to your research proposal.

### Keywords

List keywords that best describe your proposed research or research activity. Separate keywords with a semicolon.

applied ethnomusicology; community-engaged; collaborative research; research-creation; teacher professional development; youth engagement; music; development; multimedia; performance; intercultural encounter

### Disciplines - Indicate and rank up to 5 disciplines that best correspond to your proposal.

| Rank | Code  | Discipline  | If "Other", specify |
|------|-------|---|---------------------|
| 1    | 61604 | Ethnomusicology                                       |                     |
| 2    | 50822 | Multidisciplinary and Interdisciplinary Arts          |                     |
| 3    | 61602 | Community Studies                                     |                     |
| 4    | 61226 | Arts Education  |                     |
| 5    | 61021 | Economic Development, Technological Change and Growth |                     |

### Areas of Research

Indicate and rank up to 3 areas of research related to your proposal.

| Rank | Code | Area                                |
|------|------|-------------------------------------|
| 1    | 100  | Arts and culture                    |
| 2    | 300  | Multiculturalism and ethnic studies |
| 3    | 140  | Education                           |

### Temporal Periods

If applicable, indicate up to 2 historical periods covered by your proposal.

| From  | To  |
|---|---|
| <p>Year</p> <p>1980</p> <p>_____</p> <p>_____</p> <p>BC AD</p> <p><input type="radio"/> <input checked="" type="radio"/></p> <p><input type="radio"/> <input type="radio"/></p> | <p>Year</p> <p>2015</p> <p>_____</p> <p>_____</p> <p>BC AD</p> <p><input type="radio"/> <input checked="" type="radio"/></p> <p><input type="radio"/> <input type="radio"/></p> |



Family name, Given name  
Ostaszewski, Marcia

**Research Activity (cont'd)**

**Geographical Regions**

If applicable, indicate and rank up to 3 geographical regions covered by or related to your proposal. Duplicate entries are not permitted.

| Rank | Code | Region                                     |
|------|------|--|
| 1    | 0000 | Not subject to geographical classification |
| 2    |      |  |
| 3    |      |  |

**Countries**

If applicable, indicate and rank up to 5 countries covered by or related to your proposal. Duplicate entries are not permitted.

| Rank | Code | Country       | Prov./<br>State |
|------|------|---------------|-----------------|
| 1    | 1100 | CANADA        |                 |
| 2    | 1200 | UNITED STATES |                 |
| 3    | 3304 | CROATIA       |                 |
| 4    | 3315 | SLOVENIA      |                 |
| 5    | 5206 | GHANA         |                 |



Family name, Given name

Ostaszewski, Marcia

### Summary of Proposal

The summary of your research proposal should indicate clearly the problem or issue to be addressed, the potential contribution of the research both in terms of the advancement of knowledge and of the wider social benefit, etc.

The "Applied Ethnomusicology: Global Studies, Local Connections" multi-faceted public outreach project ([appliedethnomusicology.ca](http://appliedethnomusicology.ca)) engages critical, creative approaches based on principles of social responsibility and the use of ethnomusicological knowledge in influencing positive social interaction and (inter)cultural (ex)change. Hosted jointly by Cape Breton University (CBU) in partnership with the University of Alberta (UA), and facilitated through engagement with community institutions and cultural organizations, the project's knowledge mobilization plan includes multiple outcomes in varied formats to engage a diversity of audiences and ensure significant intellectual, economic and social impact of the knowledge and activities of the project. The project includes five core components: (1) two knowledge exchange and dialogue events, one in Sydney, Nova Scotia and Edmonton, Alberta; (2) a multi-sited public education and outreach program, also in Nova Scotia and Alberta; (3) curriculum materials development for schools and universities; (4) the development of legacy print publications; and (5) the creation of digital resources (including curated educational resources) disseminated through the project website. This project engages, generates, evaluates and exchanges knowledge, ideas and insights arising from the work of applied ethnomusicologists, and shares them with diverse partners and audiences. Bringing together a wide range of activists and stakeholders for the knowledge exchange and dialogue events, the project creates a hub for research and engagement on the topic. It unites people from across sectors who are affected by the work of applied ethnomusicologists, and who help shape knowledge and practices related to music in our world, who are invested in its circulation, and dedicated to determining who benefits from it and in what ways. Our main audiences are the stakeholders engaged in the work -- scholars, artists, public and educational sector (including teachers/instructors at various levels), community organizations and industry (including not-for-profits). The multi-directional flow of knowledge created through this project is enhanced by local, regional, national and international scholars, institutions and industry partners.



Family name, Given name  
Ostaszewski, Marcia

### Participants

List names of your team members (co-applicants and collaborators) who will take part in the intellectual direction of the research. Do not include assistants, students or consultants.

|  |  |  |                |
|--|--|--|----------------|
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |  | Academic <input type="radio"/> Non-academic <input checked="" type="radio"/> |                |
| Family name<br>Favaro  |  | Given name<br>Eric   | Initials<br>W  |
| Org. code<br>1   | Full organization name<br>Artscape Consulting Ltd.     |  |                |
| Department/Division name<br>Curriculum and Instruction                                   |  |  |                |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |  | Academic <input type="radio"/> Non-academic <input checked="" type="radio"/> |                |
| Family name<br>Bergfeldt   |  | Given name<br>Wendy  | Initials<br>G  |
| Org. code<br>1480711   | Full organization name<br>Athabasca University         |  |                |
| Department/Division name<br>Master of Arts Integrated Studies (MAIS)                     |  |  |                |
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |  | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |                |
| Family name<br>Titon   |  | Given name<br>Jeff   | Initials<br>JT |
| Org. code<br>9928101   | Full organization name<br>Brown University             |  |                |
| Department/Division name<br>Music  |  |  |                |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |  | Academic <input type="radio"/> Non-academic <input checked="" type="radio"/> |                |
| Family name<br>Gillis  |  | Given name<br>Rosalie  | Initials<br>A  |
| Org. code<br>1   | Full organization name<br>Cape Breton Regional Library |  |                |
| Department/Division name<br>N/A  |  |  |                |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |  | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |                |
| Family name<br>Arseneau  |  | Given name<br>Catherine  | Initials<br>L  |
| Org. code<br>1121211   | Full organization name<br>Cape Breton University       |  |                |
| Department/Division name<br>Beaton Institute of Cape Breton Studies                      |  |  |                |

Personal information will be stored in the Personal Information Bank for the appropriate program.

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Family name, Given name  
Ostaszewski, Marcia

**Participants (cont'd)**

|  |  |  |               |
|--|--|--|---------------|
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |  | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |               |
| Family name<br>MacKinnon   |  | Given name<br>Richard  | Initials<br>P |
| Org. code<br>1121211   | Full organization name<br>Cape Breton University                     |  |               |
| Department/Division name<br>Centre for Cape Breton Studies                               |  |  |               |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |  | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |               |
| Family name<br>Andrews   |  | Given name<br>Lesley Ann   | Initials      |
| Org. code<br>1   | Full organization name<br>Cape Breton-Victoria Regional School Board |  |               |
| Department/Division name<br>Education  |  |  |               |
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |  | Academic <input type="radio"/> Non-academic <input checked="" type="radio"/> |               |
| Family name<br>Foulds  |  | Given name<br>Joella   | Initials<br>L |
| Org. code<br>1   | Full organization name<br>Celtic Colours International Festival      |  |               |
| Department/Division name<br>N/A  |  |  |               |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |  | Academic <input type="radio"/> Non-academic <input checked="" type="radio"/> |               |
| Family name<br>MacSween  |  | Given name<br>Mike   | Initials<br>J |
| Org. code<br>1   | Full organization name<br>Celtic Colours International Festival      |  |               |
| Department/Division name<br>n/a  |  |  |               |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |  | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |               |
| Family name<br>Favaro  |  | Given name<br>Eric   | Initials<br>W |
| Org. code<br>1   | Full organization name<br>Coalition for Music Education in Canada    |  |               |
| Department/Division name<br>None   |  |  |               |

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Family name, Given name  
Ostaszewski, Marcia

**Participants (cont'd)**

|  |   |  |               |
|--|---|--|---------------|
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |   | Academic <input type="radio"/> Non-academic <input checked="" type="radio"/> |               |
| Family name<br>Haley   |   | Given name<br>Ardith   | Initials<br>j |
| Org. code<br>1   | Full organization name<br>Department of Education and Early Childhood Development |  |               |
| Department/Division name<br>Education Innovation, Programs and Services                  |   |  |               |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |   | Academic <input type="radio"/> Non-academic <input checked="" type="radio"/> |               |
| Family name<br>Phillips  |   | Given name<br>nancy  | Initials      |
| Org. code<br>1   | Full organization name<br>Halifax Partnership                                     |  |               |
| Department/Division name<br>Halifax Partnership  |   |  |               |
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |   | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |               |
| Family name<br>Ceribasic   |   | Given name<br>Naila  | Initials      |
| Org. code<br>1   | Full organization name<br>Institute of Ethnology and Folklore Research            |  |               |
| Department/Division name<br>Department of Ethnomusicology and Ethnochoreology            |   |  |               |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |   | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |               |
| Family name<br>Diamond   |   | Given name<br>Beverley   | Initials      |
| Org. code<br>1100111   | Full organization name<br>Memorial University of Newfoundland                     |  |               |
| Department/Division name<br>Research Centre for the Study of Music, Media and Place      |   |  |               |
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |   | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |               |
| Family name<br>Frishkopf   |   | Given name<br>Michael  | Initials      |
| Org. code<br>1480111   | Full organization name<br>University of Alberta                                   |  |               |
| Department/Division name<br>Music  |   |  |               |

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Ostaszewski, Marcia

**Participants (cont'd)**

|  |   |  |                |
|--|---|--|----------------|
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |   | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |                |
| Family name<br>Patrouch  |   | Given name<br>Joseph   | Initials<br>F. |
| Org. code<br>1480111   | Full organization name<br>University of Alberta                 |  |                |
| Department/Division name<br>Wirth Institute for Austrian and Central European Studies    |   |  |                |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |   | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |                |
| Family name<br>Wells   |   | Given name<br>Brianna  | Initials       |
| Org. code<br>1480111   | Full organization name<br>University of Alberta                 |  |                |
| Department/Division name<br>folkwaysAlive!   |   |  |                |
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |   | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |                |
| Family name<br>Sweers  |   | Given name<br>Britta   | Initials       |
| Org. code<br>9161108   | Full organization name<br>University of Bern                    |  |                |
| Department/Division name<br>Institute of Musicology/ Center for Global Studies           |   |  |                |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input checked="" type="radio"/> |   | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |                |
| Family name<br>Seeger  |   | Given name<br>Anthony  | Initials<br>WH |
| Org. code<br>9983103   | Full organization name<br>University of California, Los Angeles |  |                |
| Department/Division name<br>Ethnomusicology  |   |  |                |
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |   | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |                |
| Family name<br>Harrison  |   | Given name<br>Klisala  | Initials       |
| Org. code<br>9135101   | Full organization name<br>University of Helsinki                |  |                |
| Department/Division name<br>Philosophy, History, Culture and Art Studies                 |   |  |                |

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Family name, Given name  
Ostaszewski, Marcia

**Participants (cont'd)**

|  |  |  |               |
|--|--|--|---------------|
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |  | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |               |
| Family name<br>Pettan  |  | Given name<br>Svanibor   | Initials<br>H |
| Org. code<br>9281003   | Full organization name<br>University of Ljubljana    |  |               |
| Department/Division name<br>Faculty of Arts  |  |  |               |
| Role<br>Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/> |  | Academic <input checked="" type="radio"/> Non-academic <input type="radio"/> |               |
| Family name<br>Muller  |  | Given name<br>Carol  | Initials<br>A |
| Org. code<br>9933102   | Full organization name<br>University of Pennsylvania |  |               |
| Department/Division name<br>Music  |  |  |               |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input type="radio"/>            |  | Academic <input type="radio"/> Non-academic <input type="radio"/>            |               |
| Family name  |  | Given name   | Initials      |
| Org. code  | Full organization name                               |  |               |
| Department/Division name   |  |  |               |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input type="radio"/>            |  | Academic <input type="radio"/> Non-academic <input type="radio"/>            |               |
| Family name  |  | Given name   | Initials      |
| Org. code  | Full organization name                               |  |               |
| Department/Division name   |  |  |               |
| Role<br>Co-applicant <input type="radio"/> Collaborator <input type="radio"/>            |  | Academic <input type="radio"/> Non-academic <input type="radio"/>            |               |
| Family name  |  | Given name   | Initials      |
| Org. code  | Full organization name                               |  |               |
| Department/Division name   |  |  |               |

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Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding - Presenter**

|  |            |          |
|--|------------|----------|
| Family name                              | Given name | Initials |
| Bergfeldt                                | Wendy      |          |
| Affiliation country<br>CANADA            |            |          |
| Affiliation<br>Independent, Broadcasting |            |          |

Title and outline of the presentation.  
**Exploring Local Identities through Radio Broadcasting**  
 From the first commercial broadcast licence issued in 1929, to the cooperative community-based models of the present day, Cape Breton radio has helped to reflect and sometimes shape local identities and cultural practice. Coopérative Radio Chéticamp Ltée serves the Acadian population of the west side of the island; Coast Radio - Cape Breton is a community owned station; Membertou First Nation radio seeks ways to engage with the local community through programming and commercial offerings. Commercial and public broadcast stations in Cape Breton have also been integral entities in the ongoing community conversation about culture and identity.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Bergfeldt is a SSHRC-funded scholar and longtime research partner of Ostaszewski. Bergfeldt holds a graduate degree in interdisciplinary community studies, and has worked as a CBC producer for more than twenty years. Her research presentations in this conference draw on her MA thesis, and decades of professional community broadcasting experience.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|  |            |          |
|--|------------|----------|
| Family name                                    | Given name | Initials |
| Campbell                                       | Patricia   | S        |
| Affiliation country<br><b>UNITED STATES</b>    |            |          |
| Affiliation<br>University of Washington, Music |            |          |

Title and outline of the presentation.  
Teaching Music Globally (working title)  
Campbell's keynote (TBA) will address cultural understanding through global music-making and global music pedagogies. Should funding for this project be granted, Campbell will communicate directly with the the Nova Scotia Department of Education to design a keynote to serve their needs (while also engaging with issues of concern for Applied Ethnomusicologists who work in music and education).

Has the presenter's attendance been confirmed?      Yes

Justification  
Patricia Campbell teaches at the interface of Ethnomusicology and Music Education, including music for children and ethnographic research in music. She is published widely on issues of cross-cultural music learning, children's musical cultures, cultural diversity in music education, and the study of musical cultures in K-12 and university courses. Campbell is Chair of the Board for Smithsonian Folkways, where she works on curricular development. She is co-editor of the Oxford Handbook of Children's Musical Cultures (2013) and the Global Music Series (2004-present) an has published widely in the fields of ethnomusicology and music education.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
|---|------------|----------|
| Family name   | Given name | Initials |
| Ceribasic   | Naila      |          |
| Affiliation country<br><b>CROATIA</b>   |            |          |
| Affiliation<br>University of Zagreb, Institute of Ethnology and Folklore Research |            |          |

Title and outline of the presentation.  
 The program of intangible cultural heritage, and the evolvement of "administrative" ethnomusicology  
 This keynote intends to stir the discussion on the role of ethnomusicologists in intangible cultural heritage, taking it as a case of so-called "administrative" ethnomusicology, which has been just in passing located by Pettan within the context of "planned change by those who are external to the local cultural group" (2008). This branch of applied ethnomusicology has remained highly unacknowledged in the literature, not to mention its elaboration and theorization, although it actually takes a large part of what an increasing number of ethnomusicologists do. Ceribasic will also present an in community talk on Croatian music and culture; details of event currently being arranged with event sponsor, Wirth Centre for Austrian and Central European Studies at UAlberta.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Naila Ceribasic is a member of expert committees within state governmental bodies (e.g. the committee for cultural-artistic amateurism and the committee for intangible cultural heritage at the Ministry of Culture). She researches: traditional music in Croatia, processes of festivalization, heritage programs in the sphere of public practice, economics and tourism, role and function of music in the context of war and political changes, gender aspects of music-making, musical expressions of minority communities, ethnomusicological analysis, theories and methods in ethnomusicology. She has also won awards for her production of recordings that draw on her research.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
|---|------------|----------|
| Family name   | Given name | Initials |
| Chocano Paredes   | Rodrigo    |          |
| Affiliation country<br><b>UNITED STATES</b>                     |            |          |
| Affiliation<br>Indiana University, Bloomington, School of Music |            |          |

Title and outline of the presentation.  
 Unwrapping the Black Box: Applied Ethnomusicology, Intangible Cultural Heritage and Institutional Practices  
 This panel aims to reveal some of the internal processes and practices that shape intangible cultural heritage and similar heritage-based projects, featuring the work of two ethnomusicologists with state arts agency in USA and Ministry of Culture of Perú. Each participant will present a case study experienced during their time in the respective organizations, in order to elucidate the political and administrative negotiations, mechanisms, and arrangements these projects entail. These combined analyses will contribute to a deeper understanding of the constructed nature of cultural heritage policy, the politics of partnerships, as well as the role of individuals and state institutions in policy-making and implementation.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Rodrigo Chocano is a PhD student in Ethnomusicology at Indiana University, Bloomington, with research interests in Peruvian folklore and music. His experience in the field includes coordinating the Afro-Peruvian delegation at the Smithsonian Folklife Festival (2015), representing the Culture Division of UNESCO for Peru, as well as several lecturing opportunities in the discipline of Music and Culture. He has written several publications on the topic on Intangible Cultural Heritage.  
 Douglas Peach is a PhD student in Folklore and Ethnomusicology at Indiana University, Bloomington, with research interests in African Diaspora, applied ethnomusicology, and Intangible Cultural Heritage. His experience in the field includes the position of Folklife and Traditional Arts Program Director at McKissick Museum at the University of South Carolina and interning at Smithsonian Folklife, Centre for Folklife and Cultural Heritage. His publications include the topics of heritage tourism, and folklore.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
|---|------------|----------|
| Family name   | Given name | Initials |
| Chocano Paredes   | Rodrigo    |          |
| Affiliation country<br><b>UNITED STATES</b>                     |            |          |
| Affiliation<br>Indiana University, Bloomington, School of Music |            |          |

Title and outline of the presentation.  
 Just a club of friends? A case study on the participation of practitioners in Intangible Cultural Heritage music projects  
 This paper explores the participation of practitioners in state--&#8208;led ICH projects through a case study. The "Encounter of Musical Centers" is a yearly music festival of vernacular coastal music organized by the ICH office of the Peruvian Ministry of Culture. In its first edition(2011), struggle for participation was pervasive among participants. I argue that practitioners negotiateand display strategies towardstheir participation based on their skills and resources, their legitimacy as musicians and their connection to networks. I also argue thatthese take place within a field in which actors display their symbolic capital in order to achieve participation.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Rodrigo Chocano is a PhD student in Ethnomusicology at Indiana Univeristy, Bloominton, with research interests in Peruvian folklore and music. His experience in the field includes coordinating the Afro-Peruvian delegation at the Smithsonian Folklife Festival (2015), representing the Culture Division of UNESCO for Peru, as well as several lecturing opportunities in the discipline of Music and Culture. He has written several publications on the topic on Intangible Cultural Heritage.



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Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|                                       |            |          |
|---------------------------------------|------------|----------|
| Family name                           | Given name | Initials |
| Cohen                                 | Judith     |          |
| Affiliation country<br><b>CANADA</b>  |            |          |
| Affiliation<br>York University, Music |            |          |

Title and outline of the presentation.  
 The Return of Gerineldo: re-constructing our Moroccan Sephardic ensemble after a twenty-year gap filled with ethnomusicological research and fieldwork  
 Cohen will provide hands-on workshops (in schools, and for educators and scholar-delegates at the symposium in October) on several traditional music/dance practices including: Celtic musics of encounter, French Canadian song, Balkan dance, and Sephardic song.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Judith R. Cohen has is a world music ensembles instructor at York University. As a performer and ethnomusicologist, she specializes in Judeo-Spanish ("Ladino") Sephardic songs, as well as in medieval and traditional music, including Balkan, Portuguese, Yiddish, and French Canadian, pan-European balladry, and songs from Crypto-Jewish regions of the Portuguese-Spanish border. She concertized regularly, internationally. Cohen is also the General Editor for the Spain series of the Alan Lomax project, carried out with the Association for Cultural Equity and Rounder Records.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

| Family name   | Given name | Initials |
|---|------------|----------|
| de Oliveira   | Luciana    | X        |
| Affiliation country<br><b>BRAZIL</b>                        |            |          |
| Affiliation<br>Fluminense Federal University, Communication |            |          |

Title and outline of the presentation.  
Musical Activism, style and racial performance in a street party in Rio de Janeiro: the Baile Black Bom  
The Baile Black Bom is an independent musical event held monthly in Rio de Janeiro. It is part of a revitalization process in the city, motivated by young independent artists and producers driven by a concern about racial awareness. This black dance is also a way of occupying public spaces through an alternative cultural activity. Our proposal, in this paper, is to analyze the way that this party can be understood as a form of "street musical activism", stimulating new sociabilities in a significant territory by the mobilization of affects, identities and new styles around the musical consumption.

Has the presenter's attendance been confirmed?  Yes

Justification  
Luciana Xavier de Oliveira is a PhD student in Communication at Fluminense Federal University in Rio de Janeiro, Brazil, with a research interest in music and cultural studies. She has taught on topics such as popular music and media, in Brazil. She has been granted numerous national and international awards, including a Doctorate Fellowship from CAPES-Brazil 2012-2016





Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Dirksen  | Rebecca    |          |
| Affiliation country<br><b>UNITED STATES</b>                                  |            |          |
| Affiliation<br>Indiana University, Bloomington, Folklore and Ethnomusicology |            |          |

Title and outline of the presentation.  
**Making Haiti's Drums of Vodou: Current Pressures and Future Possibilities**  
 Many Haitians assert that the art of making traditional drums is in ecline. Craftsmen are confronting dramatic environmental, economic, and socio-political changes to their craft. This marks a critical juncture in the positioning of the drum in society, long located as central to Haitian experience. In documenting the process of instrument making, I have initiated collaborative projects to help support this important expression of Haiti's cultural heritage. With thoughtful intervention through the applied research process as a guiding objective, I reflect on what we can do together to ensure that the rhythm of the drums beat on.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Rebecca Dirksen is an Assistant Professor in the department of Folklore and Ethnomusicology at Indiana University, with a PhD in Ethnomusicology from the University of California, Los Angeles. She has a research focus in Haitian culture, and has received several honours and awards including a travel research grant from the College Arts and Humanities Institute to support a project titled "From Haiti, the Earth's Quieter Tremblings: When the Drums Beat No More."



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Dowling Peach  | Douglas    |          |
| Affiliation country<br><b>UNITED STATES</b>                                  |            |          |
| Affiliation<br>Indiana University, Bloomington, Folklore and Ethnomusicology |            |          |

Title and outline of the presentation.  
 "The Band from Mexico has to Play Accordion": Applied Ethnomusicology and Interpretations of Tradition  
 This paper explores the curatorial politics surrounding "intangible cultural heritage" within a state arts agency in the United States. Using an analysis of a traditional music festival produced by the agency and its partnering organizations, I argue that disciplinary differences between folklore and ethnomusicology are evident in such curation and reflect on how these differences affect participating artists. I provide an analysis that considers and critiques the "heritage-scape" (Di Giovine 2009) of the event, to argue that the concerns and politics of ICH are, and have been, central to the work of state arts agencies since the 1970s.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Douglas Peach is a PhD student in Folklore and Ethnomusicology at Indiana University, Bloomington, with research interests in African Diaspora, applied ethnomusicology, and Intangible Cultural Heritage. His experience in the field includes the position of Folklife and Traditional Arts Program Director at McKissick Museum at the University of South Carolina and interning at Smithsonian Folkways, Centre for Folklife and Cultural Heritage. His publications include the topics of heritage tourism, and folklore.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                 | Given name | Initials |
| Fauteux                                     | Brian      |          |
| Affiliation country<br><b>CANADA</b>        |            |          |
| Affiliation<br>University of Alberta, Music |            |          |

Title and outline of the presentation.  
**Campus Radio, a Community-based Mandate, and Community Representation**  
 Canadian campus radio has involved both technological experimentation with educational broadcasting in departments of engineering and extension beginning in the 1920s, and social and cultural activism prevalent on campuses in the late 1960s. The Canadian Radio-television and Telecommunications Commission (CRTC) first licensed campus radio in 1975, and the sector grows considerably in the decades that follow. Despite centralized regulation by the federal government, Canadian campus radio stations are very much tied to the localities and cultural communities that they serve. My paper focuses on the role of a community-based mandate on sharing local music and culture.

Has the presenter's attendance been confirmed? **Yes**

Justification  
 Brian Fauteux teaches popular music and media studies at U Alberta. He is currently researching satellite radio, independent music, and the constitution of culture through private and mobile listening practices. He's also a Research Associate on the Library of Congress' Radio Preservation Task Force and a contributor to Radio Survivor and Weird Canada. His new book, Music in Range: The Culture of Canadian Campus Radio (Wilfrid Laurier University Press, 2015), explores the history of Canadian campus radio, highlighting the factors that have shaped its close relationship with local music and culture.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Gerberg  | Miriam     |          |
| Affiliation country<br><b>UNITED STATES</b>              |            |          |
| Affiliation<br>Hamline University, Global Arts Institute |            |          |

Title and outline of the presentation.  
 When International Political Upheavals Drive Cross-Cultural Music Education: An Applied Perspective  
 Starting with the premise that education is a key component of applied ethnomusicology, this paper explores the collective and individual impacts of international and domestic political events and attitudes on extra-academic music learning and practice of individual musicians and musical projects in the United States, through looking at the study, proliferation and performance of Arabic music there. It examines why and how musician-educators and the participants of these educational situations respond to outside forces and events, cooperate and ultimately collaborate in helping to make individual and collective sense of the meaning of the music experience.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Meriam Gerberg is the Founding Director of Minnesota Global Arts Institute at Hamline University, which organizes and manages cultural arts festivals, educational residences and concerts. She has an M.A in Ethnomusicology from Wesleyan University, and her scholarly work includes research on Moroccan Jewish Women's Music, and Arab Music Ensembles in the United States. Gerberg has served the co-chair of the Applied Ethnomusicology section of the Society for Ethnomusicology, and is also a composer and performer whose compositions have been performed d across the U.S. and in Israel, Jordan, Palestine, the Netherlands, Australia, Japan and Sumatra.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| Harrison  | Klisala    |          |
| Affiliation country<br><b>FINLAND</b>   |            |          |
| Affiliation<br>University of Helsinki, Philosophy, History, Culture and Art Studies |            |          |

Title and outline of the presentation.  
**Promoting Human Rights through Music in Urban Poverty: Complexities and Contradictions**  
 In poverty contexts world-over, cultural workers use music in order to facilitate human rights, including cultural rights. Often these acts of "musical labour" implement policies and artistic or musical approaches explicitly referring to cultural or human rights, and via (I)NGOs, governments and private businesses. However, despite cultural and critical literatures on rights, plus growing focuses in policy and law on rights promotion, little thinking has been done on the complexities and contradictions of facilitating rights via cultural---including musical---practices. This paper discusses problematics of engaging rights through "world" popular song in "Canada's poorest postal code," Vancouver's Downtown Eastside.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Klisala Harrison (University of Helsinki, Finland) is the current Chairperson and founding Vice-Chairperson of the Study Group on Applied Ethnomusicology for the International Council for Traditional Music. She is Program Chair of the 5th Symposium of the Study Group on Applied Ethnomusicology now being planned for Cape Breton, Canada. Harrison has served as program chair and on the program committee of conferences on applied ethnomusicology in Slovenia, Vietnam, Cyprus and South Africa. She is the editor of two anthologies featuring articles of study group members, *Applied Ethnomusicology: Historical and Contemporary Approaches* (2010) and *Applied Ethnomusicology in Institutional Policy and Practice* (under contract for 2016-17 publication). Harrison has published five international, peer-reviewed articles on applied ethnomusicology theory, method and practice including in the *Oxford Handbook of Applied Ethnomusicology* and in the journals *Ethnomusicology*, *MUSICultures* and, in Chinese, in the *Journal of the Central Conservatory of Music*, Beijing.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                    | Given name | Initials |
| Helbig   | Adriana    |          |
| Affiliation country<br><b>UNITED STATES</b>    |            |          |
| Affiliation<br>University of Pittsburgh, Music |            |          |

Title and outline of the presentation.  
**Study Abroad and/as Niche Tourism: The Case of Romani Music**  
 Niche tourism is quickly growing as the next trapping among non-Roma to engage with Roma. Socio-economic processes associated with tourism are turning impoverished Romani settlements into a preserved product, one readied for consumption by the Westerner that allows foreigners to experience things the way they "really are." As a professor at the University of Pittsburgh, Helbig has worked to organize an undergraduate Romani music-oriented study-abroad program to the Czech Republic, Poland, and Slovakia (2012) and to the Czech Republic and Hungary (2014, 2016) with ethnomusicologist Zuzana Jurkova at Charles University. The legal, administrative, economic and social issues surrounding this study-abroad program for the professors, students, and Roma musicians involved serve as the foundation of this study.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Adriana Helbig teaches courses on global hip-hop, world music, music, gender, and sexuality, music and technology, and cultural policy. She is also founder and director of the Carpathian Music Ensemble, a student performance group that specializes in the music of Eastern Europe, including Jewish klezmer and Gypsy music. She is the recipient of numerous grants and research fellowships from the National Endowment for the Humanities, American Councils for International Education, IREX, and Fulbright.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                 | Given name | Initials |
| Hutchinson                                  | Sydney     | J        |
| Affiliation country<br><b>UNITED STATES</b> |            |          |
| Affiliation<br>Syracuse University, Music   |            |          |

Title and outline of the presentation.  
 Contratiempo and clave, from son to New York salsa  
 The defining characteristic of New York salsa dancing is its timing, which -- unlike other salsa styles - emphasizes beat two in each four-count measure. Likewise, New York salsa musicians focus on adherence to the clave timeline and a tightly-locked rhythm section that emphasizes the two. On 2 dancing derives from the son of Cuba, where it is known as contratiempo, but evolved in different directions as it became a symbol of Puerto Rican identity. We will use rhythm and movement to explore how son became salsa, and why New York salsa both connects with and diverges from its Caribbean roots.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Sydney Hutchinson's research focuses on: music and dance of the Caribbean, especially the Dominican Republic and NYC; music and dance of the US-Mexico border; social partner dance, especially salsa dancing (localization, globalization, and partnering protocols); and merengue típico and other accordion musics of Latin America; gender and performance. She has also worked extensively as a public sector ethnomusicologist.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Kertzer  | Jonathan   |          |
| Affiliation country<br><b>CANADA</b>                 |            |          |
| Affiliation<br>University of Alberta, folkwaysAlive! |            |          |

Title and outline of the presentation.  
**LPFM in Seattle and Local Communities**  
 Low-Powered FM Radio (or LPFM) is a new broadcast phenomenon in the United States. A small number of these 100 watt limited-power radio stations were awarded in isolated rural areas over the past decade; but a large number have been licensed in the past two years in urban and suburban regions, that already have a large number of commercial radio stations. While commercial radio has been increasingly centralized and put into the hands of large national and multinational ownership -- the new LPFM stations are meant to serve highly local communities. Initially, it was thought that these LPFM stations would primarily be dominated by religious broadcasters with their advantage of strong economic and stable infrastructures, and many of the original stations were owned by such organizations. However most of the new urban stations were awarded to different types of community and educational institutions.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Jon Kertzer recently retired from his Directorship of the folkwaysAlive! at UAlberta. He has researched African musicians in London, and recorded and produced a number of African albums, with a focus on immigrant musicians in North America. Kerzer has produced and hosted radio programs for over 30 years, and has recorded groups for National Public Radio and the Smithsonian Center for Folklife and Cultural Heritage. He has extensive experience in concert and festival production, artist management, and the record business (and has received a Grammy nomination for this). Previously, Kertzer worked for Microsoft, leading the production of award winning music/multimedia projects. Kertzer also led the multimedia and special projects areas of Paul Allen's Experience Music Project, and developed the Global Sound Project at the Smithsonian. Most recently, he has served as director of the Library of Congress National Recording Preservation Foundation, and served as a member of the National Recording Registry board.





Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                     | Given name | Initials |
| Lockwood  | Charles    |          |
| Affiliation country<br><b>UNITED STATES</b>     |            |          |
| Affiliation<br>Texas Folklife, Folklore/Culture |            |          |

Title and outline of the presentation.  
**Bringing the Archive Alive: Considerations for Applied Ethnomusicology**  
 This proposal considers the applied ethnomusicological issues at stake in an ongoing effort to evaluate, organize, and make available for the first time thirty years of archival material at Texas Folklife, the primary folk and traditional arts organization in the state of Texas, USA. This paper is informed by several years of ongoing work on the project, and interviews with key individuals involved in original fieldwork and current public programming, as well as colleagues engaging in similar projects. More broadly, this paper considers how archiving efforts and archive mobilization projects interface with our understanding of applied ethnomusicology.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Charles Lockwood is the Programs and Development Director at Texas Folklife; a state-wide not for profit organization based in Austin Texas, dedicated to preserving and presenting the diverse cultures and living heritage of the state. For 29 years, Texas Folklife has honored the cultural traditions passed down within communities across Texas and explored their importance in contemporary society. Lockwood's research interests include: Western Swing music, Texas style fiddle music, as well as the the performances of the Mardi Gras Indian Tribe.



Family name, Given name  
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**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| Marushiakova  | Elena      |          |
| Affiliation country<br><b>BULGARIA</b>                              |            |          |
| Affiliation<br>Bulgaria Academy of Sciences, Ethnology/Folk Studies |            |          |

Title and outline of the presentation.  
 Roma/Gypsy Music as Emancipation Tool in Eastern Europe  
 The proposed presentation will analyze how Roma/Gypsy Music as Intangible Cultural Heritage is used for emancipation of the community in different contexts. In the base of our analysis will be two identical examples of training materials for Roma music (CD's with selected Roma songs) used in the teaching of Roma pedagogy students, in Romania and Bulgaria. Despite the same objectives, preparation of Roma teacher and strenghtening of Roma identity and self-confidence, the selection of songs included in both the disc is completely different.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 \*Co-Presenter: Veselin Popov\*

Elena Marushiakova is an Associate Professor at the Institute of Ethnology and Folklore Studies with Ethnographic Museum at Bulgarian Academy of Sciences, with a PhD in ethnography from Comenius University. She has written several books and collections on Romani Folklore and oral history.

Vesselin Popov is an Associate Professor at the Institute of Ethnology and Folklore Studies with Ethnographic Museum at Bulgarian Academy of Sciences with a PhD from the same institution. He, with colleague, Elena Marushiakova have written multiple books and collections on Romani Folklore and oral history.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Mendonca   | Pedro      |          |
| Affiliation country<br><b>BRAZIL</b>   |            |          |
| Affiliation<br>Universidade Federal do Estado do Rio de Janeiro, Ethnomusicology |            |          |

Title and outline of the presentation.  
 Dilemmas and possibilities of participatory action research in a post graduate course in Rio de Janeiro  
 This paper aims to present the partial results of participatory action research on the autonomist funk scene (anti-institutional) in the city of Rio de Janeiro. Held with the participation of 4 more "native" researchers - performers or event organizers - to be paid in the year 2016 with the support of my PhD scholarship, the idea is to hold a debate in dialogue with the work of Musicultura group and recent research in ethnomusicology which are to be engaged, pointing new collaborative perspectives and their academic, political and epistemological dilemmas in a post-graduate research in ethnomusicology.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Pedro Macedo Mendonça, is a musician, music teacher and researcher, graduated in music from the Federal University of Rio de Janeiro (UFRJ), MA in musicology from the University of Aveiro with collaborative research on anarchist political formation in the punk in Porto - Portugal, and currently pursuing a doctorate in ethnography of musical practices in Federal Rio de Janeiro State University (Unirio), which develops participatory action research on the carioca autonomist funk under the advising of Professor Samuel Araujo. Member of Ethnomusicology Laboratory of the UFRJ and currently a professor of the Colégio Pedro II, Pedro Mendonça has educational and international level performing experience, having founded the samba group "Samba sem Fronteiras," in which he played between 2012 and 2014 and continues its activities in Portugal.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Moisala  | Pirkko     |          |
| Affiliation country<br><b>FINLAND</b>                  |            |          |
| Affiliation<br>University of Helsinki, Ethnomusicology |            |          |

Title and outline of the presentation.  
**Welcoming Refugees and Empowering Migrant Musicians - Reports from Finland**  
 The proposed paper aims at promoting discussions about the roles musicking can have in welcoming and empowering migrants and refugees. It addresses the current European issue of the drastically increased flow of refugees, "prima facie" refugees and asylum-seekers coming from both Africa across the Mediterranean and from Asian countries, particularly Syria, Iraq and Afghanistan. For instance, in 2015, Finland received ten times more refugees and asylum-seekers than a year before. It is important to find and develop ways to use music to smooth the processes of the migrants settling in their new surroundings.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Pirrko Moisala is a senior and internationally renowned scholar who has published seminal works on various topics of music, gender and culture. Her research interests include: contemporary philosophy in dialogue with music; Indigenous musics and politics; ethnomusicology of western art music; feminist ethno/musicology. Currently, her research efforts address: Deleuzian Music Research; ethnomusicology of Indigenous music; music and everyday life; the phenomenology of Finland-Swedish musical lives; and the soundscapes of today's Nepal examined through musical instruments.



Family name, Given name  
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**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Mueller  | Ruth       |          |
| Affiliation country<br><b>UNITED STATES</b>              |            |          |
| Affiliation<br>Washington University in St. Louis, Music |            |          |

Title and outline of the presentation.  
**Performing Age, Class, and Gender in Korean Pansori**  
 As Pansori, Korean narrative song of lower class origin, became popular amongst all levels of society through the eighteenth and nineteenth centuries, performers altered stories and performance style to suit the audience. The folk style was more emotionally expressive, linguistically direct, and had a raspier sound; the aristocratic style was more emotionally reserved, used refined language, and had a clearer tone. With subsequent decline and preservation, the variations in movement and gesturing seem to relate to their historic practices. Through ethnographic and movement analysis, I demonstrate how movement and gesture are culturally encoded with varying class and gender identities.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Ruth Mueller is a visiting Lecturer in the department of Music, at Washington University in St Louis, Saint Louis, with research interests in Asian musicology and South Korean traditional music.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Newsome  | Jennifer   |          |
| Affiliation country<br><b>AUSTRALIA</b>                            |            |          |
| Affiliation<br>University of Adelaide, Aboriginal Studies in Music |            |          |

Title and outline of the presentation.  
**Impacts of Neoliberalism in Higher Education: A Case Study in Indigenous Music Education from South Australia**  
 In the early 1970s eminent University of Adelaide ethnomusicologist Catherine Ellis collaborated with leading members of the South Australian Aboriginal community to establish the Centre for Aboriginal Studies in Music (CASM), an innovative intercultural music education program that has produced long term outcomes of benefit for Indigenous Australian musicians and music. Now under threat from the impacts of neoliberalism, corporatization and market-driven economics, this paper provides a case study of challenges in maintaining culturally responsive educational services in the context of conflicting values within an institutional setting that increasingly prioritizes business modelling over Indigenous priorities and decision making.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Jennifer Newsome is the head of programs for the Centre for Aboriginal Studies in Music at the University of Adelaide, with research expertise in Aboriginal and Torres Strait Island music and dance; Aboriginal and Torres Strait Island music and dance education (new and emerging forms, contemporary fusion styles; teaching and learning strategies; intercultural and cross-cultural education, identity and cultural maintenance); Aboriginal people and issues (music)



Family name, Given name  
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**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Perez Cassola  | Sonia      |          |
| Affiliation country<br>CUBA                                |            |          |
| Affiliation<br>Union of Writers and Artists of Cuba, Music |            |          |

Title and outline of the presentation.  
**ORTODECIMANTE. 40 orthographic Rules in decimas cantadas**  
 Décima is a rural poetry form used in the Musica Campesina of Cuba. This project was developed as a vehicle for teaching the orthographic rules in décima form to young children. Cuban researchers Mr Guillermo Isidoro Castillo Ramirez wrote the book and Sonia Perez Cassola have developed a CD-DVD for children The text is accompanied by a CD which features young children from various regions of Cuba singing and reciting in décima accompanied by leading campesina musician Barbarito Torres. This project gives young Cubans an insight into the practice of this important Cuban rural musical form as well as helping to preserve the tradition.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Sonia Perez Cassola is a member of the Union of Writers and Artists from Cuba. She is also a member of many Cuban music, arts and culture groups, including Directive Council of the Association of Friendship Cuba/New Orleáns, and National Direction of Music of the Cuban Radio. Cassola has also served as a musicology investigator as well as the manager of the laudista Barbarito Torres band. She has carried out and published works of Investigation and articles specialized in Music for diverse publications like: Review Clave, Bulletin of Music of the House of the America, Magazine of the French Association Culture et Development.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| Pettan  | Svanibor   |          |
| Affiliation country<br><b>SLOVENIA</b>                  |            |          |
| Affiliation<br>University of Ljubljana, Faculty of Arts |            |          |

Title and outline of the presentation.  
**Music for Human Global Development**  
 Subordination of minorities is a cause of many armed conflicts worldwide, and a military confrontation is in most cases followed by a reconciliation process. The growing body of knowledge, understanding, and skills within the frame of applied ethnomusicology has potential to benefit humankind at all levels of the war-peace continuum: from educational investment into prevention all the way to the healing of war-related wounds. I will present on m experience in applied ethnomusicology, testifying to it based on my work with Romani musicians in Kosovo over three decades, with Bosnian refugees in Norway in the 1990s, and with minority communities in Croatia and Slovenia prior, during, and after the war that led to the disintegration of Yugoslavia. The major current migrant/refugee crisis in Europe takes place on the so-called "Balkan route" (through the same territories) and calls once again for the application of the accumulated ethnomusicological knowledge and experience

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Pettan is the current Secretary General of the International Council for Traditional Music (ICTM) and one of the co-founders of the Applied Ethnomusicology Study Group. Together with Jeff Todd Titon, Pettan edited the "Oxford Handbook for Applied Ethnomusicology" (2015). Pettan has researched music in his native Croatia, Slovenia, in the Balkans (particularly Kosovo), Africa (Tanzania, Egypt), Australia, and USA. At the University of Oslo he became involved with applied ethnomusicology through the Bosnian-Norwegian project "Azra." His specialties include Balkan Gypsy music, multicultural music education, and music in relation to politics, war and exile, as seen in his writings published in Austria, Croatia, Finland, Germany, Serbia, Slovenia, Sweden, and USA.





Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| Ragland   | Catherine  |          |
| Affiliation country<br><b>UNITED STATES</b>               |            |          |
| Affiliation<br>University of North Texas, Ethnomusicology |            |          |

Title and outline of the presentation.  
**Reclaiming and Reimagining Tex-Mex Border Music through Legacy, Heritage and Place**  
 This paper examines efforts of activists, cultural brokers and city planners in the Texas-Mexican border town of San Benito amid opposing narratives of musical heritage and cultural memory. A proposed "museum cluster" would entail re-locating a cultural arts center and music museum. Both were independently created in the name of the city's two "native sons": Narciso Martínez, the "father of conjunto music" who died poor and nearly forgotten; and Freddy Fender, a Grammy-winning country-rock musician who left home. The proposed cluster is part of a plan to take the city from decline to renewal, a goal not shared by all.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Catherine Ragland is an Associate Professor in Ethnomusicology at the University of North Texas, with research interests and expertise in music of the US-Mexican Borderlands, Texas and the American Southwest; Mexico and Basque Country/Spain. Research focus on music and the politics of migration/immigration, nationalism/transnationalism, music and identity, deejay culture, global popular music, music and gender, applied ethnomusicology, community engagement, advocacy, and arts presenting/education. She teaches courses including: "World Music Cultures," "History of Latinos in the US," "Introduction to Ethnomusicology" "History of Rock and Roll," "Mexican Musical Life Across Borders." Graduate courses: "Global Popular Music, Movements and Migration" and "Mexican Musical Life Across Borders," "Music Cultures of the World," "Ethnomusicology Research and Fieldwork Methods," "Anthropology of Sound," "Ethnomusicology and Public Practice"



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                   | Given name | Initials |
| Robertson                                     | Craig      |          |
| Affiliation country                           |            |          |
| JAPAN   |            |          |
| Affiliation                                   |            |          |
| Min-on Music Research Institute, Tokyo, Music |            |          |

Title and outline of the presentation.  
 Applied Musicology and Peacebuilding in North Africa  
 This paper builds upon previous research that investigated the role of music and the arts in the social changes in North Africa that occurred between 2011 and 2012 and continue to this day by making connections between the nascent field of music and peacebuilding with the ongoing work of applied ethnomusicology. The paper explores the effect musical praxis has had upon the power relation dynamics between various social groups in Egypt, Tunisia and Libya, including the tensions between the state, civil society and rebel factions.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Craig Robertson has a PhD in Music Sociology at University of Exeter, UK. His research provides a useful link between applied ethnomusicology sociology, international relations and media and communication, which could encourage cross-faculty and cross-school research and teaching collaborations. His research experience includes: Research Fellow, Min-On Music Research Institute, Tokyo, Network Coordinator and Researcher for Communities and Culture Network+, School of Media and Communications, University of Leeds, and Research Fellow for "Out in the Open: The Arts and Social Change in North Africa." This project was funded by the British Council and conducted with the Post-Conflict Reconstruction and Development Unit (PRDU) at the University of York. Co-authored the proposal as well. A significant part of this research included popular music.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
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| Family name   | Given name | Initials |
| Salgado   | Jose       | A        |
| Affiliation country<br><b>BRAZIL</b>  |            |          |
| Affiliation<br>Federal University of Rio de Janeiro, Music Education and Musicology |            |          |

Title and outline of the presentation.  
 Having musicians as partners in research - a joint analysis of three cases of musical work in ethnography  
 This paper addresses musical labour and methodologies that emphasize dialogical exchange with professional musicians, and their participation in discussions and actions with researchers during -- and originating in -- fieldwork. Three graduate students have shared the methodological procedure of organizing meetings and network communication with their peers in different pathways of musical work. The analyses have disclosed a sense of relative empowerment with the opportunities to discuss and take collective initiatives. Agents in the field may take part in the actual shaping of ethnographic research and, backed by the experience of argumentation, organize musical actions in continuation with these processes of interlocution.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Dr. José Alberto Salgado e Silva works with ethnomusicology and music education, following a musical career as instrumentalist, arranger and composer. Between 2001 and 2005, his doctoral ethnographic research examined the theme of professionalization, with undergraduate Music students in Rio de Janeiro. The investigation of interrelated topics of technique, ethics, aesthetics and economy -- along the pathways of professional interests in music -- continues to be central in his work at teaching courses, supervising research projects and producing writings, frequently in interlocution with students and colleagues at Universidade Federal do Rio de Janeiro (UFRJ), Universidade Federal do Estado do Rio de Janeiro (UNIRIO) and, from 2015, at Universidade de Aveiro (Portugal), where José Alberto has worked as Visiting Professor and collaborates as an investigator with INET-md.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
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| Family name   | Given name | Initials |
| Seeger  | Anthony    |          |
| Affiliation country<br><b>UNITED STATES</b>                           |            |          |
| Affiliation<br>University of California, Los Angeles, Ethnomusicology |            |          |

Title and outline of the presentation.  
 The Documentary Deception: Community Training in the Use of New Media and the Loss of Audiovisual Materials  
 Applied ethnomusicologists have often been party to a cruel deception in our efforts to encourage community documentation using audiovisual recorders. While considerable funds for documentation have been provided to applied ethnomusicologists and local community organizations over the past three decades, relatively few of the recordings are still usable today. This is largely due to damage to the original carriers and loss of materials due to inadequate training and funding for secure long-term storage. This paper presents examples from Brazil, India, Indonesia, and Sudan and considers whether this deception continues with the emergence of new media and the Internet.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Anthony Seeger is the author of "Why Suyá Sing: A Musical Anthropology of an Amazonian People" (Cambridge U Press, 1987) and co-editor of "Early Field Recordings: A Catalogue of the Cylinder Collections at the Indiana University Archives of Traditional Music" (Indiana U Press, 1987). His numerous published articles have focused on issues of land and human rights for Brazilian Indians, issues of archiving and intellectual property, and ethnomusicological theory and method.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| Stuparitz   | Otto       |          |
| Affiliation country<br><b>UNITED STATES</b>                           |            |          |
| Affiliation<br>University of California, Los Angeles, Ethnomusicology |            |          |

Title and outline of the presentation.  
**Valuations of Time in the Pedagogical Discourses of Balinese Music**  
 Balinese music has long been known for its traditional pedagogy, which includes a gift economy as the transactional relationship between teacher and student. There simultaneously exists a capitalist economy between the teachers and foreign students where teachers commodify their lessons by quantifying and changing aspects of the traditional pedagogy. One of the most substantial changes is the valuation of time within each context. These pedagogies will be explored through Fred Myers's expansion of Appadurai's "regimes of value." One regime of value, "market framing," opposes art and commodity, and the other compares value on the basis of ethnic and national identity.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Otto Stuparitz is an M.A student in Ethnomusicology at the University of California, Los Angeles. He has experience working as a concert coordinator and music festivals manager as well as a teaching assistant in folk music. He is a member of the International Council of Traditional Music, American Musicological Society, and the Society for Ethnomusicology.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
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| Family name                               | Given name | Initials |
| Sunu Doe                                  | Eric       |          |
| Affiliation country<br><b>GHANA</b>       |            |          |
| Affiliation<br>University of Ghana, Music |            |          |

Title and outline of the presentation.  
Packaging Heritage, "Engaged" Ethnomusicolog: Sustaining Ghanaian Highlife music throughout institutionalized performances  
Emerging as a popular dance-music form in the 20th century in response to urbanization and pull into major cities of the country, highlife music developed into the main homegrown popular music genre over the years. Its many transformations usually were characterized by generational and global trajectories. Once a very popular art form in Ghana, highlife music has since the late 1990s seen a gradual decline in its performances raising issues of sustainability. Recent upsurges in ethnomusicological studies on the genre have all been geared towards answering questions on preservation and sustainability. This paper furthers the dialogue on the need to engage research in a form of applied work, in this case highlife music. I foreground the discussion in my experience with the Highlife Ensemble at the Department of Music, University of Ghana-Legon, and address how the ensemble acts to package heritage through learning and performing highlife classics as a method of sustenance and practice of 'engaged ethnomusicology' in Ghana.

Has the presenter's attendance been confirmed?  Yes

Justification  
Eric Sunu Doe is a graduate of Achimota School. He obtained his first degree in Music & Psychology at the University of Ghana in 2007 and holds an MPhil degree in Music. Over the last few years, he has been involved in research on the multi-dimensional facets of Ghanaian Popular music and was the manager of the Ghana BigShots Band (2008-2014). A prospective PhD candidate, his current research interest is in the diversified tradition of Ghanaian Palm-wine music styles and its contribution to the development of the Ghanaian popular music, as well as issues of Identity in Ghanaian popular music. He currently lectures students on African popular music, Ghanaian popular music, Music of North Africa, Musical cultures of the World, palm-wine guitar and serve as a course advisor for freshmen as well as the director for the Department of Music's Pop Ensemble



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
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| Family name   | Given name | Initials |
| Thomas  | Anne       | E        |
| Affiliation country<br><b>UNITED STATES</b>                               |            |          |
| Affiliation<br>Virginia Polytechnic Institute and State University, Music |            |          |

Title and outline of the presentation.  
**The Islamic Worlds Festival at Virginia Tech: Engaging Diverse Communities**  
 The Islamic Worlds Festival, produced by the Center for the Arts at Virginia Tech in April 2015, was conceived and curated in collaboration with multiple stakeholders from campus and the community. I propose that festivals aiming to bridge cultural difference achieve greatest success through efforts that allow for sustained and active participation of a diverse group in both planning and presentation. At a time in which any act of Dzurepresentingdz Islamic cultures has become political and often controversial, it is imperative for those in the field of cultural production to create opportunities for sustained civil dialogue and artistic exchange.

Has the presenter's attendance been confirmed? **Yes**

Justification  
 Anne Elise Thomas is a multiinstrumentalist with a Ph.D. in Ethnomusicology specializing in Arabic music. Thomas gives interactive presentations where she discusses some of the distinctive elements of Arabic music, perform several pieces on qanun (78-stringed lap harp), `ud (Arabic lute) and violin, and share stories of her time living and doing research in Jordan and Egypt.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                | Given name | Initials |
| Watkins                                    | Lee        |          |
| Affiliation country<br><b>SOUTH AFRICA</b> |            |          |
| Affiliation<br>Rhodes University, Music    |            |          |

Title and outline of the presentation.  
 Ethnomusicology in the developing world and its dialogue with heritage studies in rural South Africa  
 This paper is about how another new direction in Ethnomusicology may assist with the social and economic development of a rural district in the Eastern Cape, South Africa. Since 2012 Ethnomusicology students have been engaged in retrieving the music and language heritage of the area. Following consultations recently with other stakeholders such as the Ntinga Ntaba kaNdoda Development Centre (NNkNDC) and the local municipality, Ethnomusicology students and myself have been included in discussions as to how this heritage may assist with the social and economic development of the area. This paper describes the processes involved when an established discipline such as Ethnomusicology blends with another, ostensibly, unrelated field such as social and economic development.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Lee Watkins studied Ethnomusicology at the University of Kwazulu Natal and the University of Hong Kong. Lee Watkins' research interests vary from music in relation to heritage, applied studies, migration and refugees, diaspora studies, to music as relating to politics and marginality. He is conducting research on hip hop and rap music in South Africa, in China, and his doctoral research was on migrant Filipino musicians in Hong Kong. He has several publications on these topics and there are several more forthcoming. Presently he is the co-ordinator for Ethnomusicology in the Department of Music and Musicology, and the leader for a project dealing with the heritage of Ntaba kaNdoda in the Amatole Mountains, service learning and community engagement. In this project the department of music is working with the School of African languages at RU. This project received a grant of R250 000 from the National Heritage Council in 2012 and is ongoing. Recently he was also invited to be the Area Editor for Africa





Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Williams   | Carley     |          |
| Affiliation country<br><b>UNITED KINGDOM</b>                 |            |          |
| Affiliation<br>University of Aberdeen, Elphinstone Institute |            |          |

Title and outline of the presentation.  
 Grass-roots Models for Safeguarding ICH: Case Studies in Traditional Music Organizations in Scotland  
 In UNESCO's guidelines, the central role of communities, groups and individuals is fundamental for the successful implementation of the 2003 Convention on the Safeguarding of Intangible Cultural Heritage. Grassroots organisations have for some time been performing many safeguarding roles in Scotland, and my research examines how we might integrate these tried and tested models into a national safeguarding infrastructure. This presentation will draw on my fieldwork to develop a case study of traditional music organisations in Scotland, examining some of the issues and challenges encountered on the ground in the safeguarding processes.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Carley Williams is a PhD researcher at the Elphinstone Institute at the University of Aberdeen. Carley is a folklorist/ethnomusicologist with a particular interest in Canadian and Scottish traditions and international cultural policy for the safeguarding of intangible cultural heritage. She is currently a PhD researcher at the Elphinstone Institute, University of Aberdeen, researching the role of UNESCO's Convention on the Safeguarding of the Intangible Cultural Heritage in Scotland.  
 She completed an MLitt in Ethnology and Folklore at the Elphinstone Institute in 2011, where she was researching the representation of traditional music and dance in the 2005 Scottish Cultural Commission Report. Before undertaking studies in Aberdeen, Carley completed a BA in Folklore and a Diploma in Heritage Resources from Memorial University of Newfoundland, Canada (2004) and a Diploma in Costume Studies from Dalhousie University of Nova Scotia, Canada (2002).



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
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| Family name   | Given name | Initials |
| Zhang   | Boyu       |          |
| Affiliation country<br>CHINA                                  |            |          |
| Affiliation<br>Central Conservatory of Music, Ethnomusicology |            |          |

Title and outline of the presentation.  
 The Relationship between Intangible cultural heritage and contemporary society  
 Intangible heritages are the historical creations. Many of them are not appreciated by contemporary societies. Using of the traditional elements to make a new creation is the way generally operated. This author thinks that the creations in contemporary time will not be traditions in the future due to the modern social context. The value of the heritages lies not in appreciation, but rather in how they are used to show cultural identities and historical reflections in some things cannot be created again in the future.

Has the presenter's attendance been confirmed?      Yes

Justification  
 Dr. Zhang Boyu is professor of ethnomusicology at Central Conservatory of Music(CCOM), head of CCOM Press, director of CCOM Intangible Cultural Heritage Research Centre, and current vice-Chairman of Chinese Traditional Music Association and China's World Music Association. He received research funds from Ford Foundation in 2000 and Fulbright Foundation in 2005. He has extensive publications including five theoretical books and over 90 articles. His research is cross-cultural and interdisciplinary, focusing mainly on the meanings of traditional music in various societies.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

|   |            |          |
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| Family name                                 | Given name | Initials |
| Fournet                                     | Adele      |          |
| Affiliation country<br><b>UNITED STATES</b> |            |          |
| Affiliation<br>New York University, Music   |            |          |

Title and outline of the presentation.  
**Examining Bit Rosie: Multimedia Cultural Production as Applied Epistemology**  
 Bit Rosie is an activist video web series designed to support and draw attention to female music producers. The project implements the hypothesis that more media images of women using music technology will help shift sexist biases and barriers still prevalent in the industry. My ethnographic project analyzes the public impact of Bit Rosie media content and also theorizes cultural production as a method of ethnomusicological research and epistemology. For this paper I will examine Bit Rosie as a case study in theorizing how cultural production generates knowledge that functions as cultural critique while also directly benefiting participants.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Adele Fournet is a (2017) Projected Doctor of Philosophy, in Ethnomusicology at New York University. She received a Fulbright International Research Grant in 2009, where she studied Ethnomusicology in Peru. Fournet has held several teaching positions, one of which teaching Piano in Peru, and is also experienced in the world of film. She has worked as a freelance videographer and editor, and this past year, directed and produced for Bit Rosie; a fiscally sponsored non-profit arts organization



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

|   |            |          |
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| Family name   | Given name | Initials |
| Gardner   | Olcay      |          |
| Affiliation country<br><b>TURKEY</b>  |            |          |
| Affiliation<br>Istanbul Technical University, Social Science and Music Theories Program |            |          |

Title and outline of the presentation.  
**The Parameters of Cultural Sustainability Related to Intangible Cultural Heritage: A Model Suggestion**  
 In recent years, there has been an increased interest in exploring culture and sustainability, including music and dance. However, any work that aims to provide useful data must overcome its intangible nature. The cultural sustainability model presented in this paper is based on data obtained from fieldwork, an evaluation of past and recent works on cultural policy and applied ethnomusicology, and the outcomes of several conducted projects. The model's aim is to sustain traditional dances and music culture in Domanic, Turkey, and it is hoped that it will advance and further studies in the field of applied ethnomusicology and cultural sustainability, and prove to be an inspiration for future research.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Olcay Gardner is a PhD student from the Istanbul Technical University Institute of Social Sciences in the Musicology and Music Theories Programme, with a research interest in dance culture. Gardner is also a professional dancer, and has performed in places such as Holland, Germany, Belgium, China, Israel, and Switzerland. Between 2003-2007 she held the position of Artistic Co-ordinator for Sultan Dance and Organization Company. Gardner's publications reflect her background, including topics such as dance culture, endangered music and dance, the sustainability of Domanic female dances, and Barak dances.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

|  |            |          |
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| Family name  | Given name | Initials |
| Gibson   | Sarah-Jane |          |
| Affiliation country<br><b>IRELAND/EIRE</b>                   |            |          |
| Affiliation<br>Queens University of Belfast, Ethnomusicology |            |          |

Title and outline of the presentation.  
 Ethnographic Research and Cross-Community Choirs in Belfast, Northern Ireland  
 This paper considers how ethnographic research can contribute towards understanding the complex interactions within post-conflict communities, so as to better facilitate collaboration between groups attempting cross-community engagement. Through participant observation and interviews, data has been gathered examining how two cross-community choirs in Belfast, Northern Ireland, create an atmosphere of inclusivity and belonging. Findings suggest that successful cross-community engagement requires regular opportunities for choir members to review and discuss the groups' progress and vision. This provides them with a sense of belonging within the choral group.

Has the presenter's attendance been confirmed?      Yes

Justification  
 Sarah-Jane Gibson is a Phd student in Ethnomusicology, Queen's University Belfast with research interests in Choirs, Ethnomusicology, Music Education, and Local Musicking. She has taught music around the world in places such as England, the United States, and South Africa. Gibson has received numerous notable awards including the Emily Sarah Montgomery University Travel Scholarship in 2014, allowing her to continue her studies in Northern Ireland.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

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| Family name   | Given name | Initials |
| Goubert   | Beatriz    |          |
| Affiliation country<br><b>UNITED STATES</b>         |            |          |
| Affiliation<br>Columbia University, Ethnomusicology |            |          |

Title and outline of the presentation.  
 "Muisca indigenous sounds: a collaborative musical ethnography"  
 This presentation analyzes the methodology for a collaborative ethnography on the music of the Muisca indigenous community in Colombia. It examines the processes of negotiating research permissions, finding common interests and collaborative outcomes that would satisfy our shared interests, planning and executing research activities, and providing a balance of the results of this methodology up to now. This collaborative ethnography is based on the joint work with the collective "Muisca Warriors", a group of Muisca young musicians who want to strengthen bonds of solidarity with the youths of the other four Muisca cabildos of the Bogota Plateau through the ethnography of their musical practices.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Beatriz Goubert is a PhD candidate in Ethnomusicology at Columbia University, in New York. She has done extensive research on music culture in Bogota, and between 2010-2011 served as the main researcher for the Bogota Philharmonic Orchestra. As the leader of the research team, Goubert prepared the dossier on Bogota for the UNESCO Artistic Cities Network in Music based on the cultural industries in music and the local circulation dynamics. The city was accepted in the Network in 2011. She also received a Fulbright Doctorate Scholarship in Colombia between 2011-2013.



Family name, Given name  
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**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

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| Family name   | Given name | Initials |
| Harte   | Colin      |          |
| Affiliation country<br><b>UNITED STATES</b>           |            |          |
| Affiliation<br>University of Florida, Ethnomusicology |            |          |

Title and outline of the presentation.  
**The Bodhran in the Boogie Down Bronx: Ethnomusicological Pedagogy in Mott Haven**  
 This paper examines the bodhrán in relation to ethnomusicological pedagogy employed in a public middle school percussion ensemble for at-risk youth in the high poverty neighborhood of Mott Haven in the South Bronx. Often associated with Irish traditional music, the bodhrán was the central instrument provided to students with which to perform a variety of non-traditional musics. Cleaved from its traditional context, the bodhrán's inclusion in the public school percussion ensemble led to the creation of a new instrumental repertoire that sought to address student educational needs, communal interests and pedagogy focused upon healthy musical forms of student self-expression.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Colin Harte is a PhD student in Ethnomusicology at the University of Florida, with a research focus on music education. He is also a K-12 music teacher with the NYC Department of Education, and has experience instructing piano, as well as the Irish language. In 2014, Harte received a Fulbright scholarship to study Irish in the Connemara Gaeltachts, Ireland.



Family name, Given name  
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**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

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| Family name                               | Given name | Initials |
| Karongo Hundleby                          | Irene      |          |
| Affiliation country<br><b>NEW ZEALAND</b> |            |          |
| Affiliation<br>University of Otago, Music |            |          |

Title and outline of the presentation.  
 Kastom lo las yestadae or dis taem nao? Customs of the past or for today? Nurturing, conserving and community archiving in twenty-first century  
 In Malaita, Solomon Islands, our oral histories, songs and music have archived cultural knowledge and spiritual beliefs for generations. Now mobile phones and standardized western education are changing how and what we communicate to each other. Changes in communication have coincided with a break in customary knowledge transmission processes and North-Malaitan understandings of what kastoms are, how they are performed, and why they are adhered to. Consequently, Lau-Baelelea community elders and leaders have grave concerns for our intangible cultural heritage. This paper offers a bicultural perspective (Solomon Island-New Zealand) and explores issues North Malaitans face in conserving kastom knowledge.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Irene Karongo Hundleby is a PhD candidate in the Department of Music at the University of Otago in New Zealand. Her research interests include, women's music, Malaitan women's music, and Solomon Islands music. She has experience as a teaching assistant with topics such as: music in Western cultures, and music in Pacific cultures. In 2016, Hundleby has been awarded with the Claude McCarthy Fellowship, Universities of New Zealand.





Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

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| Family name   | Given name | Initials |
| Lozano  | Teresita   |          |
| Affiliation country<br><b>UNITED STATES</b>                       |            |          |
| Affiliation<br>University of Colorado at Boulder, Ethnomusicology |            |          |

Title and outline of the presentation.  
 "Songs for the Ghosts, Saints for the Undocumented: Post Revolutionary Mexican Cristero Corridos in United States Immigration and Border Politics  
 Mexican immigrants' increasing feelings of sociopolitical marginalization in the U.S. have led to new trends of religious attitudes inspired by La Cristiada, the 1926 armed rebellion of Cristeros against the Mexican government. Cristeros (an identity adopted by post-Revolutionary Catholic communities) encoded their resistance in corrido (ballad) compositions depicting governmental oppression and Cristero martyrdom. Contemporary uses of Cristero corridos equate experiences of injustice in the U.S. with the Mexican Cristero resistance. Contemporary performances recontextualize Cristero corridos as commentaries on immigrant experiences and identity, and collapse physical, sacred, and political boundaries in what is seen as a new suppression of Mexican identity.

Has the presenter's attendance been confirmed?      Yes

Justification  
 Teresita Lozano is an Instructor in Ethnomusicology (Undergraduate World Musics) at The University of Colorado, Boulder. She holds a PhD in Ethnomusicology from the University of Colorado, Boulder. Her research interests include: music archives, community engagement, religious identity through music. In 2013 she was granted a Smithsonian Institution Fellowship, Latino Museums Studies Fellowship, an active (in residence) fieldwork practicum and music research for Latino D.C. History Project and future Smithsonian exhibit.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

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| Family name   | Given name | Initials |
| Patterson   | Glenn      |          |
| Affiliation country<br><b>CANADA</b>                                |            |          |
| Affiliation<br>Memorial University of Newfoundland, Ethnomusicology |            |          |

Title and outline of the presentation.  
**Collaboration and Cultural Memory: The Case For "Slow" Proactive Archiving on Quebec's Gaspé Coast**  
 In this paper, the case is made for a slow, collaborative proactive archival methodology (Edmonson 2004; Landau 2012) to build a digital community sound archive. Using my ethnographic fieldwork with the anglophone minority in Gaspé, Quebec with insights from memory theorists, it's considered how the material and temporal layers of original analog home recordings and their digital counterparts interact with our archival protocol to simultaneously produce and undermine cultural memory. I follow sociologist Paul Connerton to explore how "slowness" and collaboration while building a (digital) place can work to make it more memorable for those who spend time there (2009).

Has the presenter's attendance been confirmed? **Yes**

Justification  
 Glenn Patterson is a PhD candidate in Ethnomusicology at Memorial University of Newfoundland. His research interests are in Canadian Folk music, focusing on music from the Gaspé Coast. Patterson is the archivist and founder of the Gaspesian Community Sound Archives, involving Collaborating with Vision Gaspé-Percé Now, a health and social services organization for anglophones. Digitizing analog media (cassette & reel-to-reel tape). Archival accessioning, arrangement, and description of digitized and born-digital materials. Archival outreach and collections development through Vision's community programs.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

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| Family name  | Given name | Initials |
| Rekedal  | Jacob      |          |
| Affiliation country<br><b>CHILE</b>  |            |          |
| Affiliation<br>International Council of Traditional Music, Ethnomusicology |            |          |

Title and outline of the presentation.  
 "If you seek this knowledge, a new world will open up for you" Informing higher education and rural development through new Mapuche musical expression  
 This paper presents ethnomusicological projects that dialogue with Mapuche musicians about challenges related to rural-urban migration, such as the lagging rural economy in the highly indigenous Araucanía region, and low indigenous enrollment in universities. Urbanization is a fact of indigenous life, and groundbreaking initiatives such as Mapuche language revitalization have flourished against a remarkable backdrop of cultural hybridities resulting from rural-urban migration. I discuss: 1) academic projects based on dialogues with Mapuche musicians; and 2) the conversion of a traditional mingako ritual into a cultural festival, taking advantage of the cultural capital assigned to indigenous identity under Chilean neoliberal multiculturalism.

Has the presenter's attendance been confirmed?      Yes

Justification  
 Jacob Rekedal is the Chile Liaison Officer for the International Council for Traditional Music (ICTM). He holds a PhD in Ethnomusicology from The University of California, Riverside, and has research interests in Latin American hip hop culture. He has experience teaching musicology, popular music and world music. In 2011, Rekedal was granted a Fulbright IIE Research Grant for fieldwork research towards his PhD. He is a member of many professional organizations including ICTM, Society of Ethnomusicology (SEM), and Latin American Studies Association (LASA).



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

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| Family name  | Given name | Initials |
| Ruano  | Violeta    |          |
| Affiliation country<br><b>UNITED KINGDOM</b>                                       |            |          |
| Affiliation<br>School of Oriental and African Studies, University of London, Music |            |          |

Title and outline of the presentation.  
 Studio-Live: developing a sustainable music industry in desert refugee camps and infrastructures for the preservation of Saharawi intangible heritage  
 February 2016 marks the 40th anniversary of the Saharawi Arab Democratic Republic, a self-proclaimed nation based in refugee camps in SW Algeria. For the past 4 decades, more than 200,000 Saharawis have been stranded in the desert, embedded in a protracted conflict and dependent on international aid to survive. This paper considers the methodological and ethical issues behind Studio-Live, a music project that, in collaboration with the Saharawi Ministry of Culture, provides training and materials to build a local Saharawi music industry, seeking to enable young Saharawi refugees to develop useful skills, expose the world to their music and document their oral traditions.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Violeta Ruano is a PhD student in Ethnomusicology at the School of Oriental and African Studies (SOAS) at the University of London. Her research is focused on music, resistance, and exile in Saharawi culture. She also has teaching experience as a graduate TA and guest Lecturer in Ethnomusicology. Her publications include: Forthcoming." The Strategy of Style: Music, Struggle, and the Aesthetics of Saharawi Nationalism in Exile."Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World, with Vivian Solana.  
 Sara McGuinness (co-presenter) is a PhD student in Ethnomusicology at the University of West London.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Requesting SSHRC Funding (cont'd) - Student Presenter**

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| Family name  | Given name | Initials |
| Singh  | Raj        |          |
| Affiliation country<br>CANADA  |            |          |
| Affiliation<br>York University, Graduate Programme in Ethnomusicology and Musicology |            |          |

Title and outline of the presentation.  
**Between Katajjaq and Beatboxing: Embodying and Empowering Social Change**  
 The rise of Hip Hop culture amongst the Inuit in Nunavut, Canada suggests that it has become a medium in which youth can mediate between and critically engage with their cultural heritage and current lived experiences. Katajjaq, an integral component of Inuit cultural heritage refers to vocal games and the throat singing involved in its communal performance. Nelson Tagoona, one of the very few male Inuk throat singers, combines katajjaq and beat-boxing to form a genre he calls "throat-boxing". This paper will examine how Tagoona reconceptualizes katajjaq and beat-boxing to include lived experiences like intergenerational trauma as a result of colonialism and residential schools, substance abuse, depression and suicide in order to empower and inspire social change in Nunavut.

Has the presenter's attendance been confirmed?      Yes

Justification  
 Raj Singh is a PhD candidate in Ethnomusicology from York University, with research interests in Canadian Folklore. He is currently a research associate for SSHRC Partnership Grant "Mobilizing Inuit Cultural Heritage." Academic publications include: An Interview with Saali and Saali and the Ravenhearts, Canadian Folk Music and Performance Review of: Nelson Tagoona Presents the Leader's Triumph. Inuit Art Quarterly



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding - Presenter**

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| Family name                              | Given name | Initials |
| Bergfeldt                                | Wendy      |          |
| Affiliation country<br>CANADA            |            |          |
| Affiliation<br>Independent, Broadcasting |            |          |

Title and outline of the presentation.  
 Local Voices and Local Sounds: Community Radio and Multicultural Communities  
 \*Panel\* This organized discussion aims to bridge academic work on community engagement and local media with the everyday practices of local, community media-making. More specifically, this discussion will consider the significant role of community radio in providing a voice and a platform for the music and culture of local multicultural communities. We will raise questions about the role of listening practices and rituals in constituting communities, the connections between radio hosts and local community members, the importance of resources and technical training at community radio stations, and the ways in which internal and external policies shape the operations and culture of community stations. Ultimately, this panel will consider the importance of local, non-commercial radio in an age of digital media and industry convergence.

Has the presenter's attendance been confirmed?      Yes

Justification  
 \*Panel\*  
 Wendy Bergfeldt - Moderator - Bergfeldt brings to bear in this panel her professional contacts with leading local media industry professionals, based on her activity in as CBC radio host and critical engagement with related issues. Bergfeldt is a SSHRC-funded scholar who regularly works with CRC Ostaszewski in community-engaged public outreach projects. Scholars and presenters on this panel are researchers and industry professionals from the field of public and community radio (some, like Kertzer and Bergfeldt, occupy both scholarly and industry positions and have extensive experience in public radio).



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Costes-Onishi  | Pamela     |          |
| Affiliation country<br><b>SINGAPORE</b>  |            |          |
| Affiliation<br>Nanyang Technological University, National Institute of Education |            |          |

Title and outline of the presentation.  
 Building a Renaissance City through Arts Education: The case of Singapore musicians' musical labor in primary and secondary schools  
 In 2000, Singapore established the goal of becoming a global arts city "where there is an environment conducive to creative and knowledge-based industries and talent." It is believed that there are economic benefits accruing from the arts and cultural activities. This paper explores the relationship between Singapore local musicians and the schools as one of the main venues where musical labor can be observed. The main objective of this paper is to theorize music education as a form of investment for advancing a nation economically through the arts as it envisions itself to be a global hub for innovation and creativity. Onishi is also leading an In-Community Workshop titled "Introduction to the Philippine Kulintang" with colleague Hideaki Onishi. This workshop will promote music making, using the five instruments of the Kulintang gong and drum ensemble.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Pam Costes-Onishi has a PhD in Ethnomusicology from the University of Washington. She is currently a Research Scientist at Nanyang Technological University, National Institute of Education. She has presented her research in the field of Philippine music and ethnomusicology in the US, Indonesia, the Philippines, Burma, Thailand, and Singapore. Costes-Onishi has previously taught at the University of the Philippines, University of Washington, Raffles Junior College, LaSalle College of the Arts, and Center for American Education. Hideaki Onishi (co-presenter) earned a Ph.D. in music theory at the University of Washington. His primary research interest has been contemporary Western concert music, and he has published and presented papers on the music of Boulez, Ligeti, and Takemitsu in Indonesia, Japan, Singapore, the UK, and the US. Onishi is currently consultant at NTU/NIE, teaching music theory and analysis, orchestration and arrangement, Japanese music, and kulintang.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| de Mori   | Bernd      | B        |
| Affiliation country<br><b>AUSTRIA</b>                         |            |          |
| Affiliation<br>University of Music and Performing Arts, Music |            |          |

Title and outline of the presentation.  
 Exhibiting Sound: applied auditory anthropology with ethnomusicological sound installations in museum contexts  
 New ways of using sound have to be explored in order to use sound installations in museums, as well as techniques that are apt to transport knowledge contained in musical or other sound recordings, especially in ethnomusicological field recordings. We will report on strategies and problems encountered during the process of designing and installing sonic items and sound stories that are integrated in a hour-long composition, besides providing interactive musical material for public access in the the context of an ongoing exhibition. The aim is to transmit knowledge of how sound is used in inter-species interaction among Amazonian indigenous people.

Has the presenter's attendance been confirmed? **Yes**

Justification  
 \*Co-Presenter Matthias Lewy\*  
 Bernd Brabec de Mori studied musicology in Salzburg, Graz, and Vienna. His main areas of research are the Amazon region, music and magic, as well as auditory anthropology. He works on contract basis at the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna. He is also employed as a senior scientist at the Institute of Ethnomusicology at the University of Music and Performing Arts Graz.  
 \*Matthias Lewy studied anthropology and ethnomusicology at the Freie Universität Berlin. He conducted field research in the Guiana highlands of Venezuela which formed the basis of his PhD thesis on areruya and cho'chimanrituals among Pemón speakers in Gran Sabana (Venezuela). He has published journal articles and book chapters and is a post-doc researcher at the Faculty of Music, Federal University of Brasília, Brasil.





Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| Diamond   | Beverley   |          |
| Affiliation country<br>CANADA                                       |            |          |
| Affiliation<br>Memorial University of Newfoundland, Ethnomusicology |            |          |

Title and outline of the presentation.  
**The Neighbours Project: Diversity in Times of Dramatic Demographic Change**  
 This paper emerges from work on cultural diversity in Newfoundland where ethnocultural diversification increased dramatically after 2007 when the provincial government opted to increase immigration by 300% per year. While not as sudden, nor as trauma ridden as the current refugee crisis in Europe, the rapidly changing face/voice of St. John's offers a case study of applied ethnomusicology as a microcosm of radical demographic change. Relevant community leaders, public institutions and academics came together to advocate varied exhibitions under the rubric of The Neighbours, each emphasizing the re-storying of place, multi-generational perspectives, and a balance of celebratory and critical narratives.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 As per SSHRC's site, (recently retired) CRC in Ethnomusicology and SSHRC 2014 Gold Medal recipient Beverley Diamond "is a renowned feminist musicologist and rightly considered a guiding voice in contemporary ethnomusicology in Canada....her influential scholarship examines music as a means of both defining and decolonizing intercultural relationships, and a medium for addressing rights and social change, notably through her work on indigenous musical cultures in Canada and Scandinavia." Diamond is the immediate past-President of the Society for Ethnomusicology, has published widely on music in Canada, music and gender, and indigenous musics. She is renowned for her collaborative, community-engaged research practice and mentorship.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| Favaro  | Eric       |          |
| Affiliation country<br><b>CANADA</b>                |            |          |
| Affiliation<br>Coalition for Music Education, Music |            |          |

Title and outline of the presentation.  
Coalition for Music Education  
Favaro will deliver of a hands-on workshop on learning and teaching resources available through the diversitycapebreton.ca web portal. The portal project, in its current form, focuses on Eastern and Central European communities and cultures in Cape Breton. Favaro worked with the research and development team of this SSHRC-funded web portal project, led by CRC Ostaszewski, and created the curriculum resources accessible on the site.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
Dr. Eric Favaro is respected nationally and internationally as an innovator and advocate for effective programs in Arts Education. Trained as a music educator, he taught instrumental and classroom music in AB and NS. He has also served as Arts Education Consultant with the Cape Breton-Victoria Regional School Board, and Arts Education Consultant with the Nova Scotia Department of Education during which time he was responsible for the development and implementation of arts curricula. He publishes frequently and continues to work on curriculum committees and other projects through provincial Ministries of Education and Federal agencies.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Haskell  | Erica      |          |
| Affiliation country<br><b>UNITED STATES</b>                          |            |          |
| Affiliation<br>University of New Haven, College of Arts and Sciences |            |          |

Title and outline of the presentation.  
**Funding Festivals: Bringing the World to the Bosnian Capital**  
 This paper is devoted to the "festivalization" of the capital city of Sarajevo after the signing of the Dayton Agreement and the donor environment that supported foreign rather than local performances. It's noted a shift in the post-war period staged multi-day multi-performance events toward foreign programming. Highlighted are the tendency of donors to de-emphasize local difference as a way of creating politically safe aiding strategies. It emphasizes why the "festival model" was attractive to local and foreign cultural organizers during this period. Specifically discussed are the reorganization of the Sarajevska Zima Festival as well as other festivals that existed before the war and continued to produce such events after the war.

Has the presenter's attendance been confirmed? **Yes**

Justification  
 Erica Haskell is an Assistant Professor of Ethnomusicology, at the College of Arts and Sciences and the University of New Haven, Connecticut. She received her PhD in Ethnomusicology from Brown University in 2011. Her academic interests are in: International cultural policy; applied ethnomusicology; music and Islam; cultural diplomacy; development and cultural heritage; the politics of culture; social justice through the arts, American music abroad; music and war/conflict; post-conflict reconstruction; music and nationalism; intangible culture and nation-building; refugee music; music and migration; music and protest. Haskell teaches courses such as Introduction to World Music and The Politics of Music.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                    | Given name | Initials |
| Jacobson                                       | Marion     | S        |
| Affiliation country<br><b>UNITED STATES</b>    |            |          |
| Affiliation<br>Bergen Community College, Music |            |          |

Title and outline of the presentation.  
**Tangible Cultural Heritage: Imagining Musical Participation through Museum Displays**  
 Over two dozen musical instrument museums thrive in Europe and the United States, drawing in thousands of visitors a year with wide ranging expectations about what they want to see and experience. This presentation offers a critical survey of musical instruments as heritage objects and ethnomusicological artifacts. Posing the question, what do instruments mean in the museum? Explored, are the dynamics of display in two different museum settings: the Museum of Musical Instruments (the MIM) in Phoenix and the Metropolitan Museum of Art in New York City.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Marion Jacobson is an ethnomusicologist, author and freelance writer who has written hundreds of reviews and features of live concerts and events of all the major world music traditions from Indian ragas to Cajun/Zydeco for the Washington Post, Stereo Review, and dozens of music magazines and blogs. She has been invited to appear as a guest on WNYC's Soundcheck (an NPR affiliate), the Bob Herbert Show on XM/Sirius Radio, and has written liner notes for the Alan Lomax Collection (Rounder Records). As a practicing folklorist, Jacobson has been involved with arts councils and community arts since 1997. She was the first staff folklorist at New York State's largest arts council, Arts Westchester, staff folklorist at the Staten Island Council on the Arts, and consulting folklorist for the Brooklyn Arts Council, the Bronx Council on the Arts, and Long Island Traditions.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                  | Given name | Initials |
| McGraw                                       | Andy       |          |
| Affiliation country<br><b>UNITED STATES</b>  |            |          |
| Affiliation<br>University of Richmond, Music |            |          |

Title and outline of the presentation.  
 The Ethics and Logistics of Applied Ethnomusicology in Incarcerated Populations  
 The day-to-day operation of many American jails and prisons is based upon policies that may violate the ethical guidelines adopted by our professional societies and Institutional Review Boards (IRB). The IRB mandate is to protect the human subjects with which researchers work. As an outside observer, we may not understand or be aware of the complex internal political and potentially coercive power relationships that make possible our relationships to incarcerated research subjects. My presentation will analyze these issues as they relate to my role in facilitating a music (studio recording) program in the Richmond (Virginia) City Jail beginning in 2013.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Andy McGraw is an Associate Professor of Music at the University of Richmond, Virginia, with a PhD in Music from Wesleyan University. His research interests include: Gong Music, Indonesia, Southeast Asian Music, as well as performing arts in Bali. McGraw has spent an extensive amount of time in Indonesia, and was awarded a \$10,000 grant, as well as a Fulbright-Hays doctoral scholarship to carry out research efforts, as well as collaborative performing in Indonesia.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| McKerrell   | Simon      |          |
| Affiliation country<br><b>UNITED KINGDOM</b>                                |            |          |
| Affiliation<br>Newcastle University, International Centre for Music Studies |            |          |

Title and outline of the presentation.

What is the value of traditional music as ICH?

This paper questions how we value traditional music as ICH and the relationship with the state in radically different socio-political contexts around the world. The paper focuses upon a framework for the cultural value of ICH in late capitalist countries that have not signed up to the UNESCO convention and concludes by emphasizing the role and nature of the state in relation to questions of the social and cultural value of traditional music as ICH demonstrating some of the various models emerging across the globe as a reaction to the different socio-political contexts in which they operate.

Has the presenter's attendance been confirmed?      **Yes**

Justification

Dr Simon McKerrell is the Head of Music at Newcastle Univeristy. He is interested in how music communicates meaning in everyday life, particularly how this is constructed as discourse. His research focuses upon how music and text communicates sectarianism, belonging and cultural heritage and how these relate to policy. Methodologically this relies upon critical discourse analysis, ethnography and multimodal analysis. He has previously held positions at the University of Sheffield and Glasgow and the Royal Conservatoire of Scotland, and prior to this worked at the National Piping Centre in Glasgow. He is an expert performer of Highland-, Border- and Uilleann-pipes and has toured, taught and performed throughout the world.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Muller   | Carol      |          |
| Affiliation country<br><b>UNITED STATES</b>                            |            |          |
| Affiliation<br>University of Pennsylvania, School of Arts and Sciences |            |          |

Title and outline of the presentation.  
 Applied Ethnomusicology in Redefining the African Diaspora in Philadelphia  
 As Pansori, Korean narrative song of lower class origin, became popular amongst all levels of society through the eighteenth and nineteenth centuries, performers altered stories and performance style to suit the audience. The folk style was more emotionally expressive, linguistically direct, and had a raspier sound; the aristocratic style was more emotionally reserved, used refined language, and had a clearer tone. With subsequent decline and preservation, the variations in movement and gesturing seem to relate to their historic practices. Through ethnographic and movement analysis, I demonstrate how movement and gesture are culturally encoded with varying class and gender identities.

Has the presenter's attendance been confirmed?  Yes

Justification  
 \*Co-Presenter: Nina Ohman (PhD Student)\* Carol Muller is has published widely on South African music, both at home and in exile. Her intellectual interests include the relationship between music, gender and religious studies, migration and diaspora studies, and critical ethnography. Muller has also pioneered two forms of pedagogy in Civic Engagement.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Osende   | Maria      |          |
| Affiliation country<br><b>CANADA</b>                     |            |          |
| Affiliation<br>Flamenco Dance School Maria Osende, Dance |            |          |

Title and outline of the presentation.  
**Flamenco Dance Workshop**  
 Osende will provides a public lecture and workshop on Flamenco dance and rhythms at Sydney's McConnell Public Library. She will also deliver hands-on Flamenco dance and rhythms workshops in several Cape Breton schools. Osende's presentations will not be delivered during the October symposium; they will be provided at a later date through the 2016-17 school year.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Maria Osende is a Fulbright scholar. Her research and artistic practice focus on Flamenco music and dance. She is the founding director of a dance company in Halifax, Canada where she teaches and performs. Osende regularly provides public and in-school workshops.





Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
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| Family name   | Given name | Initials |
| Ostaszewski   | Marcia     |          |
| Affiliation country<br><b>CANADA</b>                                |            |          |
| Affiliation<br>Cape Breton University, CRC - Communities & Cultures |            |          |

Title and outline of the presentation.  
 Storytelling through Song, Ethnomusicology through Public Engagement  
 Ostaszewski's research presentation focuses on the SSHRC-funded "Singing Storytellers" public outreach project. It accomplishes this by attending to the lives, music and verbal artistry of bards around the world - men and women of narrative traditions around the world play a variety of roles in their communities and cultures. Ostaszewski discussed the project's outreach components and more conventional research outcomes, considering the project as a model for applied work. Also as part of the "Applied Ethnomusicology" project, should the current application be funded, Ostaszewski will deliver in-school workshops on Ukrainian social dance practices in Canada.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Canada Research Chair in Communities and Cultures Marcia Ostaszewski has been researching Eastern and Central European communities in diaspora for over twenty years. She is a leading scholar in the practice of "applied" methods and community engaged research. Ostaszewski also regularly leads in-community and in-school workshops, teacher professional development; and she is a practicing cantor in the Canadian Byzantine Ukrainian tradition.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Park   | Lukas      |          |
| Affiliation country<br><b>CHINA</b>                      |            |          |
| Affiliation<br>Soochow University School of Music, Music |            |          |

Title and outline of the presentation.  
 Self Censorship and the Intangible: (Why There Is No) Critical Re-Evaluation of Cultural Heritage Programs in Hua'er  
 Since 2009, hua'er is part of UNESCO's ICH program, and ever since its designation has been elevated from  
 "backwardmusic" toward "folk art"; the performers are not mere "singers" anymore, they became "folk artists" (cf. Rees  
 2012). Unfortunately, this recognition appears to be in name only. Among Chinese academics, critical re-evaluation of ICH  
 measures seems to be absent. This collective silence is based on ideological reasons: Scholars are running risks of ruining  
 their careers if they openly criticize state sponsored ICH policies (cf. Yang 1994). But are there critical voices? Taking hua'er  
 as a case study, I aim to give voices to scholars and singers interviewed during fieldwork.

Has the presenter's attendance been confirmed?      Yes

Justification  
 Dr Lukas Park is an Assistant Professor of Ethnomusicology at the Soochow University School of Music in  
 China. His writings and presentations include works such as "Seeking the Roots in Beijing's Bars: The  
 Transformation of Rural to Urban Folk Music", paper presented at the 19th international CHIME meeting in  
 Geneva, and "Music Theory with Chinese Characteristics", paper presented at the symposium on  
 Cultural Transfer of Central European Music Theory to China, Chinese University of Hong Kong.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Phillips   | Nancy      |          |
| Affiliation country<br>CANADA                            |            |          |
| Affiliation<br>Halifax Partnership, Business Development |            |          |

Title and outline of the presentation.  
Cultural Tourism Marketing  
Nancy Philips will be giving a guest lecture to the MBA cultural tourism marketing class in Community Economic Development at Cape Breton university, as well as an in community lecture (in 2016). She will focus on art, tourism, and local economic development in the community.

Has the presenter's attendance been confirmed?      Yes

Justification  
Nancy Philips is a Fulbright scholar. She currently works as a professional consultant in Halifax to promote arts, culture and community economic development, regularly engaging with professionals from various sectors, and the public at large.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name   | Given name | Initials |
| Rasmussen   | Anne       | K        |
| Affiliation country<br><b>UNITED STATES</b>                 |            |          |
| Affiliation<br>College of William and Mary, Ethnomusicology |            |          |

Title and outline of the presentation.  
 The Taking Our Show on the (Silk) Road: The W&M MEME tours Morocco and Oman!  
 More than just the key to musical analysis, I have long considered the practice and performance of Arab music to be a methodology for both my fieldwork and teaching. The Middle Eastern Music Ensemble that I founded in 1994 has been a context for exploration, exchange, and experience among students, faculty, and invited guest artists, that, when shared through public performance, evinces a kind of unapologetic advocacy central to my work. This paper describes the community-based collaboration and activism that unfolded during my ensemble's two international tours, both of them in 2014, one to Oman, and the other to Morocco.

Anne is also leading an In-Community workshop with colleague Anne Thomas titled "Arab Music in Sound and Idea: A Participatory Workshop for Singers and Instrumentalists" which will invite the audience to take part in engaged musical citizenship, as a method to learn, explore, and heal.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Anne K. Rasmussen is currently the President of the Society for Ethnomusicology (SEM). Since 1994 she has directed the William and Mary Middle Eastern Middle Eastern Music Ensemble, a forum for the study and performance of music and with musicians from the Middle East and Arab world. Rasmussen's broad research interests include music of the Arab world, the Middle East and the Islamicate world, music and multiculturalism in the United States, music patronage and politics, issues of orientalism, nationalism, and gender in music, and fieldwork, music performance, and the ethnographic method. She teaches courses in ethnomusicology and music research and has mentored students toward graduate study in ethnomusicology and careers in music and academia.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name  | Given name | Initials |
| Rogers   | Yvette     | B        |
| Affiliation country<br><b>CANADA</b>                             |            |          |
| Affiliation<br>Celtic Colours International Festival, Musicology |            |          |

Title and outline of the presentation.  
Celtic Colours International Festival  
The Celtic Colours International Festival currently offers two in-school programs. The Celtic Colours in the Schools Program is a performance-based presentation featuring professional artists and sound production, and can accommodate an entire school. (Middle schools, high schools and P-12 schools). Roots in the Room is a series of coordinated classroom visits featuring guests who are professional artists, industry professionals and those working in academia in music or cultural milieu. Classes targeted are: Grades 9-12 music classes, and can include other relevant classes (Gaelic / Canadian Studies / Arts Entrepreneurship etc.)

This professional development presentation will talk specifically about how these programs can be integrated into teachers' lesson plans and will examine how curriculum outcomes can be met as a result. The session will provide teachers with resources and topic guides for follow-up discussions in their classrooms.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
Yvette Rogers is an experience public speaker and educator. She regularly provides presentations/lectures in various community settings regarding traditional culture and the arts in Cape Breton, including the music and dance presented by Celtic Colours Festival. Rogers also coordinates the community workshops/public education components on the Festival.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                | Given name | Initials |
| Schippers                                  | Huib       |          |
| Affiliation country<br><b>AUSTRALIA</b>    |            |          |
| Affiliation<br>Griffith University, Mjusic |            |          |

Title and outline of the presentation.  
 Sound futures: Sustainability, ecosystems, and communities  
 Working within the context of raised awareness of music as intangible cultural heritage since the beginning of this century, this presentation summarises some of the key findings from the five-year international research collaboration Sustainable Futures for Music Cultures: Toward an ecology of cultural diversity (2009-2014), and sketches plans for next steps of working closely with communities to develop, implement and evaluate practical initiatives across five domains: systems of learning music, music and communities, contexts and constructs, infrastructure and regulations, and media and the music industry.

Has the presenter's attendance been confirmed?      **Yes**

Justification  
 Huib Schippers is a senior and internationally renowned scholar of the intersections of global music/dance studies and education. As such, he is among the leading scholars of the "applied" work of ethnomusicology. His research areas address: musical ecosystems and sustainability; music education and community music; world music and cultural diversity; Indian classical music; artistic practice as research. Among Schippers' most frequently cited publications is the book "Facing the music: Shaping music education from a global perspective" (Oxford Press 2010). He is also a practitioner of Indian classical arts and other global music practices.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

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| Family name                                 | Given name | Initials |
| Tucker                                      | Joshua     |          |
| Affiliation country<br><b>UNITED STATES</b> |            |          |
| Affiliation<br>Brown University, Music      |            |          |

Title and outline of the presentation.  
From Cultural to Natural Resource: Indigenous Music, Community Radio, and Ecological Activism in the Peruvian Andes  
Activities aimed at cultural sustainability have long been part and parcel of university life throughout Latin America. I describe how a Peruvian organization called the Centro de Capacitación Campesino (Center for Peasant Training) proved instrumental in the musical life of rural-indigenous communities around the Andean city of Ayacucho. First, I show how it fostered an indigenous music scene for performers eager to attain local renown, and created an informal cassette archive. Then, I show how a community radio station has recently drawn upon that archive to make old recordings of chimaycha music into a local symbol of indigenous ecological rationality.

Has the presenter's attendance been confirmed?  Yes

Justification  
Josh Tucker is an Assistant Professor of Music at Brown University (2011-present); affiliations with Center for Latin American and Caribbean Studies, Department of Portuguese and Brazilian Studies. His research areas of focus are: Andean music, Brazil, Latin America, Peru, ecomusicology, ethnography, ethnomusicology, indigeneity, instrument making, materiality, media music, nation and nationalism popular music, public culture, race and ethnicity. He teaches a variety of courses on regional, theoretical, or methodological concerns in the field of ethnomusicology and related areas. Regional courses typically focus on music and social development in Latin America and particular countries or regions of the subcontinent, while theoretical courses touch upon issues of nation and nationalism, globalization, race and ethnicity, sound studies, and ecology.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
|---|------------|----------|
| Family name                                 | Given name | Initials |
| van Buren                                   | Tom        |          |
| Affiliation country<br><b>UNITED STATES</b> |            |          |
| Affiliation<br>Folk Arts Program, Folklore  |            |          |

Title and outline of the presentation.  
**Tangible yet Intangible: Community Based Cross Cultural Aesthetics at a Local Jazz Festival**  
 This paper will present the experience of Latin American artists presented in the White Plains Jazz Festival from 2013 to present that has informed the creation of a performance environment to simultaneously celebrate the roots and ongoing traditions of American Jazz, while highlighting its capacity to serve as a medium for cross cultural dialog. My experience draws from twenty years of public sector ethnomusicology researching and presenting diverse cultural expression in the New York metropolitan area, with a focus on collaborative project development and ethnographic documentation of artists within their cultural community contexts.

Has the presenter's attendance been confirmed? **Yes**

Justification  
 Tom van Buren is director of the Folk Arts Program for ArtsWestchester, the arts council of Westchester County, New York. A folk arts and music presenter with extensive public sector folk arts experience in field research, performance programs, and media productions, he earned a doctorate in ethnomusicology from the University of Maryland (2001), writing on the practice of music and dance in the Francophone West African immigrant community of New York City. His areas of cultural expertise include also expressive cultures of the Caribbean, and the Middle East, as well as the wider topic of cultural migration and transnational communities. From 1994 to 2003, he worked on cultural programs related to immigrant communities of the New York metropolitan area for the Center for Traditional Music and Dance, including concert and festival productions and audio-visual documentation projects.





Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Presenter**

|   |            |          |
|---|------------|----------|
| Family name                                 | Given name | Initials |
| Zelensky                                    | Natalie    |          |
| Affiliation country<br><b>UNITED STATES</b> |            |          |
| Affiliation<br>Colby College, Music         |            |          |

Title and outline of the presentation.  
**A Repository for Justice: Advocating Franco American Music through Digital Archives**  
 After decades of systematic discrimination and forced assimilation, Franco Americans in Maine have begun to once again embrace their heritage. In the hopes of promoting and better understanding this cultural revival, my students make ethnographic films featuring practitioners of Franco music and upload their work to a digital repository that allows the viewer to share the films through social media. Examining the films, digital archive, and Franco history, this paper demonstrates how accessibility (in documentation and in form) enables agency among community members and presents a case study for the importance of public scholarship within the field of ethnomusicology.

Has the presenter's attendance been confirmed? **Yes**

Justification  
 Natalie Zelensky graduated with honors from Northwestern University with a Ph.D. in Music Studies. Fusing ethnomusicology, historical musicology, and critical studies, Natalie's research focuses on Russian music, diasporas, nostalgia, American popular music and culture, and Cold War politics. She has published articles and presented conference papers on Russian popular and sacred music in New York City, Russian-American summer camps, underground sacred music in the Soviet Union, and racial representation, gender, and marketing in the Classic Blues. Her work on Russian sacred music in New York is published in *The Oxford Handbook of Music and World Christianities* (Oxford 2012) and in conference proceedings (Russkii Put' 2011). She co-authored the instructor's manual for *Rock and Roll: Its History and Stylistic Development* (Prentice-Hall 2008, 2012) and helped translate and write the footnotes for W.W. Norton's 2011 edition of Fyodor Dostoyevsky's *The Brothers Karamazov*.



Family name, Given name  
Ostaszewski, Marcia

**Presenters Not Requesting SSHRC Funding (cont'd) - Student Presenter**

|  |            |          |
|--|------------|----------|
| Family name  | Given name | Initials |
| Dyer   | Jeff       |          |
| Affiliation country<br><b>UNITED STATES</b>                                  |            |          |
| Affiliation<br>Indiana University, Bloomington, Folklore and Ethnomusicology |            |          |

Title and outline of the presentation.  
**Mimicry or Subversion?: "Cultural Tourism" and the Production of the Other**  
 This paper highlights a paradox connected with "cultural tourism:" that experiences intended to foster intercultural understanding are equally complicit in the production of essentialist notions of culture and the Other. Lila Abu-Lughod has written that, "Culture is the essential tool for making other" (1991:470). I go further, arguing that performing artists participate in this "Othering" by playing into Western stereotypes about non-Western music. However, what appears to be mimicry may be subversion, as performing artists knowingly produce stereotypes in order to solicit partnership and support, which they can then use for their own projects.

Has the presenter's attendance been confirmed?  Yes

Justification  
 Jeff Dyer is a PhD student in Ethnomusicology at Boston University. He has guest lectured music classes and concerts at multiple universities, most recently at Arizona State University. Dyer has also received several notable awards in the field including the Thomas J. Watson Fellowship, where he pursued an independent study project that researched the music of the Khmer people in Cambodia, Thailand, and Vietnam. During this project he learned how to play traditional Khmer music.



Family name, Given name  
Ostaszewski, Marcia

### Funds Requested from SSHRC

Estimate as accurately as possible the research costs that you are asking SSHRC to fund through a grant. For each Personnel costs category, enter the number of individuals to be hired and specify the total amount required. For each of the other categories, enter the total amount required.

|   | No. | Amount        |
|---|-----|---------------|
| <b>Personnel costs</b>                                |     |               |
| <b>Student salaries and benefits/Stipends</b>         |     |               |
| Undergraduate   | 2   | 2,100         |
| Masters   | 1   | 12,615        |
| Doctorate   |     |               |
| <b>Non-student salaries and benefits/Stipends</b>     |     |               |
| Postdoctoral  |     |               |
| Other   | 1   | 800           |
| <b>Travel and subsistence costs</b>                   |     |               |
| <b>Applicant/Team member(s)</b>                       |     |               |
| Canadian travel                                       |     | 0             |
| Foreign travel  |     | 5,400         |
| <b>Students</b>                                       |     |               |
| Canadian travel                                       |     |               |
| Foreign travel  |     |               |
| <b>Travel</b>   |     |               |
| <b>Presenters</b>                                     |     |               |
| Canadian travel                                       |     | 350           |
| Foreign travel  |     | 5,865         |
| <b>Students</b>                                       |     |               |
| Canadian travel                                       |     | 2,000         |
| Foreign travel  |     | 13,750        |
| <b>Other expenses</b>                                 |     |               |
| <b>Translation/interpretation</b>                     |     |               |
| <b>Teleconferencing/videoconferencing</b>             |     |               |
| <b>Honoraria</b>                                      |     | 900           |
| <b>Hospitality</b>                                    |     | 3,500         |
| <b>Promotion and dissemination (beyond publicatio</b> |     | 0             |
| <b>Publication of proceedings</b>                     |     |               |
| <b>Professional/Technical services</b>                |     | 1,000         |
| <b>Supplies</b>                                       |     | 0             |
| <b>Non-disposable equipment</b>                       |     |               |
| Computer hardware                                     |     |               |
| Other   |     |               |
| <b>Other expenses (specify)</b>                       |     |               |
| Digital Educ. Rscs - Beaton                           |     | 8,000         |
| Curriculum Resource Devlpmnt.                         |     | 2,500         |
| Celtic Colours Tickets                                |     | 2,500         |
| <b>Total</b>  |     | <b>61,280</b> |



### Funds from Other Sources

You must include all other sources of funding for the proposed research. Indicate whether these funds have been confirmed or not. Where applicable, include (a) the partners' material contributions (e.g. cash and in-kind), and (b) funds you have requested from other sources for proposed research related to this application.

| Full organization name<br>Contribution type            | Confirmed                           | Year 1  |  |
|--|-------------------------------------|---------|--|
| Artscape Consulting Ltd.<br><br>In Kind                | <input checked="" type="checkbox"/> | 4,500   |  |
| Beaton Institute<br><br>In Kind                        | <input checked="" type="checkbox"/> | 12,500  |  |
| Cape Breton Regional Library<br><br>In Kind            | <input checked="" type="checkbox"/> | 5,675   |  |
| Cape Breton University<br><br>In Kind                  | <input checked="" type="checkbox"/> | 24,335  |  |
| Cape Breton University<br><br>Cash                     | <input checked="" type="checkbox"/> | 3,500   |  |
| Cape Breton-Victoria Regional School Board<br><br>Cash | <input checked="" type="checkbox"/> | 5,000   |  |
| Celtic Colours International Festival<br><br>In Kind   | <input checked="" type="checkbox"/> | 10,250  |  |
| Coalition for Music Education<br><br>In Kind           | <input checked="" type="checkbox"/> | 12,000  |  |
| Fulbright Canada - CRC Ostaszewski<br><br>Cash         | <input checked="" type="checkbox"/> | 5,300   |  |
| <b>Total funds from other sources</b>                  |                                     | 103,350 |  |

Personal information will be stored in the Personal Information Bank for the appropriate program.

Application WEB





**Funds from Other Sources (cont'd)**

| Full organization name<br>Contribution type       | Confirmed                           | Year 1  |  |
|---|-------------------------------------|---------|--|
| Halifax Partnership/N. Phillips<br><br>In Kind    | <input checked="" type="checkbox"/> | 2,000   |  |
| Nova Scotia Government - Education<br><br>In Kind | <input checked="" type="checkbox"/> | 10,000  |  |
| University of Alberta<br><br>In Kind              | <input checked="" type="checkbox"/> | 290     |  |
| University of Alberta<br><br>Cash                 | <input checked="" type="checkbox"/> | 8,000   |  |
|   | <input type="checkbox"/>            |         |  |
|   | <input type="checkbox"/>            |         |  |
|   | <input type="checkbox"/>            |         |  |
|   | <input type="checkbox"/>            |         |  |
|   | <input type="checkbox"/>            |         |  |
|   | <input type="checkbox"/>            |         |  |
| <b>Total funds from other sources</b>             |                                     | 103,350 |  |

Personal information will be stored in the Personal Information Bank for the appropriate program.

**FUNDS REQUESTED FROM SSHRC**

We kindly request SSHRC funding to support: **training opportunities for students and highly qualified personnel (salaries)** at appropriate institutional rates + 12% mandatory employment related costs; **travel** to facilitate participation of a diverse international group of students, scholars and professionals; **other expenses: honoraria, hospitality, technical and other expenses** (eg. toward legacy resource creation).

**SALARIES - \$ 15,515.** 7 student positions + one contract professional (*BOLD if SSHRC \$ is req'd*)

**Training opportunities students and highly qualified personnel: 1 CBU undergrad** (200 hrs@15.23) for local prjct. mngmt, events assist., dig. recording/edtnng: \$3100 [**SSHRC\$2100** + CBU\$1000]. **1 CBU undergrad** (stipend) events dig. rcrdng.: CRC\$200; **3MBA/MA students:** (MBA 640 hrs@19.71) project/programs mngmt., website devlpmnt., social media; & 2 MAs to provide local assistance at UA(stipends) local events org., social media, dig. rcrdng.: **SSHRC\$12,615** +(2x400) stipends UA\$800. **2 PhD students**, 1Int'ntl @CBU to assist with Oct. wknd digital recording (stipend): CRC\$300; and 1PhD student @UA to assist with local events mngmnt: UA\$600. A **contract** (40hrs@\$40) will be advertised to hire a **professional editor** to assist with timely editing of book proposals: **SSHRC\$800.**

**TRAVEL, ACCOMMODATION - \$ 27,365.** *Project activities characterized by high degree of internationalism– bringing the world to Canada, showcasing Canadian research/achievements to the world.*

**TEAM:** Low cost here due to: (1) many team members opted OUT of funding so as to direct it to students/delegates from developing nations; (2) Ostaszewski will host out-of-town team members in her home. AIR to Sydney @50% = 2100; and team members who are keynotes @100% travel, plus 2 nights in Sydney @ \$130/night = 3500. (Harrison is CNDN but living in Finland.) To CBU, **FOREIGN \$5400.**

**PRESENTERS:** Low cost here due to: (1) many opted OUT of subsidy, per above; (2) PI Ostaszewski is directing some Fulbright funding here to facilitate intercultural community engagement/education in Sydney as well as the mentorship/networking/professionalization opportunities they offer students. AIR @35% (and keynote @100% plus accomm. in Sydney, as above). **CNDN \$350, FOREIGN \$5865.**

**STUDENTS:** CNDN and FOREIGN students will meet together in the truly international CBU symposium forum to engage with new perspectives, begin establishing transnational collegial networks,. CBU's symposium also provides them with education and mentorship opportunities from senior scholars, and an opportunity to have their work featured in an international forum. Additionally, 1 UA student will be subsidized to attend the CBU event; and 1 CBU student to attend the UA event facilitating further institutional relations. While travel is subsidized at a higher rate than for non-students, costs have also been reduced here by directing a portion of schools-workshop honoraria toward student travel (as per the Study Group's collective decision). AIR @50%. **CNDN \$2000, FOREIGN \$13,750.**

**OTHER EXPENSES - \$18,400.**

**HONORARIA:** CBU keynotes Campbell, Ceribasic, Seeger, 3@300: **SSHRC\$900.**

**HOSPITALITY:** \$5000 @CBU/Oct. (5x\$5nutrition breaks + 3x\$15 lunched + 1x\$30 supper for 50 deleg-ates for 2.5 days @CBU): **SSHRC\$3500**+CBU\$1500. (UA hospitality paid from UA cash.) 1000 modest hospitality toward extended timeline public events through 2016-17 in Sydney: Fulbright \$1000.

**TECHNICAL SERVICES:** for events that fall on a wknd. @CBU (1.5 d Oct. & through 2016-17), CoMM Lab equip. can be used but in-house technician is not avail. Extra contract req'd: **SSHRC \$1000.**

**OTHER EXPENSES** include **Beaton Institute** chargeable expenses related to digital learning resources development (see letter w/matching) **SSHRC\$8000.** **Artscape Ltd.** toward curriculum resources development (see letter) **SSHRC\$2500.** Celtic Colours Tix related to teacher PD, wkshps **SSHRC\$2500.**

**FUNDING FROM OTHER SOURCES (details in Letters of Support)**

*\*Registration fees are not typical w/ this group of scholars, owing much to a membership largely comprised of people working in community service and coming from developing nations, partly to different European hosting structures, partly that this group of scholars/high ratio of students travels a great distance to attend (v. expensive to Cape Breton, for first-ever N. Am. mtg.). Nominal registration at*



## PROJECT GOALS AND OBJECTIVES

**Applied Ethnomusicology: Global Studies, Local Connections** (*appliedethnomusicology.ca*) - hosted by Cape Breton University (CBU) in partnership with the University of Alberta (UA), and facilitated through engagement with community institutions and cultural organizations – is a **multi-faceted public outreach project** that engages critical, creative approaches based on principles of social responsibility and the use of ethnomusicological knowledge in influencing positive social interaction and (inter)cultural (ex)change. Our knowledge mobilization plan includes multiple outcomes in varied formats to engage a diversity of audiences and ensure significant intellectual, economic and social impact of the knowledge and activities of the project. Should the current application for funding be awarded, the project will result in **five core components: (1) two knowledge exchange and dialogue events; (2) a multi-sited public education and outreach program; (3) curriculum materials** for schools and universities; **(4) legacy print publications;** and **(5) digital resources** disseminated primarily through the project website.

### **(1) Two knowledge exchange and dialogue events (CBU, Sydney, NS and UA, Edmonton, AB).**

- a. A 4-day symposium in conjunction with the International Council for Traditional Music’s “Applied Ethnomusicology” biennial meeting, hosted by CBU (Oct 6-10<sup>th</sup>) and the Cape Breton Regional Public Library (CBRPL). Students, scholars, artists, teachers, heritage and media industry professionals and the broader public will engage in critical, creative learning: research papers, keynotes, public lecture/performances and workshops, teacher professional development, a *Youth4Music Leadership Symposium*, and a Celtic Colours International Festival concert of musics addressed in education sessions. Project publication planning meetings will also be held.

*The International Council for Traditional Music’s (ICTM) 2016 Applied Ethnomusicology Study Group meeting focuses on 3 current themes of interest: music, labour and exchange (incl. theorizing music in socio-economic terms); innovations in critical, collaborative methodologies (particularly w/ socially-engaged multimedia technologies); intangible cultural heritage (e.g. music/other performance practices, musical ecosystems, conservation, preservation). This symposium will comprise research presentations (papers, keynotes, roundtables such as community radio with local media professionals) and lecture/workshops. Campbell’s (U Washington) keynote (global music education) will address both educators attending professional development (PD) and ICTM scholars. Keynotes by Ceribasic (Zagreb) (intangible cultural heritage) and Seeger (UCLA) (public sector ethnomusicology, data preservation), will build on in an innovative format (proven successful in the recent “Transforming Ethnomusicological Praxis Through Activism & Community Engagement” SEM-ICTM Forum and “Exhibiting Sound”/UAlberta): back to back 40 min. talks followed by 40 min. discussion. Teacher PD and Youth4Music will additionally include: round tables, guided discussion sessions and workshops (Celtic Colours content in the classroom, curriculum materials from [diversitycapebreton.ca](http://diversitycapebreton.ca), and world music/dance practices). **Symposium structure:** Wed/Oct 6, in-community welcome event; Thurs/Oct 7, workshops, radio panel, roundtable at Public Library; Fri/Oct 7, joint teacher PD, Youth4Music, ICTM research presentations on CBU campus w/ Celtic Colours concert in evening; Sat/Oct 8 & Sun/Oct 9, research presentations, workshops, round tables, meetings on campus; Mon/Oct 10, optional in-community Celtic Colours events days. In-school workshops will occur directly before and after.*

- b. A one-day symposium on “Music for Human Global Development” hosted by UA (Oct 14), w/ distinguished international speakers, artists, students, faculty, and community members.

*Along with distinguished scholars Ceribasic (Zagreb) and Pettan (Ljubljana), this day-long symposium will gather together students, undergrad and grad, faculty members, and community members dedicated to this vision of music as a transformative social tool. Short presentations (statements of need, potential, and work completed or in progress, and theoretical perspectives), will combine with open discussions of a variety of social issues (in health, education, civil society, peace, immigration) in Canada and around the globe. Performance components will close the event in the evening. The proceedings will be recorded, our website will advertise (before) and document (after); and a book proposal will result.*



PROJECT DESCRIPTION (5 pages) – *Applied Ethnomusicology*/Ostashewski

**(2) A multi-sited public education and outreach program (Sydney and Edmonton) (2016-17).**

- a. A guest lecture in CBU's MBA "Cultural Tourism Marketing" course, open to the public, on art, tourism and local economic development. (*By Nancy Phillips/Halifax; date TBA, fall 2016*)
- b. Guest lectures in Edmonton community locations such as the Croatian centre (in-process, TBA).
- c. In-school workshops for students of various grade levels, on world music and dance practices (*including Arabic music, Salsa/clave, Philippine kulintang, Flamenco dance/rhythms, Ukrainian song/dance, Balkan dance, Appalachian clogging, song traditions: Sephardic, Celtic, French Canadian*), some by ICTM delegates/Oct 2016, others by regional faculty and artists/2016-17).
- d. A film series featuring community-engaged ethnomusicology research in social justice and activism, hosted by Cape Breton public libraries (CBRPL). (*The 8 films include: Z. Sherinian/Dalit caste music and musicians (India); M. Frishkopf/music and health (Ghana); J. Todd Titon/religious expressive culture and performance (Appalachian region); M. Ostashewski/arts-based research with at-risk youth (Cape Breton); L Duran/music skills acquisition of children (diverse cultures); S. Pettan/Romani musicians (Kosovo); Y. Terada/drumming and Buraku identity (Japan); J. Baile/war, music and exile (Afghanistan); and one other film, TBA.*)
- e. Public lectures and workshops on economic/community development through the arts, and world music and dance practices, hosted by the CBRPL in Sydney and CBU's Collaborative Music and Movement (CoMM) Lab. (*Presented by Halifax-based artists/speakers Osende and Phillips.*)

**(3) Curriculum materials.**

- a. An opportunity for the MBA Cultural Tourism Marketing students to engage in an applied ethnomusicology project – Celtic Colours survey research (based on a model of such a project conducted in 2014 through another Connections-funded project) - and learn through course-based work with a client and international tourist audiences. (*This project is modeled on a similar project successfully carried out in Oct 2014 along with Singing Storytellers, and published.*)
- b. Curriculum materials, drawing on archival materials from the Beaton Institute, attending to the history and empowerment of women in/through music, in Canada.
- c. Two university course proposals for CBU, including complete course reading lists, assignment and assessment models, for "Applied Ethnomusicology" and "Teaching Music Globally" (*the latter informed by engagement with teachers during the professional development day*).

**(4) Legacy print publications.**

- a. An industry report based on Celtic Colours festival survey data (*original research conducted by CBU's MBA Cultural Tourism Marketing class of Fall 2016, supervised by Ostashewski; include comparative data from 2014 report supervised by Ostashewski, and previous festival data*).
- b. A proposal, including sample chapter, for a co-authored (Ostashewski w/ Foulds) book on music, tourism, community economic development, focusing on Celtic Colours International Festival. (*This proposal to be developed with Celtic Colours founder Foulds and informed by historical data and interviews with Foulds, as well as new research of 2016's 20<sup>th</sup> anniversary festival - data generated/analyzed by MBA Cultural Tourism Marketing students, and ICTM delegates.*)
- c. A proposal, including introduction and sample chapter by Frishkopf, for an edited volume on *Music for Global Human Development*. (*Frishkopf has already drafted material toward this proposal chapter; he has also presented publicly and published on the topic. He will refine his thinking at the UA event, through dialogue with delegates; and solicit writings from presenters.*)
- d. A special issue of *COLLeGIUM* focusing on applied ethnomusicology, policy and institutions. (*This issue is already in progress/under contract – see letter*). *The final articles of the issue will be solicited from presenters at "Applied Ethnomusicology" at CBU, Oct 2016.*)

## PROJECT DESCRIPTION (5 pages) – *Applied Ethnomusicology*/Ostaszewski

- e. A book proposal, including sample chapter (Harrison) for edited volume, *Practicing Ethnomusicology*, invited by Routledge Press (see letter). (*Chapters outline key issues/methods in applied ethnomusicology (applied scholarly and musical skills) and overlapping fields of engaged, activist, active and public (interest or sector) ethnomusicology, especially regarding social problems posed by social justice movements, industry, employers of ethnomusicologists.*)

(5) **Digital resources** will be disseminated through the *appliedethnomusicology.ca* website.

- a. Recordings of the proceedings of the symposia, public presentations and in-school workshops.
- b. Information about the films in the series, including detailed information about the ethnomusicology research methods and projects from which the films arose.

The website will lead to a permanent web presence for the project, serving as a major promotion and information centre as well as data repository. It will also contain a forum to facilitate continued dialogue and collaborations between scholars, artists, partners and the public. *\*Digital materials will be Creative Commons-licensed so educators/students can share, copy and redistribute them for free.\**

### **KNOWLEDGE CO-CREATION and PRESERVATION**

Applied ethnomusicology, defined by ICTM's Study Group on Applied Ethnomusicology refers to, "the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts" (<http://www.ictmusic.org/group/applied-ethnomusicology>). Applied ethnomusicology may be identified as having two waves (Harrison in Ostaszewski, 2014) identified in terms of academic trends including those topical and methodological. In the second wave, after about 2007, definitions of applied ethnomusicology shifted from a first-wave emphasis on work in non-academic or "public" contexts, to work inside *and* outside academe. The first wave was not explicitly political or critical anywhere, although it began in North America. By contrast, the second wave, most explicitly *outside* of North America, emphasized the solving of concrete problems affecting people and communities—for example, music in relation to war and violent conflict, disease, poverty or forced migration. In addition, the second wave increasingly involved the reflexive theorization of praxis (Titon 1992, 319; Birenbaum Quintero 2008, Casserly 2012, Davis 2008, Kartomi 2008, Naroditskaya 2012, Papanikolaou 2012, Qashu 2012, Skinner 2012). In terms of methodology, first-wave applied ethnomusicologists proposed general applied actions ethnomusicologists might take (Juvančič 2010) often drawing on public folklore – including "outreach" and "in-reach" (Sheehy 1992) as taken up by our proposed project. Second wave methodologies, by contrast, draw on a variety of disciplines beyond folklore, for example applied anthropology (Pettan 2008) or international policy coordination (Harrison 2012). Such new methodological approaches increasingly examine cultural aspects of applied work in addition to the public and social benefits often called "impact" (Bithell 2011).

The work of Svanibor Pettan (as proposed for presentation in this project) addresses the criticality of and need for applied ethnomusicological knowledge and experience in the current refugee crisis in Europe (taking place on "the Balkan route," the same territories of his life's research/applied work). "Applied ethnomusicology" requires further consideration also in terms of its frameworks. The Society for Ethnomusicology's (SEM) Applied Ethnomusicology Section defines it as "ethnomusicology that puts music to use in a variety of contexts, academic and otherwise, including education, cultural policy, conflict resolution, medicine, arts programming, and community music" ([http://www.ethnomusicology.org/general/custom.asp?page=Groups\\_SectionsAE](http://www.ethnomusicology.org/general/custom.asp?page=Groups_SectionsAE)). Other frameworks include activist ethnomusicology (2010 SEM theme), critical activist ethnomusicology, "music in times of trouble" research (Rice 2014), public ethnomusicology (2016 SEM pre-conference theme), ethnomusicology in the public interest (Titon 1992), and engaged ethnomusicology (2015 SEM-ICTM Forum theme).

How terms related to "applied ethnomusicology" are employed raises further questions. "Public ethnomusicology" is used to refer to ethnomusicological work done outside the academy. Why make a distinction between work done inside and outside the academy? What are the motivations, problematics

## PROJECT DESCRIPTION (5 pages) – *Applied Ethnomusicology*/Ostaszewski

or benefits, and for whom? Ethnomusicology in the public interest aims to benefit a “public,” whereas work on “music in times of trouble” focuses on specific kinds of trouble (some listed above, Rice *ibid.*). Critical activist ethnomusicology, as theorized by McDonald in the USA, resembles ICTM’s definition of “applied” work. It seeks “direct engagement with practical problems,” “policy change,” the “creation of emancipatory knowledge” and the “pursuit of social justice” (McDonald 2015). Since ICTM’s Applied Ethnomusicology Study Group has never yet met in N. America, is McDonald’s idea sympathetic to those implicit already used in the applied work of scholars outside USA and Canada, or is his another idea? Applied ethnomusicology in N. America may be criticized as *not* having an explicitly critical or political view at its centre (Harrison 2012). What does inserting an explicit critical and political stance into definitions/approaches to applied ethnomusicology contribute to its practice in N. America?

This proposed project engages, generates, evaluates and exchanges knowledge, ideas and insights arising from the work of applied ethnomusicologists, and shares them with diverse partners and audiences. Bringing together a wide range of activists and stakeholders for the knowledge exchange and dialogue events, we are creating a hub for research and engagement on the topic. We are uniting people from across sectors who are affected by the work of applied ethnomusicologists, and who help shape knowledge and practices related to music in our world, who are invested in its circulation, and dedicated to determining who benefits from it and in what ways. While co-creating knowledge, we ask about different ways of investigating and different kinds of knowledge that can be generated by these various means – and can be supported by digital media (integral to the creation, preservation, documentation and dissemination of the knowledge we co-create.) We facilitate conceptual changes in knowledge creation, research and dissemination processes through the use of digital technologies.

### CONNECTING WITH COMMUNITIES, DIVERSE AUDIENCES

Our main audiences are the stakeholders engaged in the work: scholars, artists, public and educational sectors (incl. teachers/instructors and students at various levels), community organizations and industry (incl. not-for-profits). The multi-directional flow of knowledge created through this project is enhanced by local, regional, national and international scholars, institutions and industry partners. **Applied Ethnomusicology** connects with diverse local groups with national/international ties, many of which have been largely unattended to in Cape Breton educational/heritage/tourism policy, and official public and scholarly discourse. Involvement of diverse partners means that people who are involved in shaping the knowledge and who are most affected by it – the most powerful interlocutors – are involved in the knowledge creation process, ensuring relevance and impact. After coming together through the workshop, during which wider local and international audiences will be engaged through public events and media, we will all return to our own groups, with new knowledge and questions. We will continue to share our learning in our own networks, while staying in touch through such means as our web forum. We will continue to work at other outcomes (A/V, digital resources, website components, journal, books) and collaborations, some already ongoing (including *Exhibiting Sound*, SSHRC Partnership project LOI *SOUND MOVES* (Feb 2016), which fosters positive intercultural interactions and critical, creative synergies in the face of increasing global migration, through research-creation/applied ethnomusicology.

### CAPABILITY: THE EXPERTISE TO SUCCEED AND ATTAIN EXCELLENCE

**Applied Ethnomusicology’s team** comprises faculty members, public, industry and government partners, as well as community leaders, and all are experienced in applied work. This includes the world’s leading scholars in the field (Ceribasic, Diamond, Muller, Pettan, Titon, Seeger); highly-recognized professionals (Bergfeldt, Favaro, Foulds, Phillips), longtime institutional partners (Arseneau, Gillis, Patrouch, Wells), and public offices (NS Dept Ed, school board). PI Ostaszewski, CoMM Lab Director, leads the team at CBU with experience in: applied ethnomusicology, community outreach/engagement; digital repositories; curating/producing multimedia exhibits; planning/organizing international events; producing edited collections and digital multimedia. UA’s Frishkopf, Director of the Canadian Centre for Ethnomusicology (UA project base), is Ostaszewski’s ongoing research partner, and leads the UA

## PROJECT DESCRIPTION (5 pages) – *Applied Ethnomusicology*/Ostaszewski

initiatives. He has extensive experience leading SSHRC-funded transdisciplinary cross-sector public outreach/research-creation. He has been doing applied work, specifically “music for global human development” ([m4ghd.org](http://m4ghd.org)), since 2007. The project team is in continual contact via email, Skype and face-to-face meetings, about logistics of symposia and education/outreach programs, quality/content of presentations and other outcomes, details of partnerships, and legacy materials. Many project team members are accomplished musicians, curriculum developers, recording and sound artists and producers, program curators, and have experience planning/hosting public outreach research-creation projects. The various project components will be bolstered by our partners’ marketing/media. Our reach will be significant, beginning with campuses across Canada and extending to diverse regional communities around the globe. Online resources provide permanent web presence for the knowledge, performances and resources created/shared through the project. Dialogue between scholars, artists, industry professionals, educators, students, community members, organizations is already resulting in future collaborations.

### ONE YEAR PROJECT PLAN

**March-August 2016** plan/organize and promote fall CBU and UA symposia, 2016-17 education/outreach program; confirm registration, delegates, presenters for symposia; liaise with schools; education/outreach program publicity; develop website/social media (URL purchased Jan 2016).  
**Oct 2016:** host delegates, run symposia; begin delivery of education/outreach program; liaise with editors and authors; hold publication group meetings; update website/other social media.  
**Oct-Dec. 2016:** process symposia costs, travel reimbursements, notes of thanks and follow ups with community/industry/government partners for Oct CBU and UA events; continue delivery of education/outreach program; support communications regarding edited collection contributions; process/create/curate A/V materials for online, radio, any other media; continue to update website/other social media and publicize, including releasing some content with an eye to facilitating broad public engagement in upcoming education and outreach events (including film series).  
**Jan-March 2017** complete editing and copy-editing special issue journal; ready book proposals for send to presses in Mar 2016; continue to release A/V materials on website; update website and social media.

### TRAINING and MENTORING: DEVELOPING TALENT

**Applied Ethnomusicology** trains and engages students, emerging scholars and education/public/private sector participants in a variety of research, creation and project management activities. It provides them with an opportunity to share in the co-creation of knowledge, engage with current research, connect with the highest caliber of international scholars and stakeholders and develop research networks. It also brings together more experienced and SSHRC-funded researchers with emerging scholars and students who benefit from mentorship through the grant application process and profit from research/project development and the building of cross-sector relationships. The scholars, likewise, benefit from engagement with their education/community/government/ industry counterparts in knowledge co-creation, education and resource development, and in turn benefit from working with scholars.

### FUTURE CONTRIBUTIONS

**Applied Ethnomusicology**’s two cornerstone symposia create hubs of activity and myriad opportunities for face-to-face interaction. Vibrant dialogue will continue through the ensuing education and outreach programming. The project’s legacy outcomes include the publication of applied ethnomusicology research, informed by the dialogue facilitated by the project’s activities; and digital resources that disseminate findings and information, and lead to a permanent internet presence for our work. The website will also include a forum to enable continued dialogue between project team members and broader publics. **Applied Ethnomusicology** is based on the highest quality of social sciences, arts, and humanities research and is already inspiring creativity and innovation among scholars and their public and industry counterparts. All of this is facilitated through an integrative multifaceted knowledge mobilization plan that ensures the value and impact of our multi-faceted public outreach program.



Family name, Given name  
Ostaszewski, Marcia

**Expected Outcomes**

Elaborate on the potential benefits and/or outcomes of the proposed Connection project.

**Scholarly Benefits**

Indicate and rank up to 3 scholarly benefits relevant to your proposal.

| Rank | Benefit                                  | If "Other", specify |
|------|--|---------------------|
| 1    | Knowledge creation/intellectual outcomes |                     |
| 2    | Enhanced research collaboration          |                     |
| 3    | Enhanced curriculum                      |                     |

**Social Benefits**

Indicate and rank up to 3 social benefits relevant to your proposal.

| Rank | Benefit                      | If "Other", specify |
|------|------------------------------|---------------------|
| 1    | Cultural outcomes            |                     |
| 2    | Enriched public discourse    |                     |
| 3    | New or enhanced partnerships |                     |

**Audiences**

Indicate and rank up to 5 potential target audiences relevant to your proposal.

| Rank | Audience  | If "Other", specify |
|------|---|---------------------|
| 1    | Academic sector/peers, including scholarly associations |                     |
| 2    | Artist-researchers                                      |                     |
| 3    | Para-public institutions (museums, libraries, etc.)     |                     |
| 4    | Practitioners/professional associations                 |                     |
| 5    | Students  |                     |



Family name, Given name

Ostashewski, Marcia

### Expected Outcomes Summary

Describe the potential benefits/outcomes (e.g., evolution, effects, potential learning, implications) that could emerge from the proposed Connection project.

The project includes five core components:

(1) two knowledge exchange and dialogue events; (2) a multi-sited public education and outreach program; (3) curriculum materials for schools and universities; (4) legacy print publications; and (5) digital resources (including curated educational materials) disseminated through the project website.

(1) Two knowledge exchange and dialogue events: "Applied Ethnomusicology" hosted by Cape Breton University (Sydney, NS -- Oct 6-10, 2016), and "Music for Global Human Development" hosted by University of Alberta (Edmonton, AB -- Oct 14, 2016).

(2) A multi-sited public education and outreach program (Sydney and Edmonton) (2016-17), including: public lectures and workshops on campuses and in-community, in-school workshops for students, and a film series.

(3) Curriculum materials including: community-engaged course-based assignments for graduate students, curriculum resources for use in schools, and two university course proposals.

(4) Legacy print publications including: an industry report, three book proposals with sample chapters, and a special journal issue.

(5) Digital resources to be disseminated through the [appliedethnomusicology.ca](http://appliedethnomusicology.ca) website including: recordings of presentations and workshops and curriculum materials. The website will lead to a permanent web presence for the project, serving as a major promotion and information centre as well as data repository. It will also contain a forum to facilitate continued dialogue and collaborations between scholars, artists, partners and the public. \*Digital materials will be Creative Commons-licensed so educators/students can share, copy and redistribute them for free.\*

## **TRAINING & MENTORING** – *Applied Ethnomusicology/Ostaszewski*

Our training and mentoring plan (especially due to the field's emphasis on practical, cross-sector application and community engagement, and Ostaszewski's ethics/practice) facilitates the development of both academic (research, teaching) competencies and professional skills (including knowledge mobilization) transferable to settings in/out of academia. Such training opportunities will be provided for all project participants (party to the application, or engaging project activities at any time). Through involvement in project components, all students hired and involved in the MBA course, specifically, will benefit from engaging with and applying interdisciplinary (music, dance, business, education, information sciences, community and cultural studies) research tools, methods and theories. They will participate in conference, workshop and education/outreach activities; gather, analyze and curate data; create digital and print research and educational resources. They will consult and liaise with project participants and partners from across sectors. Graduate students (and others) who deliver in-school and in-community workshops will teach in diverse settings with various technologies (digital, other). The multiple and varied knowledge mobilization components require careful management of human and other project resources; and that all work together effectively as a team, while taking responsibility for and demonstrating leadership with specific components. This includes: **1 CBU undergrad** (200 hrs)/local project management, events assistance, digital recording/editing; **1 CBU undergrad**/events digital recording; **1 CBU MBA** (640 hrs)/project/programs management, website development, social media (training to liaise w/ CBU Finance, Research; digital/web development; social media); **2 UA MA students**/local events organization, delivery, digital recording, editing. **1 UA PhD** student will assist with local project management; **1 international PhD student** at the October symposium to help with digital recording of events. Students will be trained/supervised in digital recording and editing by project staff and faculty. **SSHRC travel** funding ensures numerous (Canadian, international) students (and other institutional partners, the public) benefit from training/learning through symposia and other education/ outreach activities involving people from across sectors. Researchers, students, all who engage (local, national, from abroad) will have opportunities to form networks across national, cultural and linguistic borders.

This project provides project team members and researchers (in/out of academia) with opportunities for engagement and learning with the public library (lectures, workshops during and after the symposium, film series), public education (teacher PD held jointly w/ ICTM, in-school workshops, curriculum resource creation), heritage industry (intersection w/ Beaton Institute in the creation of educational resources), research-creation (workshops integrating critical, creative investigation, practice), tourism (Celtic Colours), and business/ economic and community studies/ development (public, university classroom lectures in arts/ tourism/economic development, course-based research w/ Celtic Colours, production of industry report that will be cited in academic research). The various components of the project are interwoven with opportunities for participants from all sectors, including students (schoolchildren, university students, teachers augmenting their training) to acquire and develop research, professional and career-readiness skills. These include: communication (interpersonal, cross-sector partner liaising), teamwork (with partners, scholars, students at various levels), leadership (project participants lead different components), project management (budgets, and managing a multi-faceted education/outreach program), peer review and/or knowledge translation (including evaluating research and other presentations, education resource content and academic publication materials).

**Applied Ethnomusicology** facilitates capacities for all participants to transition and/or collaborate between workplaces across academic, public, private or not-for-profit sectors. Collaboration and a sensitivity to research/interpersonal/professional ethics are of great value to PI Ostaszewski, all team members, and the field of applied ethnomusicology itself. Thus the creation and maintenance of an environment of mutual support and mentorship, in which researchers and all partners (including many students, accomplished researchers, employers, other professionals) can thrive underwrites this project. Due to positive and productive relationships between project team members (many ongoing for years and already being written into future potential projects), we are confident that, should the current proposal be funded it will provide effective positive, productive research training opportunities.

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**I kindly request the Committee consider excluding the following people from being involved in the review of my application. I do not believe they can be impartial.**

**Dr. Charity Marsh (U Regina)** was implicated in a labour dispute related to my Postdoctoral Fellowship in Interactive Media and Performance.

**Dr. Andriy Nahachewsky** has indicated in past years that he would provide positive letters of reference but I learned from the funder that, instead, he provided an unfavourable letter. The reasons remain unclear to me. He has since served as a partner on SSHRC-funded projects, at my invitation, but our relationship is uneven. **Dr. Natalia Kononenko (U Alberta)** has recently asked me to sign on to a grant project in order to strengthen the application (at the encouragement of the funder). Once awarded the grant, she indicated to me that she would not be honouring her earlier financial commitment to my research and removed me from the project altogether (but to my knowledge has not indicated so to the funder). Although the root of this conflict is unclear, I do not believe she could provide an impartial review of my application.

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## Cape Breton Regional Library

50 Falmouth Street  
SYDNEY, NOVA SCOTIA  
Canada - B1P 6X9

January 6, 2016

Dr. Marcia Ostashewski  
Cape Breton University  
PO Box 5300  
1250 Grand Lake Road  
Sydney, NS  
B1P 6L2

Re: Applied Ethnomusicology Project

Dear Dr. Ostashewski:

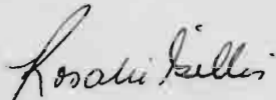
On behalf of the Cape Breton Regional Library (CBRL), I would like to confirm the CBRL's intention to serve as an active partner in the Applied Ethnomusicology project. We have been very pleased to work with you on related community projects in the past and are excited to take part in new initiatives that help to bring interesting and impactful presentations to the community we serve.

The CBRL is committed to providing in-kind support in the total amount of \$5675 (see attached break-down) over 2016-2017. As part of this project, the Library will host a community film series in two communities, Sydney and Baddeck. The film series will include 6 films shown in each community on a theme such as Music and Migration, running through the 2016-17 academic year. The Library will also host the public component of a planned Symposium, providing space and assistance with organizing and staffing, which will take place in October, 2016, in conjunction with the Celtic Colours International Festival. We also commit library staff time for administering library-based programs and events related to this project, such as a Flamenco workshop, to take place in Fall 2016. We will promote the activities of the program to our members and to the general public, helping to engage public interest and participation in this research.

The CBRL has a history of partnering with Cape Breton University. The Library has a long-standing Memorandum of Understanding with the Cape Breton University Library, one of the first of its kind in Atlantic Canada, with shared projects that have won national and international attention. The Library has partnered with Dr. Ostashewski on a number of projects, including the Singing Storytellers event in 2014 that was very successful. The CBRL is currently working with CBU and other community organizations to develop a Cape Breton Learning Community initiative that will help to find ways to share and promote formal and informal learning across Cape Breton Island.

We welcome the opportunity to help to broaden our community's view on the power and significance of music and storytelling to our local culture and community. By partnering with CBU on this project, it will allow the Library to expand access to programs for our users and will open the world's culture to us, enriching the lives of the people the Library serves. Cape Breton has a long history of welcoming immigrants to our Island, making for a diverse assortment of cultural influences that we often take for granted. The Applied Ethnomusicology project is an opportunity for our community to learn about the impact of music on other cultures, while helping us to understand our own culture better.

Sincerely,

A handwritten signature in cursive script that reads "Rosalie Gillis".

Rosalie Gillis  
Coordinator Community Support

**Cape Breton Regional Library**  
**In-Kind Contribution - Applied Ethnomusicology Project**

**Symposium Day**

- Space at McConnell Library - \$700
- Staff time - 1 staff - organizing and overseeing - 2.5 days (18 hours) at \$25 = \$450
- 2 staff during the conference - \$25 x 7 hours x 2 = \$350
- Total Conference Contribution (In -kind) = \$1500

**Flamenco Workshop**

- Fee - \$200
- Space - \$200
- Staff to oversee and organize - 7 hours x \$25 = \$175
- Total Workshop in-kind = \$375
- Actual cost = \$200
- Total Workshop Contribution = \$575

**6-Part Film Series (Sydney & Baddeck)**

- Space - \$200 x 6 x 2 = \$2400
- Staff time - 1 staff in each space- organizing and overseeing - \$25 x 4 hours x 6 events x 2 = \$1200
- Total Series Contribution = \$3600



# *Cape Breton-Victoria* *Regional School Board*

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Superintendent, **Beth MacIsaac**  
Email: [bmacisaac@cbvrsb.ca](mailto:bmacisaac@cbvrsb.ca)

January 7, 2016

Review Committee  
Social Sciences and Humanities Research Council of Canada  
350 Albert Street  
Ottawa, ON K1P 6G4

Re: Letter of Intent to the Connections Grant Program, Applicant: Marcia Ostaszewski

Dear Review Committee:

I am pleased to present this Letter of Support for the proposed research collaboration entitled *Applied Ethnomusicology: Global Studies, Local Connections* led by Professor Marcia Ostaszewski of Cape Breton University.

This is an exciting and timely proposal for research and knowledge translation that will at its core provide deeper understanding of the impact on educational policy regarding global understanding through music making. It will provide first-hand experience for students as they create, make and respond to music using world instruments from other cultures. Moreover, in light of the current emphasis on the integration of refugees in our schools, this project will demonstrate for students the power of music in bridging cultural differences and appreciating the rich diversity of Canada, and in particular Cape Breton Island. In Cape Breton we celebrate the richness of many cultures such as Acadian, Gaelic and Mi'kmaq, as well as many others who became part of the cultural mosaic as immigrants who arrived to work in the coal mining and steel industries, including those from Eastern and Western Europe, the Caribbean, Middle East, and Asia. Many of our students are descendents of these early immigrants, and this will become the basis for targeted information about music of other cultures through demonstrations and instructional workshops. The latter will inspire exchange between academic researchers, teachers and students in the Cape Breton-Victoria Regional School Board.

This proposal is directly linked to music curriculum outcomes, and we work toward the successful achievement of these – in particular the understanding and connecting of time, place and community – in a part of Canada where the lives of our students are enriched by quality school music programs, and where their active participation in music through singing and instrumental instruction is valued and supported in our community. We actively raise awareness and understanding of the role that music education plays in Canadian culture, and promote the benefits that music education brings to young people. We are familiar with and support the outstanding work of Cape Breton University and its researchers and research



partners, and we validate their expertise and experience in singing, multimodal literacy, work with schools and communities, and strong leadership in education. Indeed, the proposed project will further enhance our ability to build our programs as we provide students with experiences that otherwise would only be available through video recordings.

The Cape Breton-Victoria Regional School Board is enthusiastic in our support for this project and will contribute as possible through providing public awareness; endorsement and encouragement; and the facilitation of student and teacher involvement by hosting visiting musicians to our schools for workshops and demonstrations. To that effect 10 of our elementary schools have already expressed interest in hosting workshops at their schools at a cost of up to \$500/session for a total of up to \$5000 at this point. It is quite likely more schools will commit to host sessions before the fall of 2016, which could increase this amount. The schools that have expressed interest already are as follows:

- Boularderie Elementary School
- Bras d'Or Elementary School
- Brookland Elementary School
- Cape Smokey Elementary School
- George D. Lewis and Marion Bridge Schools combined
- Mountainview Elementary School
- Rankin School of the Narrows (P-12)
- Riverside Elementary School
- St. Anne's Elementary School
- Sydney River Elementary School

We look forward to our participation, and are hopeful that the team will be successful with its proposal.

Yours sincerely,

*Lesley Ann Andrews*

Lesley Ann Andrews  
Arts Education Consultant  
[andrewla@gnspe.ca](mailto:andrewla@gnspe.ca)  
(902) 562-6860



January 12, 2016

Social Sciences and Humanities Research Council of Canada  
Partnership Grant Program  
350 Albert St.  
Ottawa ON K1P 6G4

**Re: *Applied Ethnomusicology: Global Studies, Local Connections*** – Letter of Intent

To Whom It May Concern:

Please accept this Letter of Intent on behalf of Celtic Colours International Festival to work with Dr. Marcia Ostashewski on the proposed ***Applied Ethnomusicology: Global Studies, Local Connections*** outreach project.

Celtic Colours International Festival presents a 9-day festival of Celtic music and culture every October on Cape Breton Island, and have been doing so for 19 years. Beyond the presentation of music and culture, the festival has a keen interest in exploring ways to help preserve and cultivate interest in our Celtic roots, and the social impact of our culture on our communities.

We have experience working with Dr. Ostashewski, in particular on the *Singing Storytellers* conference two years ago that Celtic Colours partnered to deliver. We have extensive experience in working with researchers at Cape Breton University over the years, and appreciate the opportunity to take advantage of the mutually beneficial relationship we have developed through experience and time.

The conference component of this project presents a unique opportunity to engage with participants with a particular interest in music and culture. In particular, this conference presents the prospect of engaging with educators and working with them to find ways of presenting and teaching Celtic music and culture in the schools – something we also have experience in ourselves. We intend to present our thoughts on this during the professional development day for educators. Public workshops during the conference also provide the opportunity for us to collaborate on learning experiences associated with Celtic



CELTIC COLOURS OFFICE

850 Grand Lake Road Suite 8 Sydney Nova Scotia B1P 5T9 Canada T. 902-562-6700



music, which we can assist in marketing through our significant marketing assets.

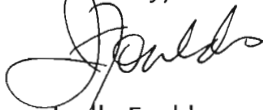
Finally, I will be working with Dr. Ostaszewski on an academic case study focused on our festival, and the unique qualities that make it special. As one of the festival's founders and long-serving Executive Director, I hope that my contribution to this work will make it useful for academics and practitioners of festival management alike. I expect that our contribution to the project would have an in-kind value of approximately \$15,000. We've been working with Dr. Ostaszewski and a group of MBA students at CBU on the collection of pertinent data from festival goers, including this coming October, which will be assessed and drawn from as part of this work.

As part of this partnership, Celtic Colours agrees to contribute the following:

|  |                 |
|--|-----------------|
| Module for educators during professional development workshop on Celtic music curriculum   | \$1,000         |
| Discount on tickets to performance during Celtic Colours International Festival  | \$250           |
| Project Consultation (including staff in-kind on case study research)  | \$6,000         |
| Marketing for Community Cultural Experiences tied to Celtic Colours International Festival in collaboration with the Applied Ethnomusicology Symposium | \$3,000         |
| <b>TOTAL CONTRIBUTION</b>  | <b>\$10,250</b> |

In conclusion, we look forward to working with Dr. Ostaszewski on this Connections/Applied Ethnomusicology project as we see the value in supporting this important and timely work.

Sincerely,



Joella Foulds  
Executive Director



CELTIC COLOURS OFFICE

850 Grand Lake Road Suite 8 Sydney Nova Scotia B1P 5T9 Canada T. 902-562-6700

**Artscape Consulting Ltd.**

14 Victoria Hill

Sydney, Nova Scotia

Canada B1R 1P1

Tel: +1.902.567.2398

Mobile: +1.902.549.6111

E-mail: [efavaro@syd.eastlik.ca](mailto:efavaro@syd.eastlik.ca)

January 10, 2016

Review Committee

Social Sciences and Humanities Research Council of Canada

350 Albert Street

Ottawa, ON K1P 6G4

Dear Review Committee:

Re: Letter of Intent to the Connections Grant Program, Applicant: Marcia Ostashewski

I am pleased to present this Letter of Support for the proposed research collaboration entitled *Applied Ethnomusicology: Global Studies, Local Connections* led by Professor Marcia Ostashewski of Cape Breton University. As a private sector consulting company specializing in education and training, Artscape Consulting Ltd. will offer its services in several aspects of this project.

Now, more than at any time in our history, it is important to develop in students the importance of a tolerant society that is multiracial, multilingual, multi-religious, welded ever closer together by ties of common experience. One of the most effective ways of achieving this goal is through arts education, and in particular through music. *Applied Ethnomusicology: Global Studies, Local Connections* will provide opportunities for teachers and students to explore the potential of music making as a catalyst for cultural understanding using global musics as its basis. Supported by research and using direct application of cultural traditions, the five forms of musicing – making, performing, improvising, arranging and conducting – will be incorporated through hands-on, authentic music experiences.

The role of **Artscape Consulting Ltd.** will be varied:

1. Consulting services with key stakeholders to explore the potential of their involvement in professional development opportunities for teachers, including the Cape Breton-Victoria Regional School Board, Mi'kmaq Kina'matnewey schools in Cape Breton, and the Nova Scotia Department of Education and Early Childhood Development. Contributions in-kind: 10 hours x \$100/hour = \$1,000.
2. Preparation of a Professional Development day for Nova Scotia teachers in conjunction with the *Applied Ethnomusicology: Global Studies, Local Connections* conference taking place in October, 2016 at Cape Breton University, and the delivery of a hands-on workshop on a learning and teaching resource to support <http://diversitycapebreton.ca/>. Contributions in-kind: \$500.00.

3. Local planning for a Youth4Music Leadership Symposium sponsored by the Coalition for Music Education in Canada in conjunction with the *Applied Ethnomusicology: Global Studies, Local Connections*. Contributions in-kind: \$500.00.
4. Development of a learning and teaching resource, in partnership with the Beaton Institute (Cape Breton University) and the Coalition for Music Education in Canada, to support a new project entitled, *Women's Empowerment Through Music*. This will be developed at a reduced rate of 50% and calculated as follows: 10 days @\$500/day = \$5000 x 50% = \$2,500. with contributions in-kind valued at \$2,500.00.

Total in-kind contributions: \$4,500.00

Artscape Consulting Ltd. has been a registered company in Nova Scotia since March, 2000, and has an international reputation for extensive expertise in developing and implementing educational resources. In April, 2007 it became incorporated (Registration Number: 3212472), and is registered with Revenue Canada for Goods and Services Taxes (GST Number: 860515998RT0001). Owned and operated by Dr. Eric Favaro, lead consultant, Artscape Consulting Ltd. frequently contracts to other educational consultants as the need arises.

Dr. Eric Favaro is the lead consultant working on this project. He is respected nationally and internationally as an innovator and advocate for effective programs in Arts Education. Trained as a music educator, Eric taught instrumental and classroom music in Calgary and in Cape Breton. He served as Arts Education Consultant with the Cape Breton-Victoria Regional School Board, and retired as Arts Education Consultant with the Nova Scotia Department of Education during which time he was responsible for the development and implementation of arts curricula. He publishes frequently and continues to work on curriculum committees and other projects through provincial Ministries of Education and Federal agencies.

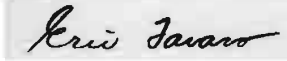
Specifically with researchers at Cape Breton University, Dr. Favaro has developed learning and teaching resources for Dr. Ostashewski to support the web portal, *Diversity Cape Breton* (<http://diversitycapebreton.ca/>). In addition, he has worked on two projects with the Beaton Institute, Cape Breton University – *Cape Breton's Diversity In Unity* (<http://www.beatoninstitutemusic.ca/>), *Through Her Eyes: Katharine McLennan* (<http://www.kmclennan.com/wp-content/uploads/2013/09/Katharine-McLennan-Lesson-Plans-EN.pdf>) – and with ethnomusicologist Dr. Heather Sparling, *The Canary in the Mine: Mining and Disaster Songs* (<http://disastersongs.ca/mdocs-posts/teachers-guide-canary-in-the-mine-exhibit/>).

Dr. Favaro has fulfilled leadership roles and continues to serve on boards of many national and international professional arts organizations, including the Canadian Music Educators' Association, the International Society for Music Education, the Canadian Network for Arts and Learning, and the Coalition for Music Education. He initiated and chaired the first National Symposium on Arts Education (Cape Breton, 1997), and served on the board for the International Society for Music Education (2000-2004). His international contract work includes a Visiting Fellowship with the Ministry of Education in Singapore, nomination to the International Evaluation Panel in Singapore, Early Childhood training with

SEED Singapore, as well as lectures and teacher development in India, Sweden, continental Europe and North America.

Artscape Consulting Ltd. expresses its enthusiasm and support for this connections project and looks forward to its participation should the team be successful with their grant proposal.

Respectfully submitted,

A handwritten signature in black ink, reading "Eric Favaro", is placed on a light gray rectangular background.

Dr. Eric Favaro, Lead Consultant  
Artscape Consulting Ltd.



## Fulbright Canada – US Embassy in Canada 2015-2016 Community Leadership Program Grant Agreement

### Personal Information

Name of Applicant: Marcia Ostaszewski  
Current Address: 339 Royal Ave.  
City: Sydney Province/State: NS Postal/Zip Code: B1P4N3  
Phone number: 780-264-7624 Email: Marcia.ostaszewski@gmail.com

### Exchange Program Information

Fulbright or State Department Award Received: Fulbright Visiting Research Chair  
Academic Year: 2010-11  
Host Institution: University of Washington, Jackson School for International Studies  
Home Institution: University of Victoria & Cape Breton University

### Project Information

Project Title: Applied Ethnomusicology: Global Studies, Local Connections  
Project Location: Sydney, Nova Scotia  
Project Partners (Alumni): 1) Nancy Phillips (IVLP, 2013)  
2) Maria Osende (Fulbright Student, Spain to U.S., 1985-87)

### Grant Information

Value of Grant: \$ 5,300 CAD  
Dates of Grant Period: Start Date: January 18, 2016 End Date: August 31, 2016

\_\_\_\_\_  
Grantee Signature \_\_\_\_\_  
Date

\_\_\_\_\_  
Dr. Michael K. Hawes \_\_\_\_\_  
Date  
Executive Director, Fulbright Canada  
CEO, Foundation for Educational Exchange between Canada and the United States

### Instructions:

Please read the terms and conditions on the reverse. To indicate your acceptance of the grant, please sign and return two copies to the address below within 21 days. Please notify us immediately if any of the information above is incorrect.

**Fulbright Canada**  
350 Albert Street, Suite 2015, Ottawa, Ontario CANADA K1R 1A4

The Executive Director will co-sign this agreement. The Foundation will keep one copy and mail one back to you.  
If you are unable to accept this grant, please advise the Foundation immediately.



January 7, 2016

Review Committee  
Social Sciences and Humanities Research Council of Canada  
350 Albert Street  
Ottawa, ON K1P 6G4

Re: Letter of Intent to the Connections Grant Program, Applicant: Marcia Ostashewski

Dear Review Committee:

I am pleased to present this Letter of Support for the proposed research collaboration entitled *Applied Ethnomusicology: Global Studies, Local Connections* led by Professor Marcia Ostashewski of Cape Breton University.

This is a dynamic and multi-faceted proposal for research and knowledge translation that aligns itself to our organization's mission and vision, and in particular the goals of our **Youth4Music** project – a locally-rooted, musically-connected national network of youth. **Youth4Music** is a Canada-wide movement of young people who understand the importance of access to quality music education programs for all students, and who see in their schools the value of developing a deeper appreciation for cultural differences and global understanding through music making. *Applied Ethnomusicology: Global Studies, Local Connections* will include a conference that will bring together researchers and culture bearers from around the world to Cape Breton University, and the Coalition for Music Education in Canada would like to play a key role in the event by holding a **Youth4Music** Leadership Symposium in tandem with the conference. This symposium will inspire exchange between academic researchers in attendance, government and non-government organizational partners, and various audiences and stakeholders, including teachers and most importantly, students. Professor Ostashewski and her colleagues from across Canada and beyond are superbly and strategically positioned with their expertise and national leadership status to conduct and implement this urgently needed research agenda.

*Applied Ethnomusicology: Global Studies, Local Connections* is directly linked to our organizational goals. We envision Canada as a country where the lives of all children are enriched by quality school music programs, and where their active participation in music through singing and instrumental instruction is valued and supported in our communities. Through our advocacy initiatives, we actively raise awareness and understanding of the role that music education plays in Canadian culture, and promote the benefits that music education brings to young people. During this event, through dialogue and networking opportunities, students and world-renowned ethnomusicologists will discuss the role that world music plays in developing global understanding.

....2/

Now more than ever, as we see more diversity in schools across Atlantic Canada, we promote a strong role for youth to have a voice in shaping the direction of music education programs in our schools.

Building on the first *Youth4Music* Leadership Symposium held in Toronto in November, this event will attract youth leaders from schools across Cape Breton Island. During the event they will actively engage in dynamic discussions about the importance of music in their lives. These leaders will enthusiastically share success stories and explore ways to support more youth, in particular those from diverse cultures, to engage in learning music in their own schools and communities. We project estimated costs for the Symposium, including travel and support for youth participants, would be approximately \$12,000. This is a pivotal time in Canadian history when we are welcoming refugee students from war-torn countries into our schools. The *Youth4Music* Leadership Symposium will consider ways that music, through its healing powers and ability to develop community, can integrate these and other immigrant students into the school culture.

Our organization enthusiastically supports this proposal and will contribute as much as possible through collaboration opportunities; facilitating youth involvement; developing strategies and assessment; disseminating results and outcomes; and developing advocacy projects. In addition, through our *Youth4Music* initiative, we will provide a diverse network of youth ages 13 - 30 and work with the researchers so that the youth voice becomes an important aspect of the process. Together with the researchers and other partners including the Cape Breton-Victoria Regional School Board and the Nova Scotia Department of Education and Early Childhood Development, the Coalition for Music Education in Canada will strengthen its ability to carry out its mission of encouraging the importance of music in our lives. Music Monday, one of our many projects, is one example of how our advocacy initiatives would be richly enhanced with the involvement of the youth leaders who attend this *Youth4Music* Leadership Symposium and who would be available for interviews and information sessions during the weeks leading up to and following the event.

Finally, we want to again express our enthusiasm and support for this connections project. We look forward to our participation, and are hopeful that the team will be successful with its proposal.

Yours sincerely,



Dr. Eric Favaro, Chair  
Coalition for Music Education in Canada  
14 Victoria Hill  
Sydney, NS B1R 1P1  
[eric@musicmakesus.ca](mailto:eric@musicmakesus.ca)  
902-549-6111

January 15, 2016

Review Committee  
Social Sciences and Humanities Research Council of Canada  
350 Albert Street  
Ottawa, ON K1P 6G4

Re: Letter of Intent to the Partnership Grant Program, Applicant: Marcia Ostashewski

Dear Members of the Review Committee:

I am pleased to present this Letter of Support for the proposed research partnership entitled: *Ethnomusicology World Conference* led by Marcia Ostashewski of the University of Cape Breton.

This proposal directly connects to our goals at the Department of Education and Early Childhood Development. With our current focus on culturally responsive teaching this represents an excellent opportunity for our teachers to experience first-hand the traditional music-making activities and pedagogies of culture bearers from around the world. Specifically, music educators will benefit from key notes, workshops, round table discussions, and informal music making by musicians and music educators from several continents. This is particularly relevant at this time as we support the resettlement of newcomers from war-torn countries.

Two of the four themes for the *Ethnomusicology Conference* have direct links to Music curricula for Nova Scotia Schools (*Music, Labour and Change*; and *Intangible Cultural Heritage in Contemporary Societies*.) As well, music educators would benefit from presentations in the fourth theme – *Issues of Applied Ethnomusicology* – particularly in the area of global understanding as it applies to multicultural understanding within school settings.

One of the key note speakers, Patricia Shehan, is a world-renowned expert in the field of cultural understanding through global music-making and global music pedagogies. We have referenced several of her books in our curricula and her pedagogies inform the practice of our teachers. We are very excited with the prospect that Nova Scotia teachers will have the opportunity to work with and learn from this world scholar and others to develop a deeper understanding of music making in all cultures.

At the Department of Education and Early Childhood Development, we strive that every child's life will be enriched by quality school music programs, and where her/his active participation in music is valued and supported. We endeavor to ensure our music programs are reflective of culturally responsive teaching as we embrace the important role that music education plays in Canadian culture.

We are excited about the work of Marcia Ostashewski and her team and look forward to how this research will impact our music education community. Our organization is enthusiastic in our support for this project and will contribute as possible in the following ways:

- our Arts Education Consultant will attend the conference, develop public awareness; provide endorsement and encouragement;
- facilitate the involvement of music teachers throughout the province by promoting the conference with all school districts to ensure all music educators are aware of this opportunity and can acquire release time for one day or connect virtually to participate online ;



- distribute Patricia Shehan Campbell's book, *Songs in Their Heads: Music and Its Meaning in Children's Lives*, 2<sup>nd</sup> edition (2010) to music teacher conference attendees (at Elementary level);
- distribute Patricia Shehan Campbell's book, *Teaching Music Globally: Experiencing Music, Expressing Culture* (2005) to music teacher conference attendees (at the grades 7 – 12 level);
- the monetary value of our involvement is estimated to be approximately \$10,000 as gift-in-kind to the project.

Finally, we want to again express our enthusiasm and support for this partnership project. We look forward to our participation.

Yours sincerely,

Sue Taylor-Foley  
Executive Director  
Education Innovation, Programs and Services  
Nova Scotia Department of Education and Early Childhood Development  
2021 Brunswick St., Halifax, NS B3J 2S9

January 14, 2016

Marcia Ostashewski  
Assistant Professor, Ethnomusicology  
Cape Breton University

***RE: Applied Ethnomusicology Community Leadership***

I am pleased to have been asked to be a collaborator on the above project application. As a collaborator, I will provide in-kind services to the project.

My in-kind services will be used to present a guest lecture on "Cultural Tourism Marketing" on art, tourism and local economic development in the community and in the Cultural Tourism Marketing MBA class. These in-kind services are valued at \$2000.00.

Please let me know if you require further detail or more information.

Sincerely,



Nancy Phillips  
Director Business Development

22 January 2016

To whom it may concern,

It is my pleasure, on behalf of the Beaton Institute of Cape Breton University, to forward this letter in support of the SSHRC application to fund the multi-faceted public outreach project, *Applied Ethnomusicology: Global Studies, Local Connections*.

The Beaton Institute is the archive for Cape Breton Island and the repository of historically significant records of Cape Breton University. Founded in 1957, the archive houses a rich regional collection including manuscripts, newspapers, maps, plans, photographs, and audiovisual collections. This is made available to students, faculty, and the public through our reference and access program.

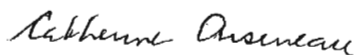
The Beaton Institute is committing to draw upon its extensive holdings which include manuscript groups and collections, rare books and limited publications, photographs, audio discs, audio tape, and moving image recordings, to aid and support the development of curriculum materials attending to the history and empowerment of women in and through music in Canada.

I understand this work will be enabled through the hiring of a project-funded archivist, who will work out of the Beaton Institute under the supervision of the Archivist and report to the Director of Cultural Resources. The costs associated with funding the project position will be \$8,000.00. We have requested that \$137.60 be made available through the SSHRC funding to cover the use of archival supplies. The Beaton Institute's deliverable to the project will be digital access to relevant archival materials via the Beaton Institute's web-based [Digital Archives](#) and a unique projects page for *Applied Ethnomusicology: Global Studies, Local Connections*.



Project administration by the Beaton Institute Archivist and Director of Cultural Resources is offered as in-kind support for *Applied Ethnomusicology* project and is valued at \$2,000.00. The archive will also contribute the public use of the selected archival content for the project deliverables as an in-kind donation. In-kind digitization support of textual and photographic materials is valued at \$1,500.00 and \$3,750.00, respectively. The archive will work with our in-house partner, Centre for Cape Breton Studies, to digitize any sound and moving image content required for the project. This work is valued at an in-kind donation of \$5,250.00.

We are pleased to partner with our research community to ensure the preservation and access of these archival resources. If you have any further questions don't hesitate to get in touch. We look forward to participating in the connection project.

Sincerely,



Catherine Arseneau  
Director, Cultural Resources

[Reply](#)[Reply All](#)[Forward](#)[Spam](#)[Innocent](#)[Delete](#)**RE: checking in****Date:** 10/01/2014 (09:39:47 PM EET)**From:** Tek, Denny M.**To:** klisala.harrison@helsinki.fi**Attachments:**  Text (6 KB) Text (6 KB)

Hi Klisala,

We're absolutely interested. I have been swamped with some projects, but intended to get back to you sooner. I'll happily answer any questions you have, and take another look at the information you've sent earlier.

Best,  
Denny

-----  
Denny Tek  
Assistant Editor, Music  
Routledge - Taylor & Francis Group  
711 3rd Avenue, 8th Floor  
New York, NY 10017  
tel: 917-351-7129  
fax: 212-695-6599  
denny.tek@taylorandfrancis.com

-----Original Message-----

From: Klisala Harrison [mailto:klisala.harrison@helsinki.fi]  
Sent: Wednesday, October 01, 2014 2:38 PM  
To: Tek, Denny M.  
Subject: checking in

Dear Denny,

I haven't heard from you, so I am just checking in to ask is Routledge still interested in this edited volume and, if yes, can I ask you some questions before moving ahead? I plan to send out the call for papers next week.

Best wishes,  
Klisala





Quoting Klisala Harrison &lt;klisala.harrison@helsinki.fi&gt;:

[Hide Quoted Text]

Dear Denny,

Would it be possible to discuss these questions on the phone? Might a

[Reply](#)      [Reply All](#)      [Forward](#)      [Spam](#)      [Innocent](#)      [Delete](#)

**RE: applied ethnomusicology volume****Date:** 10/02/2014 (04:24:52 PM EET)**From:** Tek, Denny M.**To:** Klisala Harrison**Attachments:**  Mixed (128 KB)  
 Text (5 KB)  
 Routledge Music\_Proposal Guidelines.pdf (123 KB) Text (5 KB)

Dear Klisala,

We usually assess the possibility of a paperback volume with regards to target audience, level, and market size. The Market section of the proposal should include primary and secondary markets, and the biggest argument for a paperback edition would be student use. I am leaning towards this, but it would help my case to our publishing board if you could list specific programs and courses globally that would use your book as supplementary or required reading.

I would aim for no more than 256 pages. If each contributor has a 7500 word limit, you could have about 10-12 chapters, including an introduction and conclusion. This of course would be determined by the organization and topics you choose, but try and keep the page count in mind when crafting the proposal.

What I would need from you to move forward is a full proposal. We may be able to forego the sample chapters as long as there are chapter abstracts from potential contributors. Is there a possibility to fast track the proposal process, relying on potential contributions from your colleagues rather than a call for papers?

We can schedule a phone call next week to talk through the proposal process, if you'd like. It's more convenient for me to give you a call, so let me know when is best for you and at what number I can reach you.

Best,  
Denny

-----  
Denny Tek  
Assistant Editor, Music  
Routledge - Taylor & Francis Group  
711 3rd Avenue, 8th Floor  
New York, NY 10017  
tel: 917-351-7129  
fax: 212-695-6599  
denny.tek@taylorandfrancis.com

-----Original Message-----

From: Klisala Harrison [mailto:klisala.harrison@helsinki.fi]  
Sent: Wednesday, July 02, 2014 4:01 AM  
To: Tek, Denny M.  
Subject: applied ethnomusicology volume



7 January 2016

To Whom it May Concern,

I am pleased to inform that the editorial board of *COLLeGIUM: Studies across Disciplines in the Humanities and Social Sciences* has accepted the proposal for an edited issue entitled *Applied Ethnomusicology in Institutional Policy and Practice*, edited by Dr Klisala Harrison. The theme issue is scheduled to be published as volume 21 of the journal in fall 2016. It has been agreed that the publication will include an Internet link to the 5<sup>th</sup> international symposium of the ICTM Study Group on Applied Ethnomusicology.

COLLeGIUM is a scholarly, open-access journal published by the [Helsinki Collegium for Advanced Studies](#), a research institute for advanced study in the humanities and social sciences at the [University of Helsinki](#). All journal articles published in COLLeGIUM undergo peer review by an international panel of scholars.

Sincerely,

Timo Kaartinen, PhD  
Editor-in-Chief of COLLeGIUM  
Helsinki Collegium for Advanced Studies  
P.O. Box 4, 00014 Helsingin yliopisto  
+358-02941-22638  
timo.kaartinen@helsinki.fi

3-47 Arts & Convocation Hall  
Edmonton, Alberta, Canada T6G 2E6  
Tel: 780.492.3752  
Fax: 780.492.0242  
fwalive@ualberta.ca  
www.fwalive.ualberta.ca

January 6, 2016

Attn. Dr. Marcia Ostashewski  
Director, CoMM Lab,  
Cape Breton University  
Sent by email to: [marciaostashewski.ca](mailto:marciaostashewski.ca)

**RE: SSHRC Connections Grant proposal, “Applied Ethnomusicology: Global Studies, Local Connections”**

Dear Dr. Ostashewski:

FolkwaysAlive! is pleased to offer its support in your application for this SSHRC Connections Grant. We look forward to hosting Dr. Naila Ceribašić (Zagreb) and Dr. Svanibor Pettan (Ljubljana) at the University of Alberta as an extension of your Applied Ethnomusicology conference at Cape Breton University in October 2016. Prof. Ceribasic’s work in traditional music of Croatia and ethnographic work in cultural communities and the construction of identity and Dr. Pettan’s interests in multiculturalism and the music of minorities fit particularly well with our goals for increasing understanding across cultural communities through teaching and research. We are delighted to have this opportunity to present their work here.

It is our understanding that our financial support of up to \$2,000 (CAD) will be used to assist in covering travel expenses for these researchers and that this commitment is contingent on the successful outcome of your application for this SSHRC Connections Grant. We wish you all the very best with this fascinating project.

With warm regards,

*Mary I. Ingraham*

Mary I. Ingraham, PhD  
Director,  
folkwaysAlive!, the University of Alberta  
in partnership with Smithsonian Folkways Records

6-33 Humanities Centre  
Edmonton, Alberta, Canada T6G 2E5  
Tel: 780.492.7089  
Fax: 780.492.7251  
[www.arts.ualberta.ca](http://www.arts.ualberta.ca)

Thursday, January 21, 2016

**Faculty of Arts Support for the “Applied Ethnomusicology” Connections Project**

On behalf of the Faculty of Arts, University of Alberta, I am pleased to confirm a commitment of \$1,000 in support of the SSHRC Connections Grant project titled “Applied Ethnomusicology: Global Studies, Local Connections.” This series of events and activities is being co-ordinated between Cape Breton University and the University of Alberta and promises an exciting and diverse range of connections activities.

We look forward to supporting Professors Ostashewski and Friskopf in making this Connections project a real success.

Sincerely,



Michael O'Driscoll  
Associate Dean (Research), Faculty of Arts  
[mo@ualberta.ca](mailto:mo@ualberta.ca)



Forwarded message

From: - **kias** <[kias@ualberta.ca](mailto:kias@ualberta.ca)>  
Date: Wed, Jan 13, 2016 at 3:29 PM  
Subject: Re: SSHRC connections grant support  
To: Michael Frishkopf <[michaelf@ualberta.ca](mailto:michaelf@ualberta.ca)>  
Cc: PA Demers <[pdemers@ualberta.ca](mailto:pdemers@ualberta.ca)>

Dear Michael,

Thank you for your application for a Kule Dialogue Grant. I am happy to w  
for up to \$1,000 (one-thousand dollars) in support of the Applied Ethnom  
Connections. Please find detailed information about how to get access to  
communications support and reporting at

<https://sites.google.com/a/ualberta.ca/kias-intranet/researcher-informatior>

Please note we ask that you arrange for the transfer of funds within 6 mo  
be withdrawn.

If you have any questions, please contact Dr. Adam Dombovari ([kias@ua](mailto:kias@ua)

Sincerely,

Patricia Demers  
Interim Director, Kule Institute for Advanced Study



UNIVERSITY OF ALBERTA

Thursday, January 14, 2016

To whom it may concern:

The Canadian Centre for Ethnomusicology will provide \$1000 in support of the SSHRC Connection Grant project, "Applied Ethnomusicology: Global Studies, Local Connections", in addition to in-kind organizational support for a symposium "Music for Global Human Development" to take place on the University of Alberta campus in October 2016, involving two guest speakers during their stay in Edmonton.

Sincerely,

A handwritten signature in cursive script that reads "Michael Frishkopf".

Dr. Michael Frishkopf  
Professor of Music, Department of Music, Faculty of Arts  
Director, Canadian Centre for Ethnomusicology  
Research fellow, folkwaysAlive!  
Adjunct Professor of Religious Studies  
Adjunct Professor, Faculty of Medicine and Dentistry  
University of Alberta

---

**Department of Music/Faculty of Arts**

Mail: 3-82 FAB · University of Alberta · Edmonton · Canada · T6G 2C9  
Telephone: (780) 492-0225 · Fax: (780) 492-0242  
michaelf@ualberta.ca · <http://frishkopf.org>



DEPARTMENT OF  
MUSIC

UNIVERSITY OF ALBERTA

3-82 Fine Arts Building

[www.music.ualberta.ca](http://www.music.ualberta.ca)

t: 780-492-3263

Edmonton AB Canada T6G 2C9

f: 780-492-9246

January 15, 2016

Marcia Ostashevski,  
Canada Research Chair in Communities and Cultures,  
Director, The CoMM Lab,  
Assistant Professor of Ethnomusicology,  
Cape Breton University &  
Adjunct Professor of Music,  
University of Alberta

Dear Marcia,

It is with pleasure that the Department of Music at the University of Alberta will partake in the fall 2016 symposium: *Applied Ethnomusicology: Global Studies, Local Connections*

Through research grants we are pleased that Professors Mary Ingraham and Michael Frishkopf have provided transportation funds to assist visiting scholars. The Department of Music will also work with the Faculty of Arts to provide presentation space on October 14 for conference events in Fine Arts Building 2-7 or similar (depending upon our classroom needs). The rental value of that space is \$288.00

As we agreed, the events of the conference will be open to participants of the conference as well as UofA students, undergrad and grad, faculty members, and community members, with a focus on a vision of music as a transformative social tool.

With Best Wishes

William H Street, DM, Certificat d'Aptitude (Saxophone)  
Professor and Chair, Department of Music  
Faculty of Arts  
3-82 Fine Arts Building  
University of Alberta  
Edmonton, Alberta T6G 2C9



**UNIVERSITY OF ALBERTA**  
DEPARTMENT OF MUSIC

## Confirmation Sheet

### CCE Symposium - Frishkopf,

Event Name: CCE Symposium - Frishkopf, Michael  
 Event Status: FIRST HOLD  
 Client Name: Music  
 Client Code:  
 Purchase Order:  
 Address:  
 Canada

Booking No.: 6633  
 Contract No.:  
 Sales Rep.:  
 Contact: Frishkopf, Michael  
 Phone1: 780492-0670 Cellular:  
 Phone2: Fax:  
 Email: michael@ualberta.ca

**Friday, October 14, 2016**

**Location: 2-7 Studio 27**

| From - To        | Function Setup                     | # | Status     | Price    | Tax |
|------------------|------------------------------------|---|------------|----------|-----|
| 9:00 AM 10:00 PM | CCE Symposium - Frishkopf, Michael | 0 | FIRST HOLD | \$288.00 |     |
| 9:00 AM 10:00 PM | Masterclass / Workshop             |   | Discount:  | \$288.00 |     |

|  |                                      |
|--|--------------------------------------|
|  | Location Sub Total: <u>\$288.00</u>  |
|  | Total: <u>\$288.00</u>               |
|  | Discount: <u>\$288.00</u>            |
|  | Sub Total: <u>\$0.00</u>             |
|  | GST: <u>\$0.00</u>                   |
|  | Total Tax In: <u>\$0.00</u>          |
|  | Less Payments/Credits: <u>\$0.00</u> |
|  | Balance: <u>\$0.00</u>               |

300 Arts Building  
Edmonton, Alberta, Canada T6G 2E6  
Tel: 780.492.1444  
Fax: 780.492.4340  
wirth.institute@ualberta.ca  
www.wirth.ualberta.ca

13 January, 2016

Professor Marcia Ostashewski

Canada Research Chair, Communities and Cultures  
Assistant Professor, Ethnomusicology  
Cape Breton University

Sydney, NS, B1P 6L2

Dear Professor Ostashewski,

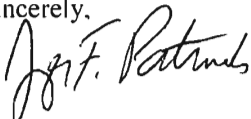
I am writing this letter to express the support of the Wirth Institute for Austrian and Central European Studies at the University of Alberta for your SSHRC Connections Grant application titled "Applied Ethnomusicology: Global Studies, Local Connections."

The Wirth Institute agrees to help to fund the proposed visit to Edmonton of Naila Ceribasic (Zagreb) and Svanibor Pettan (Ljubljana), two ethnomusicologists who are proposed to give community workshops in Edmonton to the local Croatian and/or Slovenian immigrant communities here. It is proposed that these workshops take place in October, 2017.

The Wirth Institute will cover the flight costs of the two speakers from Cape Breton to Edmonton, along with publicity-related costs up to but not exceeding \$3,000.00.

We look forward to working with you on this project and to helping to host these scholars.

Sincerely,



Joseph F. Patrouch

Director

29 January 2016

RE: SSHRC Connection Grant "Applied Ethnomusicology"

To Whom it May Concern,

Cape Breton University has a history of conducting research in heritage and culture. Our Strategic Research Plan outlines 4 Research Concepts and Foci, and this proposed research arguably fits three; Cultural and Ecological Heritage, Social and Political Processes and Change, and Sustainability and Community Development. The goals of this Connections application fit well with our own institutional goals and research directions.

We intend to contribute the following towards the project:

- Total cash of \$3500 (via a CBU Conference Grant from the Office of Research & Graduate Studies and the School of Arts and Social Sciences, and monies from the CRC and the CBU Library/President's Council on Multicultural Learning).
- In relation to the workshop, we commit rooms as an in-kind contribution during a 3 day period. Other in-kind contributions include lab space, as well as space in our theatre and library. The CRC's CoMM Lab and Centre for Cape Breton Studies will make contributions in the form of equipment, training/supervision, tech assistance, recording, editing and digital materials curation, for a total in-kind is estimated at \$24,335.

We look forward to hosting these events at Cape Breton University.

Sincerely,



C. Dale Keefe, Ph.D.

Vice-President Academic & Research (Provost)

Professor of Chemistry

Phone: +1 (902) 563-1900

E-mail: [Dale\\_Keefe@CBU.ca](mailto:Dale_Keefe@CBU.ca)

 @dalekeefe



Do not photocopy this page.

|              |                |
|--------------|----------------|
| Internal use | CID (if known) |
| 990756       | 77344          |

**Identification**  
Only the information in the Name section will be made available to selection committee members and external assessors. Citizenship and Statistical and Administrative Information will be used by SSHRC for administrative and statistical purposes only. Filling out the statistical and Administrative Information section is optional.

|             |            |          |       |
|-------------|------------|----------|-------|
| <b>Name</b> |            |          |       |
| Family name | Given name | Initials | Title |
| Ostaszewski | Marcia     | M        | Dr.   |

**Citizenship** - Applicants and co-applicants must indicate their citizenship status by checking and answering the applicable questions.

|                    |   |   |                                       |  |
|--------------------|---|---|---------------------------------------|--|
| Citizenship status | <input checked="" type="radio"/> Canadian | <input type="radio"/> Permanent resident since (yyyy/mm/dd) | <input type="radio"/> Other (country) | Have you applied for permanent residency?          |
|                    |   | _____   | _____                                 | <input type="radio"/> Yes <input type="radio"/> No |

**Statistical and Administrative Information**

|            |  |   |   |   |
|------------|--|---|---|---|
| Birth year | Gender   | Permanent postal code in Canada (i.e. K2P1G4) | Correspondence language   | Previous contact with SSHRC? (i.e. applicant, assessor, etc.) |
| 1974       | <input checked="" type="radio"/> F <input type="radio"/> M | B1P6L2  | <input checked="" type="radio"/> English <input type="radio"/> French | <input type="radio"/> Yes <input checked="" type="radio"/> No |

Full name used during previous contact, if different from above

**Contact Information**  
The following information will help us to contact you more rapidly. Secondary information will not be released by SSHRC without your express consent.

|  |           |          |           |                            |           |          |           |
|--|-----------|----------|-----------|----------------------------|-----------|----------|-----------|
| Primary telephone number                           |           |          |           | Secondary telephone number |           |          |           |
| Country code                                       | Area code | Number   | Extension | Country code               | Area code | Number   | Extension |
| 011  | 902       | 563-1810 |           | 011                        | 780       | 264-7624 |           |
| Primary fax number                                 |           |          |           | Secondary fax number       |           |          |           |
| Country code                                       | Area code | Number   | Extension | Country code               | Area code | Number   | Extension |
| 011  | 902       | 563-1810 |           |                            |           |          |           |
| Primary E-mail <b>marcia.ostaszewski@gmail.com</b> |           |          |           |                            |           |          |           |
| Secondary E-mail                                   |           |          |           |                            |           |          |           |

Personal information will be stored in the Personal Information Bank for the appropriate program.

**Checked**

Web CV

2016/01/29

Identification

**PROTECTED B WHEN COMPLETED**





**Do not photocopy this page.**

Family name, Given name

Ostaszewski, Marcia

|  |  |                                |  |                     |                           |
|--|--|--------------------------------|--|---------------------|---------------------------|
| <b>Current Address</b><br>Use only if you are not affiliated with a department at a Canadian university. (If you are affiliated with a department at a Canadian university, the department's mailing address will be used.) If you wish to use another address, specify it under the Correspondence Address. |  |                                | <b>Correspondence Address</b><br>Complete this section if you wish your correspondence to be sent to an address other than your current address. |                     |                           |
| Address<br>Dept of History & Culture   |  |                                | Address<br>Department of History and Culture   |                     |                           |
| Cape Breton University   |  |                                | Cape Breton University   |                     |                           |
| Box 5300, 1250 Grand Lake Road   |  |                                | Box 5300, 1250 Grand Lake Road   |                     |                           |
| City/Municipality<br>Sydney  | Prov. / State<br>NS                    | Postal/Zip code<br>B1P6L2      | City/Municipality<br>Sydney  | Prov. / State<br>NS | Postal/Zip code<br>B1P6L2 |
| Country CANADA   |  |                                | Country CANADA   |                     |                           |
| <b>Temporary Address</b><br>If providing a temporary address, phone number and/or E-mail, ensure that you enter the effective dates.   |  |                                | <b>Permanent Address in CANADA</b>   |                     |                           |
| Address<br>339 Royal Avenue  |  |                                | Address<br>Department of History and Culture   |                     |                           |
|  |  |                                | Box 5300, 1250 Grand Lake Road   |                     |                           |
|  |  |                                |  |                     |                           |
| City/Municipality<br>Sydney  | Prov./ State<br>NS                     | Postal/Zip code<br>B1P4N3      | City/Municipality<br>Sydney  | Prov./ State<br>NS  | Postal/Zip code<br>B1P6L2 |
| Country CANADA   |  |                                | Country CANADA   |                     |                           |
| Start date<br>(yyyy/mm/dd)<br>2016/01/01   | End date<br>(yyyy/mm/dd)<br>2016/09/01 | Temporary telephone/fax number |  |                     |                           |
|  |  | Country code<br>011            | Area code<br>780   | Number<br>2647624   | Extension                 |
| Temporary E-mail   |  |                                |  |                     |                           |





**Do not photocopy this page.**

Family name, Given name

Ostaszewski, Marcia

### Research Expertise (optional)

The information provided in this section refers to your own research expertise, not to a research proposal. Filling out the following 4 sections is optional. This page will not be seen by selection committee members and external assessors. This section will be used for planning and evaluating programs, producing statistics, and selecting external assessors and committee members.

#### Areas of Research

Indicate and rank up to 3 areas of research that best correspond to your research interests as well as areas where your research interests would apply. Duplicate entries are not permitted.

| Rank | Code | Area                                |
|------|------|-------------------------------------|
| 1    | 100  | Arts and culture                    |
| 2    | 300  | Multiculturalism and ethnic studies |
| 3    | 242  | Information Technologies            |

#### Temporal Periods

If applicable, indicate up to 2 historical periods covered by your research interests.

| From  | To  |
|---|---|
| <p>Year</p> <p>_____ 1200 BC AD</p> <p>_____ <input type="radio"/> <input checked="" type="radio"/></p> | <p>Year</p> <p>_____ 2013 BC AD</p> <p>_____ <input type="radio"/> <input checked="" type="radio"/></p> |

#### Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by your research interests. Duplicate entries are not permitted.

| Rank | Code | Region             |
|------|------|--------------------|
| 1    | 1110 | Atlantic Provinces |
| 2    | 1130 | Western Canada     |
| 3    | 3300 | Eastern Europe     |

#### Countries

If applicable, indicate and rank up to 5 countries covered by your research interests. Duplicate entries are not permitted.

| Rank | Code | Countries | Prov./ State |
|------|------|-----------|--------------|
| 1    | 1100 | CANADA    | NS           |
| 2    | 1100 | CANADA    | AB           |
| 3    | 3422 | UKRAINE   |              |
| 4    | 3304 | CROATIA   |              |
| 5    | 1100 | CANADA    | BC           |



Family name, Given name

Ostaszewski, Marcia

## Curriculum Vitae

### Language Proficiency

|         | Read                                | Write                               | Speak                               | Comprehend aurally                  | Other languages                              |
|---------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|--|
| English | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | Ukrainian, Polish, Russian, German, Croatian |
| French  | <input checked="" type="checkbox"/> | <input type="checkbox"/>            | <input type="checkbox"/>            | <input checked="" type="checkbox"/> |  |

### Work Experience

List the positions, academic and non-academic, you have held beginning with the current position and all previous positions in reverse chronological order, based on the start year.

|  |   |                                    |                      |  |  |
|--|---|------------------------------------|----------------------|--|--|
| Current position   |   |                                    |                      | Start date (yyyy/mm)                       |  |
| Canada Research Chair, & Asst Prof                       |   |                                    |                      | 2013/7                                     |  |
| Org. code  | Full organization name                        |                                    |                      |  |  |
| 1121211  | Cape Breton University                        |                                    |                      |  |  |
| Department/Division name                                 |   |                                    |                      |  |  |
| CRC in Communities & Cultures, Asst Prof Ethnomusicology |   |                                    |                      |  |  |
| Position type  | <input type="radio"/> Tenured                 | <input type="radio"/> Non-tenure   | Employment status    | <input checked="" type="radio"/> Full-time | <input type="radio"/> Part-time        |
|  | <input checked="" type="radio"/> Tenure-track | <input type="radio"/> Non-academic |                      | <input type="radio"/> Non-salaried         | <input type="radio"/> Leave of absence |
| Position   |   |                                    | Start date (yyyy/mm) | End date (yyyy/mm)                         |  |
| Executive Director                                       |   |                                    | 2012/3               | 2013/6                                     |  |
| Org. code  | Full organization name                        |                                    |                      |  |  |
| 1  | Friends of the Ukrainian Village Society      |                                    |                      |  |  |
| Department/Division name                                 |   |                                    |                      |  |  |
| Ukrainian Cultural Heritage Village                      |   |                                    |                      |  |  |
| Position   |   |                                    | Start date (yyyy/mm) | End date (yyyy/mm)                         |  |
| Community Outreach Program Coordinator                   |   |                                    | 2011/10              |  |  |
| Org. code  | Full organization name                        |                                    |                      |  |  |
| 1  | St. John's Institute, Edmonton                |                                    |                      |  |  |
| Department/division name                                 |   |                                    |                      |  |  |
| n/a  |   |                                    |                      |  |  |
| Position   |   |                                    | Start date (yyyy/mm) | End date (yyyy/mm)                         |  |
| Assoc. Faculty Member, Graduate Studies                  |   |                                    | 2011/6               |  |  |
| Org. code  | Full organization name                        |                                    |                      |  |  |
| 1590711  | University of Victoria                        |                                    |                      |  |  |
| Department/Division name                                 |   |                                    |                      |  |  |
| Faculty of Fine Arts                                     |   |                                    |                      |  |  |

Personal information will be stored in the Personal Information Bank for the appropriate program.

Web CV



Family name, Given name  
Ostaszewski, Marcia

| <b>Work Experience (cont'd)</b>                  |                          |                         |                       |
|--|--------------------------|-------------------------|-----------------------|
| Position   |                          | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Instructor                                       |                          | 2011/9                  | 2011/12               |
| Org. code  | Full organization name   |                         |                       |
| 1480111  | University of Alberta    |                         |                       |
| Department/Division name                         |                          |                         |                       |
| Modern Languages and Cultural Studies            |                          |                         |                       |
| Position   |                          | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Postdoctoral fellow or associate                 |                          | 2010/3                  | 2012/3                |
| Org. code  | Full organization name   |                         |                       |
| 1121211  | Cape Breton University   |                         |                       |
| Department/Division name                         |                          |                         |                       |
| Centre for Cape Breton Studies                   |                          |                         |                       |
| Position   |                          | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Fulbright Visiting Research Chair                |                          | 2010/7                  | 2011/6                |
| Org. code  | Full organization name   |                         |                       |
| 9981101  | University of Washington |                         |                       |
| Department/Division name                         |                          |                         |                       |
| Henry M. Jackson School of International Studies |                          |                         |                       |
| Position   |                          | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Instructor                                       |                          | 2010/9                  | 2010/12               |
| Org. code  | Full organization name   |                         |                       |
| 1590711  | University of Victoria   |                         |                       |
| Department/Division name                         |                          |                         |                       |
| Faculty of Fine Arts                             |                          |                         |                       |
| Position   |                          | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Postdoctoral Research Fellow, Instructor         |                          | 2009/1                  | 2010/4                |
| Org. code  | Full organization name   |                         |                       |
| 1470211  | University of Regina     |                         |                       |
| Department/Division name                         |                          |                         |                       |
| Music  |                          |                         |                       |



Family name, Given name

Ostaszewski, Marcia

**Work Experience (cont'd)**

|  |                               |                         |                       |
|--|-------------------------------|-------------------------|-----------------------|
| Position                                     |                               | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Instructor                                   |                               | 2009/6                  | 2009/7                |
| Org. code                                    | Full organization name        |                         |                       |
| 1121211                                      | Cape Breton University        |                         |                       |
| Department/Division name                     |                               |                         |                       |
| Culture, Heritage and Leisure Studies        |                               |                         |                       |
| Position                                     |                               | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Instructor                                   |                               | 2009/9                  | 2009/12               |
| Org. code                                    | Full organization name        |                         |                       |
| 1350611                                      | McMaster University           |                         |                       |
| Department/Division name                     |                               |                         |                       |
| School of the Arts                           |                               |                         |                       |
| Position                                     |                               | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Consultant                                   |                               | 2008/6                  |                       |
| Org. code                                    | Full organization name        |                         |                       |
| 1  | self-employed, contract basis |                         |                       |
| Department/Division name                     |                               |                         |                       |
| Educational Developer, Subject Matter Expert |                               |                         |                       |
| Position                                     |                               | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Assistant Professor                          |                               | 2003/8                  | 2008/7                |
| Org. code                                    | Full organization name        |                         |                       |
| 1350513                                      | Nipissing University          |                         |                       |
| Department/Division name                     |                               |                         |                       |
| Faculty of Arts and Science                  |                               |                         |                       |
| Position                                     |                               | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Graduate Teaching/Learning Associate         |                               | 2000/9                  | 2004/4                |
| Org. code                                    | Full organization name        |                         |                       |
| 1351411                                      | York University               |                         |                       |
| Department/Division name                     |                               |                         |                       |
| Faculty of Fine Arts                         |                               |                         |                       |



Family name, Given name

Ostaszewski, Marcia

**Work Experience (cont'd)**

|            |                         |                       |
|------------|-------------------------|-----------------------|
| Position   | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Researcher | 1999/7                  | 2000/6                |

|           |                                 |
|-----------|---------------------------------|
| Org. code | Full organization name          |
| 1         | Canadian Museum of Civilization |

Department/Division name  
w/ Dr. R. B. Klymasz/Eastern European

|                                      |                         |                       |
|--------------------------------------|-------------------------|-----------------------|
| Position                             | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
| Interpretive Prgm Dvlpr, Interpreter | 1992/4                  | 1996/9                |

|           |                                     |
|-----------|-------------------------------------|
| Org. code | Full organization name              |
| 1         | Ukrainian Cultural Heritage Village |

Department/Division name  
seasonal/summer terms

|          |                         |                       |
|----------|-------------------------|-----------------------|
| Position | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
|          |                         |                       |

|           |                        |
|-----------|------------------------|
| Org. code | Full organization name |
|           |                        |

Department/Division name

|          |                         |                       |
|----------|-------------------------|-----------------------|
| Position | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
|          |                         |                       |

|           |                        |
|-----------|------------------------|
| Org. code | Full organization name |
|           |                        |

Department/Division name

|          |                         |                       |
|----------|-------------------------|-----------------------|
| Position | Start date<br>(yyyy/mm) | End date<br>(yyyy/mm) |
|          |                         |                       |

|           |                        |
|-----------|------------------------|
| Org. code | Full organization name |
|           |                        |

Department/Division name



Family name, Given name

Ostaszewski, Marcia

| <b>Academic Background</b>  |                            |   |                         |                        |
|---|----------------------------|---|-------------------------|------------------------|
| List up to 5 degrees, beginning with the highest degree first and all others in reverse chronological order, based on the start date. |                            |   |                         |                        |
| Degree type   | Degree name                | Start date (yyyy/mm)  | Expected date (yyyy/mm) | Awarded date (yyyy/mm) |
| Doctorate   | Ethnomusicology/Musicology | 1998/09   |                         | 2009/04                |
| Disc. code  | Discipline                 | Did SSHRC support enable you to get this degree?              |                         |                        |
| 50812   | Music, Musicology          | <input checked="" type="radio"/> Yes <input type="radio"/> No |                         |                        |
| Org. code   | Organization               |   |                         |                        |
| 1351411   | York University            |   |                         |                        |
| Country <b>CANADA</b>   |                            |   |                         |                        |
| Degree type   | Degree name                | Start date (yyyy/mm)  | Expected date (yyyy/mm) | Awarded date (yyyy/mm) |
| BA Hon.   | Music (Performance)        | 1991/09   |                         | 1995/04                |
| Disc. code  | Discipline                 | Did SSHRC support enable you to get this degree?              |                         |                        |
| 50812   | Music, Musicology          | <input type="radio"/> Yes <input checked="" type="radio"/> No |                         |                        |
| Org. code   | Organization               |   |                         |                        |
| 1480111   | University of Alberta      |   |                         |                        |
| Country <b>CANADA</b>   |                            |   |                         |                        |
| Degree type   | Degree name                | Start date (yyyy/mm)  | Expected date (yyyy/mm) | Awarded date (yyyy/mm) |
|   |                            |   |                         |                        |
| Disc. code  | Discipline                 | Did SSHRC support enable you to get this degree?              |                         |                        |
|   |                            | <input type="radio"/> Yes <input type="radio"/> No            |                         |                        |
| Org. code   | Organization               |   |                         |                        |
|   |                            |   |                         |                        |
| Country   |                            |   |                         |                        |
| Degree type   | Degree name                | Start date (yyyy/mm)  | Expected date (yyyy/mm) | Awarded date (yyyy/mm) |
|   |                            |   |                         |                        |
| Disc. code  | Discipline                 | Did SSHRC support enable you to get this degree?              |                         |                        |
|   |                            | <input type="radio"/> Yes <input type="radio"/> No            |                         |                        |
| Org. code   | Organization               |   |                         |                        |
|   |                            |   |                         |                        |
| Country   |                            |   |                         |                        |
| Degree type   | Degree name                | Start date (yyyy/mm)  | Expected date (yyyy/mm) | Awarded date (yyyy/mm) |
|   |                            |   |                         |                        |
| Disc. code  | Discipline                 | Did SSHRC support enable you to get this degree?              |                         |                        |
|   |                            | <input type="radio"/> Yes <input type="radio"/> No            |                         |                        |
| Org. code   | Organization               |   |                         |                        |
|   |                            |   |                         |                        |
| Country   |                            |   |                         |                        |

Personal information will be stored in the Personal Information Bank for the appropriate program.



Family name, Given name  
Ostashewski, Marcia

### Credentials

List up to 6 licences, professional designations, awards and distinctions you have received and feel would be the most pertinent to the adjudication of your application. List them in reverse chronological order, based on the year awarded.

| Category                 | Name   | Source or Country                  | Duration (Months) | Value / Year awarded |
|--------------------------|--|------------------------------------|-------------------|----------------------|
| Professional Designation | Adjunct Professor, Music, University of Alberta    | University CANADA                  | 36                | \$0<br>2015          |
| Professional Designation | CRC in Communities and Cultures                    | Federal Government CANADA          | 60                | \$500,000<br>2013    |
| Academic Prize           | Director, The CoMM Lab (in conjunction with CRC)   | Federal Government CANADA          | 12                | \$1,000,000<br>2013  |
| Postdoctoral Fellowship  | Centre for Cape Breton Studies (Cape Breton U)     | Federal Government                 | 24                | \$81,000<br>2010     |
| Academic Prize           | Research Chair, Jackson School for Intern'tl Stds. | Fulbright Foundation UNITED STATES | 12                | \$25,000<br>2010     |
|                          |  |                                    |                   |                      |

### Research Expertise

The information provided in this section refers to your own research expertise, not to a research proposal.

#### Keywords

List keywords that best describe your areas of research expertise. Separate keywords with a semicolon.

ethnomusicology; dance; ethnography; communities; performance; identity; heritage; gender; regionalisms; ethnicity; race; class; culture; interactive multimedia; collaborative methods; Central/Eastern European; immigrant; diaspora; Indigenous; Metis

#### Disciplines

Indicate and rank up to 5 disciplines that best correspond to your research interests. Duplicate entries are not permitted.

| Rank | Code  | Discipline                            | If Other, specify  |
|------|-------|---------------------------------------|--------------------|
| 1    | 61604 | Ethnomusicology                       |                    |
| 2    | 50810 | Dance                                 |                    |
| 3    | 50699 | Other Communication and Media Studies | Digital Humanities |
| 4    | 61602 | Community Studies                     |                    |
| 5    | 70000 | Interdisciplinary Studies             |                    |



Family name, Given name  
Ostaszewski, Marcia

**Funded Research**

List up to 8 grants or contracts you have received from SSHRC or other sources. List them in reverse chronological order, based on the year awarded. If you are not the applicant (principal investigator), specify that persons' name.

|                      |  |                             |                                  |
|----------------------|--|-----------------------------|----------------------------------|
| Org. code<br>3010325 | Full name of funding organization<br>Social Sciences and Humanities Research Council of Canada | Year awarded (yyyy)<br>2015 | Total amount (CAN\$)<br>\$62,500 |
|----------------------|--|-----------------------------|----------------------------------|

|                      |   |
|----------------------|---|
| Role<br>Co-applicant | Completion status <input type="checkbox"/> Complete |
|----------------------|---|

Project title Exhibiting Sound

|                                      |                                   |          |
|--------------------------------------|-----------------------------------|----------|
| Applicant's family name<br>Frishkopf | Applicant's given name<br>Michael | Initials |
|--------------------------------------|-----------------------------------|----------|

|                      |  |                             |                                  |
|----------------------|--|-----------------------------|----------------------------------|
| Org. code<br>3010325 | Full name of funding organization<br>Social Sciences and Humanities Research Council of Canada | Year awarded (yyyy)<br>2015 | Total amount (CAN\$)<br>\$62,500 |
|----------------------|--|-----------------------------|----------------------------------|

|                      |   |
|----------------------|---|
| Role<br>Co-applicant | Completion status <input type="checkbox"/> Complete |
|----------------------|---|

Project title iCreate Cape Breton Pilot Project

|                                     |                                  |          |
|-------------------------------------|----------------------------------|----------|
| Applicant's family name<br>Christie | Applicant's given name<br>Sheila | Initials |
|-------------------------------------|----------------------------------|----------|

|                |   |                             |                                 |
|----------------|---|-----------------------------|---------------------------------|
| Org. code<br>1 | Full name of funding organization<br>Fulbright Foundation | Year awarded (yyyy)<br>2014 | Total amount (CAN\$)<br>\$7,500 |
|----------------|---|-----------------------------|---------------------------------|

|                   |  |
|-------------------|--|
| Role<br>Applicant | Completion status <input checked="" type="checkbox"/> Complete |
|-------------------|--|

Project title Music is My Life (exhibit)

|                         |                        |          |
|-------------------------|------------------------|----------|
| Applicant's family name | Applicant's given name | Initials |
|-------------------------|------------------------|----------|

|                |   |                             |                                  |
|----------------|---|-----------------------------|----------------------------------|
| Org. code<br>1 | Full name of funding organization<br>Nova Scotia Dept of Communities, Culture & Heritage / & African Nova Scotian Affairs | Year awarded (yyyy)<br>2014 | Total amount (CAN\$)<br>\$11,000 |
|----------------|---|-----------------------------|----------------------------------|

|                   |  |
|-------------------|--|
| Role<br>Applicant | Completion status <input checked="" type="checkbox"/> Complete |
|-------------------|--|

Project title Singing Storytellers

|                         |                        |          |
|-------------------------|------------------------|----------|
| Applicant's family name | Applicant's given name | Initials |
|-------------------------|------------------------|----------|





Family name, Given name  
Ostaszewski, Marcia

**Funded Research (cont'd)**

|                      |  |                             |                                  |
|----------------------|--|-----------------------------|----------------------------------|
| Org. code<br>3010325 | Full name of funding organization<br>Social Sciences and Humanities Research Council of Canada | Year awarded (yyyy)<br>2014 | Total amount (CAN\$)<br>\$63,500 |
|----------------------|--|-----------------------------|----------------------------------|

|                   |  |
|-------------------|--|
| Role<br>Applicant | Completion status <input checked="" type="checkbox"/> Complete |
|-------------------|--|

Project title Singing Storytellers (Connections, Public Outreach)

|                         |                        |          |
|-------------------------|------------------------|----------|
| Applicant's family name | Applicant's given name | Initials |
|-------------------------|------------------------|----------|

|                |   |                             |                                     |
|----------------|---|-----------------------------|-------------------------------------|
| Org. code<br>1 | Full name of funding organization<br>Canadian Foundation for Innovation | Year awarded (yyyy)<br>2013 | Total amount (CAN\$)<br>\$1,000,000 |
|----------------|---|-----------------------------|-------------------------------------|

|                   |   |
|-------------------|---|
| Role<br>Applicant | Completion status <input type="checkbox"/> Complete |
|-------------------|---|

Project title CoMM Lab (Collaborative Movement and Music Laboratory)

|                         |                        |          |
|-------------------------|------------------------|----------|
| Applicant's family name | Applicant's given name | Initials |
|-------------------------|------------------------|----------|

|                      |  |                             |                                   |
|----------------------|--|-----------------------------|-----------------------------------|
| Org. code<br>3010325 | Full name of funding organization<br>Social Sciences and Humanities Research Council of Canada | Year awarded (yyyy)<br>2012 | Total amount (CAN\$)<br>\$183,000 |
|----------------------|--|-----------------------------|-----------------------------------|

|                   |  |
|-------------------|--|
| Role<br>Applicant | Completion status <input checked="" type="checkbox"/> Complete |
|-------------------|--|

Project title East and Centrel European Communities and Cultures in Cape Breton

|                         |                        |          |
|-------------------------|------------------------|----------|
| Applicant's family name | Applicant's given name | Initials |
|-------------------------|------------------------|----------|

|                      |  |                             |                                  |
|----------------------|--|-----------------------------|----------------------------------|
| Org. code<br>3010325 | Full name of funding organization<br>Social Sciences and Humanities Research Council of Canada | Year awarded (yyyy)<br>2011 | Total amount (CAN\$)<br>\$75,000 |
|----------------------|--|-----------------------------|----------------------------------|

|                   |  |
|-------------------|--|
| Role<br>Applicant | Completion status <input checked="" type="checkbox"/> Complete |
|-------------------|--|

Project title Picking up the strands: Weaving together multimedia documentation in developing corpora for Salish and Wakashan language and music

|                                      |                                   |          |
|--------------------------------------|-----------------------------------|----------|
| Applicant's family name<br>Urbanczyk | Applicant's given name<br>Suzanne | Initials |
|--------------------------------------|-----------------------------------|----------|

## 1. Research Contributions

### *Refereed Contributions*

- \*2014 Fall/Winter. Guest editor and contributing author to a special issue on community-based, collaborative field research methodologies. *MusiCultures: Connecting with Communities*.
- \*2014. A Song and Dance of (Hyper)masculinity: Performing and Producing Ukrainian Cossacks in Canada. In M. Ostaszewski, S. Hutchinson (guest eds.), *Music, Dance and Masculinities (Special Issue), the world of music*, 3.2.
- 2012. Arnie Strynadka, 'The Uke-Cree Fiddler.' *Perspectives on Contemporary Aboriginal music in Canada*, eds. B. Diamond & A. Hoefnagels. Montreal & Kingston: McGill-Queen's U Press.
- \*2011. Introduction & (guest) managing editor to 2nd edition, '*Strangers in the Land: The Ukrainian Presence in Cape Breton*', Sydney, N.S.: Centre for Cape Breton Studies, Cape Breton U Press.
- \*2009. Performing heritage: Ukrainian festival, dance & music in Vegreville, Alberta. PhD diss. Toronto: York U.

### *Selected Other Refereed Contributions: Conference Presentations*

- \*2015. Strategies, challenges and productive outcomes of cross-sector collaborative project in Canadian case studies: Changing contexts, changing roles. *SEM-ICTM Joint Forum on Transforming Ethnomusicological Praxis through Activism and Community Engagement*. Limerick.
- 2015. (w/S. Finney) Understanding the Value in Creative Cultural Capitalism: A Cape Breton Musical Festival Case. *Capitalism, Culture and Media*. Leeds.
- \*2015. (round table presenter, facilitator). *Exhibiting Sound* (public outreach and knowledge exchange event involving several art galleries and museums, and cultural organizations). Edmonton.
- \* 2015. Recording production as research method: Singing stories and Songs of Truth. *Art of Record Production*. Philadelphia.
- \*2015. Integrating Emerging Technologies In Community-Engaged Research In Cape Breton: New Opportunities, New Challenges. *43rd ICTM World Conference*. Astana.
- \*2015. (panel presenter and moderator). Mobilizing communities and cultural knowledge: diversitycapebreton.ca. *Curating Ethnomusicology* (pre-conference), part of Exhibiting Sound, Sydney.
- \*2015. (panel presenter and moderator). iCreate Cape Breton: Interdisciplinary Inquiry and Community-Engaged Research Fostering Youth Resilience in the Face of Slow Violence. (co-presented with iCreate Cape Breton research team members). *Canadian Society for Traditional Music*. Sydney.
- \*2014. Curating Spaces of Performance and Ethnographic Inquiry (w/ E. Rosenblum). *Embodied Artful Practices*. Vancouver.
- \*2014. Complicating images of Nova Scotia: East and Central European communities and cultures of Cape Breton. *Atlantic Studies Conference*. Fredericton.
- 2013. The Old Time Country and Gospel Music of Arnie Strynadka, the Uke-Cree Fiddler (w/ respondent D. Samuels). *Society for Ethnomusicology*. Indianapolis.
- \*2013. Collaborative, Community-based Ethnomusicology: *East & Central European Communities & Cultures in Cape Breton* project (w/ P. Nalepa). *Canadian Society for Traditional Music*. Edmonton.
- \*2013. Community-based research and education in Cape Breton (in panel titled, Folk Music & Education in Canada). *Folk Alliance 2013*. Toronto.
- \*2012. (w/ B. Cherwick) "Tse nasha zemlia..." A Ukrainian Canadian Story of "This land is your land." *Woody at 100: The Guthrie Legacy* (convened: *folkwaysAlive!*, *Art Gallery of Edmonton*). Edmonton.
- \*2012. Ukrainian histories, heritage & contemporary communities in Cape Breton: Re-presenting the past, creating new possibilities for the future. *International Small Islands Conference*. Sydney.
- 2011. Moving Experiences: Dancing as a Pedagogical Tool in the Music Classroom (presenter in Round Table/wkshp). *Society for Ethnomusicology/Congress on Dance Research* (joint mtg.). Philadelphia.
- \*2011. Interpreting Ukrainian musical lives in Cape Breton, Nova Scotia. *International Council for Traditional Music/ Canadian Society for Traditional Music*. St. John's.

2011. iPad as mobile teaching device: Utilizing multimedia database access in the classroom (w/ N. Ostaszewski & D. Reid). *Global TIME: Online Conference on Technology, Innovation, Media & Education 2011*. Chesapeake, VA.

2009. A legacy of Aboriginal/Ukrainian relations in Canada. *Society for Ethnomusicology*. Mexico City.

2009. Mixing music & place: Aboriginal-Ukrainian musicians in Canada, *International Association for the Study of Popular Musics*. Liverpool, UK.

2009. Unexpected musics in Indigenous places. *Society for American Music*. Denver.

**Selected Non-Refereed Contributions: Book Reviews, Papers, Public Lectures**

\*2016 (Feb 23). Storytelling through Song. Education Institute, Ontario Library Association. Toronto.

\*2014. Jewish Life on Cape Breton Island (round table, in support of web portal-related exhibit by Rosenblum). Centre for Imaginative Ethnography, York U. Toronto.

\*2013. (with Dusanowskij, Kytasty) Music of Ukrainian Immigrants to Canada: Resonances in the Boardmore Theatre's *Unity 1918*. Boardmore Theatre lecture series, Cape Breton U.

\*2013. Ethnomusicology & Intersectionality. *Invited Speakers' Series*, Simon Fraser University.

\*2013. (w/ Rosenblum, Vukobratovic, Zoric) Notes from the Field. *Canadian Folk Music*, 47.3: 13-20.

\*2012. Collaborative Ethnomusicology: Celebrating Ukrainian communities in Cape Breton (part of a collaboratively-designed group presentation evening titled, Productive conflict? People, politics & place). *Kule Dialogues (Kule Institute for Advanced Study presentation series)*, U Alberta.

\*2011. Ethnomusicology & civic engagement. *Duke Centre for Civic Engagement*, Duke U.

2011. Metis, mixedness & music: Aboriginal-Ukrainian encounters & cultural production. *Jackson School for International Studies Global Focus Series*. U Washington. (<http://vimeo.com/25996154>).

2011. Resources for teaching & learning about Canada: Histories, communities, music & culture. *Washington State Council for Social Studies Leadership Retreat*.

\*2010. Ukrainians in unexpected Canadian places: Informing studies of history & cultural performance, *Central & East European Studies Lecture Series*, U Manitoba.

\*2010. Historical perspectives on Ukrainian music & dance in Canada: A focus on the West & the early 1900s, *Ottawa Genealogy Research Group monthly meeting*.

2009. A fully-fledged & finely functioning fiddle: Humour & 'The Uke-Cree Fiddler.' *Canadian Folk Music* 43(1): 1-5.

**Forthcoming Peer-reviewed Contributions**

\*2017. Co-editor (w/M. Frishkopf), contributing author, *Exhibiting Sound*. London, Montreal: McGill-Queen's U Press. (in process).

\*2017. Editor and contributing author, *Singing Storytellers: The Lives, Music and Artistry of Bards in our World*. London, Montreal: McGill-Queen's U Press. (in process).

\*2017. Festivals, *Sage Encyclopedia of Ethnomusicology*: pp. to be determined. (accepted)

\*2016. Co-editor (w/M. Frishkopf), contributing author, special issue *Ethnologies: Exhibiting Music*. (accepted)

\*2016. Community-engaged research and outcomes: A digital multimedia project in Cape Breton, Nova Scotia, Canada. *Arti Musices*. (in press)

\*2016. N. Ostaszewski, D. Reid, M. Ostaszewski. Utilizing multimedia database access: Teaching strategies using the iPad in the dance classroom. *Journal of Dance Education*. (in press)

\*2016. Performing Ethnicity and Culture: Ukrainian Dance in Cape Breton. *Multicultural Dance in Canada*.

Eds. C. S. Dufresne, A. Lindgren, B. Stollar. Waterloo: Wilfrid Laurier U Press. (in press)

**Creative Outputs: Curatorial, Creative and Multimedia Projects**

\*2015. Producer, performance documentary *The Sunjata Story* (premiered British Library in Dec 2015).

\*2015. Producer, educational short film, *Glimpses of the Sunjata Story* (first item in exhibit). *West*

- Africa: Word, Symbol, Song*. British Library: J. Topp Fargion et al. (curators). (Oct 2015-Feb 2016).
- \*2015. Primary investigator, author, editor, producer. *diversitycapebreton.ca* w/web portal (including a public archive, learning opportunities, interactive multimedia, curriculum resources), attends to East and Central European communities and cultures in Cape Breton, NS.
  - \*2014. Producer, full-length audio recording (banduryst Julian Kytasty, designer Darene Yavorsky) *Songs of Truth*. Sydney, N.S.: The CoMM Lab and The Centre for Cape Breton Studies. (audio CD) (2008-present), cont'ing. Recording artist/contributor on several of the Centre for CB Studies promo CDs that highlight local research activities. Sydney: Centre for Cape Breton Studies.
  - \*2013. (multimedia exhibit) *Sto lat! Honouring the centenary of St. Mary's Polish Parish, Sydney, NS*. Sydney: St. Michael's Hall. (virtual exhibit integrated into *diversitycapebreton.ca* web portal)
  - \*2012. Contributing author, research/liner notes of *Bellows & bows: Historic recordings of traditional fiddle & accordion music from across Canada*, ed. S. Johnson. St. John's: Centre for Music, Media & Place (MMaP), Memorial U Newfoundland. (audio CD)
  - \*2012. Concert performance (art songs from Cape Breton's historical Ukrainian communities) and dance choreographer, toward parish centenary celebrations. Sydney, NS: Holy Ghost Ukrainian Parish Hall.
  - \*2012. (multimedia exhibit) *Mnohaya lita! Celebrating 100 years of Ukrainian faith in Cape Breton*. Sydney: Cape Breton Centre for Heritage & Science. (& outreach: lectures, concerts, workshops, virtual tour at [www.capebretonukrainianchurch.ca](http://www.capebretonukrainianchurch.ca))
  - \*2012. (concert performance w/ banduryst J. Kytasty, fiddler C. Grant) *Sea Winds & Immigrant Songs*. Sydney, NS: The Boardmore Theatre. (excerpts: [www.capebretonukrainianchurch.ca](http://www.capebretonukrainianchurch.ca))
  - 2012. (performances, workshops) Ukrainian Canadian Immigrant Songs. *Malanka in the Mountains 2012*. Jasper Park Lodge.

## 2. Select Other Research Contributions

- \*2015. Primary Investigator (industry report). *Celtic Colours 2014 Visitor Survey Report*. Prep'd by S. Musgrave & MBAC6205 Cultural Tourism Mktg students under direction of Ostashewski & S. Finney.
- 2013/spring, 2012/fall. Editor, *Village Voice*. Newsletter of the Friends of the Ukrainian Village Society. Edmonton, Canada: Friends of the Ukrainian Village Society.
- 2011 (spring). *Teaching & learning about Canada: Histories, communities, music & culture*. K-12 Study Canada. Seattle, WA: Canadian Studies Centre at Western Washington U & U Washington.
- 2009. Educational Developer, Subject Matter Expert, Alberta Ukrainian Dance Association (AUDA) (developing content, design for an online dance instructor certification program).
- Academic conference organization.** \*2015. Co-Chair w/M. Frishkopf, *Exhibiting Sound Conference and Public Symposium*, UAlberta. 2015. \*Co-Chair w/ C. MacDonald & Chair, Pre-conference, *Canadian Society for Traditional Music (CSTM)*, CBU. \*2014, Chair, *Singing Storytellers Symposium and Public Outreach Program*, CBU. 2013. Co-Chair w/ Kertzer, *Canadian Society of Traditional Music*, U Alberta. 2011. Chair of *Communities, cultures and cross-border considerations A Canada-US Graduate symposium*, U Washington. \*2011. Conference Final Preparation Team, *International Council for Traditional Music/CSTM joint World Conference*, Memorial U.

## 3. Most Significant Career Research Contributions (for Regular/Established Scholars)

- 2015. Web Portal.** Addresses the gap in Nova Scotia's historical and heritage interpretation regarding ethnocultural groups. Created for the widespread dissemination of research to scholars and communities. A partnership project that involved CBU, U Alberta, heritage institutions and community organizations. Building on post-doctoral work, the portal includes a searchable public archive, learning opportunities, interactive multimedia and curriculum resources. Has already led to 2 major partnership initiatives (*Sound Moves* and *Exhibiting Sound*), and garnered the interest of education ministries.
- 2014. Singing Storytellers.** Brought together a multidisciplinary team of scholars/artists to explore/celebrate the lives, music and verbal artistry of bards in our world. A multi-faceted outreach

project with community events, learning opportunities, workshops, film screenings, exhibitions, the creation of new performance works, the presentation of an off-Broadway production that has toured internationally, and scholarly presentations — in addition to the creation of digital media for education, research, academic publications (including films showcased at British Library). Received support from: the Province of Nova Scotia Dept. of Communities, Culture and Heritage, notably the African Nova Scotian office; Wirth Institute for Austrian and Central European Studies, at U Alberta; and SSHRC.

**2012. Arnie Strynadka, 'The Uke-Cree Fiddler.'** Builds on research with unacknowledged Ukrainian-Cree/Ukrainian-Ojibwe families/Métis communities. Addresses politics of indigenous identity and Ukrainian ethnicity. Contributes to burgeoning literature on musical biography. Garnered international attention—prompted questions about miscegenation. Resulted in invitations by scholars & First Nations groups to collaborate on research and consultation projects.

**2003. Reclaiming spaces, contested places: A Ukrainian cultural festival in Poland.** Based on MA research in Poland (1997) with forcibly displaced Ukrainians after WWII, amidst Ukrainian efforts to establish autonomy, this work illuminated a controversial festival held by Ukrainians—an ethnic minority. The research underscored the importance of cultural memory and reclamation of spaces. Based on this research, I was promoted to a PhD program w/o completing my MA.

**2001. Identity politics & western Canadian Ukrainian musics.** Describes how musicians in Western Canadian Ukrainian contexts use music to construct local senses of identity while participating in a more global sense of Ukrainian history/nationhood. Addresses issues of authenticity, tradition, heritage and identity through the study of world music/global pop genres. Has been included in reading lists at Canadian, American universities and contributed to studies in music, memory, and diaspora studies.

#### 4. Career Interruptions and Special Circumstances

March 2012-June 2013, I served as Executive Director of a non-profit Friends Society that operates visitor services at Ukrainian Cultural Heritage Village (Alberta), Western Canada's largest living-history museum. As such, I did not carry out any new research during these 2.25 years. *As a single mother, I worked an Assistant Professor (a series of 1-year contracts) at Nipissing U to support my child and myself; this slowed the completion of my dissertation and inhibited research productivity.*

#### 5. Contributions to Training

**Protégés:** S. Burke (CBU MBA), Brittany Erickson (CBU MBA), both spring 2015-current; C. MacIsaac (UNB, M.A. Hist.), Mar-Dec. 2014 as RA on various projects. D. Storoschuk (UA B.A), spring 2015-cont'g, is applying for grad studies (she was also a student when I taught at UA). E. Himka (UToronto, B.A. Hist.), hired as RA, fostered her interest in grad studies. E. Rosenblum (Ph.D. Cambridge), J. Zoric (Ph.D., CUNY), J. Vukobratovic (Ph.D./Croatia), 2012-15, assisted w/ research related to East/Central Europeans in Cape Breton. Several CBU undergrad students currently, and numerous universities where I have taught in the past have worked as my **Research Assistants**.

**External Examiner:** Ph.D. candidate H. Oylupinar successfully defended his diss. at U Alberta 2014.

**Second Reader:** B. Wilkins (M.A., UVic, 2012), Indigenous Musics of BC; S. Landucci (M.A., UVic, Inc.), Doukhobour Sacred Music in Canada.

**Supervisor/Advisor:** B. McConnell (Ph.D., UWashington), J. Day (M.A./PhD., UWashington)

**Other:** At CBU I teach MBA Cultural Tourism in which I supervise original research projects of students, with actual clients. I was one of two graduate ethnomusicology faculty at U Alberta (winter 2013), where I taught research methods to 6 grad students in Ethnomusicology & Folklore and advised on research projects. I supervise(d) numerous graduate and undergrads at Nipissing U & CBU on successful grants (including SSHRC) and research; and several community-based RAs on projects across Canada. I approach teaching/learning as significant mentorship and professional development, and pedagogy research: 3 TAs (2 Nipissing U/PhD, 1 MA/U Victoria). A PhD student I hired at Nipissing U, H. Sparling, later a SSHRC-funded scholar (education, music) and CRC/Musical Traditions at CBU.

## **Research Creation for Ostashevski (1 pg.)**

Ostashevski's involvement in research-creation and knowledge translation extends beyond universities and integrates the practice and production of critical, creative outcomes. It bridges a gap between university and wider community spaces in teaching, research and creative practice. Recent examples of her research-creation and public dissemination (see "Research Contributions") include the production of films and audio CDs; the curation of gallery, museum and virtual exhibits based on original research; and work with dance organizations toward the development of interactive multimedia curriculum materials (some delivered online), all augmenting academic publications. She is also a practicing cantor, recording artist and dancer/choreographer, and traditional craftsperson. Ostashevski is joined by several project team members who have (in some cases more) extensive experience in research-creation, including the performance, recording, and production of arts-educational resources .

**RESEARCH-CREATION PUBLIC OUTREACH.** *Singing Storytellers (2014-15)*. Ostashevski completed a multi-faceted SSHRC-funded community-engaged research-creation/public outreach project that brought together a multidisciplinary team of scholars, artists and activists, and community partners to explore and celebrate the lives, music and verbal artistry of bards in our world. This project involved educational workshops and resources, documentary films, a CD, and a symposium (all recorded and now online at [singingstorytellers.ca](http://singingstorytellers.ca)). An edited collection is in process with McGill-Queen's U Press. The four-day symposium comprised films, workshops, talks and demonstrations about the lives, music and verbal artistry of bards; some events were held in collaboration with Celtic Colours International Festival. An Off-Broadway inter-arts production was presented and the company provided a theatre workshop to local faculty/artists. The symposium also showcased bards from five continents, concert performers of bardic traditions related to the diverse cultural ancestry of local communities. Ostashevski served as producer of all events and multimedia works, collaborating with area studies specialists (eg. Lucy Duran, SOAS, former BBC producer) and world-class artists (eg. Fode Lassana Diabate of AfroCubism, Julian Kytasty/bandurist). Her nascent CoMM Lab accesses studio facilities and the sound/video engineer of the Centre for Cape Breton Studies until the Lab is completed; CoMM Lab equipment is already being used. *Singing Storytellers* presentations have provided content for numerous CBC Radio programs. The BBC has also featured some of the *Singing Storytellers* content. British Library curator Janet Topp Fargion shaped her current exhibit *West Africa: Word, Symbol, Song* on bilingual *The Sunjata Story* performance newly-created for *Singing Storytellers* – and multimedia materials produced from the performance were integrated into the exhibit and public programming. Based on the successful research-creation/public outreach model established through *Singing Storytellers*, Ostashevski successfully applied with colleagues for two other Connections projects (*Exhibiting Sound*, *iCreate Cape Breton*) that pursue different intellectual goals but are similarly characterized by creative practice, collaboration with partners across sectors (including galleries, museums), intensive public outreach, and broad audience engagement.

**STUDIO FACILITIES.** *The CoMM Lab (2014-continuing)*. Ostashevski designed and is currently establishing, a music, movement and media laboratory (CoMM Lab) at Cape Breton University. This is a Canadian Foundation for Innovation (CFI) funded (\$1,000,000) digital humanities research lab unique in Atlantic Canada. The CoMM Lab is an immersive, sound/movement/media recording/rehearsal/performance space where community, artists and scholars work together.

**WEB PORTAL (2012-15.)** [diversitycapebreton.ca](http://diversitycapebreton.ca) Ostashevski created, working with a team of students, scholars, artists and cultural activists, and community members from various walks of life, a web portal for the widespread dissemination and exchange of research and education resources. Based on original research, the web portal includes a searchable public archive, numerous virtual exhibits, and a variety of other interactive multimedia resources and curriculum materials. It addresses a significant gap in Nova Scotia's historical and heritage interpretation regarding ethnocultural groups.

## RELEVANT EXPERIENCE (1pg.)

## *Applied Ethnomusicology/Ostashevski*

Marcia Ostashevski, CRC in Communities and Cultures and CoMM Lab Director, has extensive experience leading multifaceted research/education programs that bring together multidisciplinary teams in critical, creative research and public outreach. A leading scholar in applied and community-engaged research, she is regularly invited to present on emergent, collaborative research that integrates partners from across disciplines and sectors. Ostashevski demonstrates leadership and project management skills that have been essential in mobilizing people and resources toward this application. She will continue to work with the project team to ensure the project's success, to manage its resources and meet its goals.

An active scholar of community, culture, heritage, identity and representation, music and performance, Ostashevski's activities include research, education, museum and gallery curation; collaboration with artist-practitioners, community organizations, archives, heritage and religious and cultural institutions and universities; and public outreach across Canada and abroad. She documents, analyzes and shares in the teaching/learning of culture with an array of audiences through multiple means and media: scholarly, public presses and multimedia; online exhibits and installations; curriculum resources; collections; public programs; presenting to, speaking with, informing and influencing a broad audience. Ostashevski regularly engages in teaching/learning/supervision and training opportunities for students, scholars, and community-based researchers. She values working with students and emerging scholars, supporting professional development and offering mentorship. Her breadth and depth of experiences; skills in music, dance and languages; relationships with international scholars, universities and community organizations, all help to ensure the success of the current project. Also, as ***Executive Director*** (2012-13) of a charitable organization (including 2 business operations), she gained management/collaborative/networking skills across public/private/ institutional sectors: financial management, human resources (including training), government and community relations.

***SSHRC Public Outreach web portal project*** (2012-15). Ostashevski coordinated research and administrative teams in the field and across multiple sites (community volunteers, undergrad/ grad research assistants, scholars, presses, editors, national/international universities, visual designers, programmers, educational technologies specialists, archivists, museums, provincial and federal funders) toward a project that produced conference presentations, journal articles and a book; museum exhibits; and a web portal (diversitycapebreton.ca, with a public archive and interactive multimedia resources). This project addresses a gap in Nova Scotia's heritage interpretation regarding ethnocultural groups, and was achieved through partnerships with these groups and public offices.

***Singing Storytellers*** (2014-15). Ostashevski led a SSHRC Connections-funded public outreach project that brought together a multidisciplinary team of scholars and artists to explore and celebrate the lives, music and verbal artistry of bards in our world. Resulting from this project are multimedia educational resources and publications, including films showcased at the British Library. A symposium included a 4-day outreach program with community events, learning opportunities, workshops, film screenings, exhibitions, the creation of new performance works, scholarly presentations and the creation of digital media for educational and research purposes (including CBC radio programs that continue to air), and academic publications. This project received support from government offices and the private sector. Its legacies include an edited collection (McGill-Queen's U Press, in process), the production of a CD (songsoftruth.ca) and films, as well as a content-rich website that (singingstorytellers.ca).

Building on the successful practices and partnerships established in *Singing Storytellers*, Ostashevski works as Co-investigator with colleagues M. Frishkopf (UAlberta) and S. Christie (CBU) on two other Connections outreach projects. ***Exhibiting Sound*** (PI Frishkopf) learns, gathers, and shares about ways in which mediated sound can be presented in a social space (real or virtual) for educational or aesthetic experience, as well as the socio-political conditions and ramifications of such presentations. ***iCreate Cape Breton*** (PI Christie) established a collaborative process with youth through creative experimentation as a method of positive engagement and a mode of critical research, to facilitate resilience in the face of "slow violence" and factors that create risk in their lives.