SONGS OF SOCIAL PROTEST

April 29th-30th & May 1st
@ University of Limerick

Keynote speakers will include:
Professor Jonathan C. Friedman and Dr Melissa M. Hidalgo

Session Papers will address:
- Whether songs of social protest create change?
- How protest is 'performed'
- Whether we can map typologies of protest song?
- How protest songs take on local and regional shape
- The contributions made by particular artists

The event will also include performances, screenings and workshops.
# April 29th

**Registration** 8.45-9.15am, Foyer outside Room GEMS0-016, UL

**Welcome Remarks and Official Conference Launch** by Dr Aileen Dillane, Irish World Academy of Music and Dance, UL

Room GEMS0-016, UL

<table>
<thead>
<tr>
<th>Wednesday 9.30 -11.00</th>
<th>1 Illusions of Action: Three Versions of “Birmingham Sunday” - Annie J. Randall</th>
<th>Room GEMS0-028, UL</th>
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<tbody>
<tr>
<td><strong>SESSION (A1)</strong> –</td>
<td>2 Protest and Authenticity in Turkish popular Music Videos – Lyndon C. Way</td>
<td><strong>Chair:</strong> Aileen Dillane</td>
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<td><strong>Protest songs:</strong></td>
<td>3 Singing “Hasta Siempre, Comandante” in Tunisia: Images of Che Guevara after the Arab Spring – Alan Karass</td>
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<td><strong>Recontextualisation and Authenticity</strong></td>
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<tr>
<th>Wednesday 11.30 -1.00</th>
<th>1 Yiddish as Counter-Hegemonic Protest in Contemporary Israel - Eliahu Adelman</th>
<th>Room GEMS0-016, UL</th>
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<tr>
<td><strong>SESSION (A2)</strong> –</td>
<td>2 Pussy riot: Performing “Punkness”; or, Taking the “Riot” out of Riot Grrl - Julianne Graper</td>
<td><strong>Chair:</strong> Martin Power</td>
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<td><strong>Punk’s not Dead</strong></td>
<td>3 Censored? – The invisibility of punk music in contemporary neoliberal Portugal - Maria João Ramos Pinheiro da Silva</td>
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**Coffee Break**

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<tr>
<th>Wednesday 11.30 -1.00</th>
<th>1 Singing protest in post-war Italy: Fabrizio De André’s songs within the context of Italian canzone d’autore – Riccardo Orlandi</th>
<th>Room GEMS1-023, UL</th>
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<tr>
<td><strong>SESSION (B1)</strong> –</td>
<td>2 Sting and the Protest Song – Paul Carr</td>
<td><strong>Chair:</strong> Annie Randall</td>
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<td><strong>Interrogating the significance of a single artist to the genre of protest music</strong></td>
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</table>
| SESSION (B2) – Singing Ideas | 1  'Where everything trembles in the balance': Ekstasis, Liminality and Singing Ideas - Tríona Ní Shíocháin  
2  But Do You Really Mean It? Performance, Protest and the Politics of Rebel Songs in Republican West Belfast – Stephen R. Millar  
3  Mixing Pop & Politics: What’s The Use? - Keith Watterson | Room GEMS0-016, UL  
Chair: Michael G. Kelly |
| Session (B3) – Protest in Latin America | 1  Creating protest discourse Nueva Canción in the context of repressive regimes in Latin America (1962-1985) - Ana Rajković  
2  Elite social protest? Lima’s white upper classes subverting their own hegemony through music - Fiorella Montero Diaz  
3  Columbian Protest Songs in the 1960s-1970s: From Grass Roots to Commercial Viability - Joshua Katz-Rosene | Room GEMS0-028, UL  
Chair: Tony Langlois |
| Lunch @ The Pavilion |
| Wednesday 2.30-4.00 | 1  “Straight Outta B.C.”: Juice Aleem’s Precolonial Protest – J. Griffith Rollefsonn  
2  Zorbas–Flashmob and Kebabs in a Diasporic Protest Against the Stereotyping of Inequality - Michalis Poupazis  
3  “Order 1081”: Martial Law at the Discothèque – Áine Mangaoang  
4  So much noise, so few songs: the deafening non-musicality of the Greek crisis – Ioannis Tsioulakis | Room GEMS0-029, UL  
Chair: Aileen Dillane |
### SESSION (C2) - Songs of Social Protest and Mental Health

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<tr>
<th>Presentation</th>
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<tr>
<td><strong>1 Punk Rock Made Me a Psycho (therapist)</strong> - David Meagher</td>
<td>GEMS0-016, UL</td>
<td>Eoin Devereux</td>
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<td><strong>2 How Post Punk and New Wave Music Impacted on Society’s Understanding of Mental Illness</strong> - Walter Cullen</td>
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<td><strong>3 ‘Outsider’ visual art and songs of protest</strong> - Harry Kennedy</td>
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<td><em>This panel will utilise live musical as well as visual aids</em></td>
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### SESSION (C3) - Multi-referential Songs and Social Protest in Turkey

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<th>Presentation</th>
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<td><strong>1 Alliance through Music: Kurdish Music and the Reconstruction of Protest in Turkey</strong> - Gönenç Hongur</td>
<td>GEMS0-028, UL</td>
<td>Amanda Haynes</td>
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<td><strong>2 Paradigm Shift in Street Politics through song in Turkey</strong> – E. Şirin Özgün</td>
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<td><strong>3 The Short History of a Feminist Song from Istanbul</strong> - Evrim Hikmet Öğüt</td>
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### Coffee Break

**Wednesday 4.30-5.15** **KEYNOTE 1**

*No on Hate/ No Viva Hate: Morrissey Fandom as Queer Resistance in Ozomatli’s “Gay Vatos in Love” – Melissa M. Hidalgo*

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<td>GEMS0-016, UL</td>
<td>Eoin Devereux</td>
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**Wednesday 7.00-8.30** **This is Radio Clash - Protest Disco with Dr Dev. - Scholars Club**

DJ Dr. Eoin Devereux will spin the discs and celebrate the work of Joe Strummer and The Clash. Expect lots of Clash tunes and the best of punk, ska and reggae in the mix…
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<th>April 30th</th>
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<tr>
<td><strong>Thursday 9.00 - 9:30</strong></td>
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<td>'There's No Future in England’s Dreaming: A Reading from Star of the Sea and The Thrill of it All - Joseph O’Connor</td>
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| **Thursday 9.30 -11.00** |
| **SESSION (D1) – Subverting Hegemony** |
| 1 “Her Voice Became my Own”: Confessional Songwriting as Consciousness-Raising in the United States Singer-Songwriter Movement, 1968-1975 - Christa Anne Bentley |
| 2 “Billie Holiday’s Popular Front songs of protest: Strange Fruit and God Bless the Child” - Jonathon Bakan |
| 3 Stranger In My Land: Roger Knox and Political Country and Western in Indigenous Australian Music Culture – Felicity Cull |
| Room |
| GEMS0-016, UL |
| Chair: Melissa M. Hidalgo |

| **SESSION (D2) – Revolution, Dictatorship and Democracy** |
| 1 The Production of Protest Song During Dictatorship and Revolutionary Period in Portugal - José Hugo Pires Castro |
| 2 The trajectory of protest song from dictatorship to democracy: the Catalan nova canco - Núria Borrull |
| Room |
| GEMS0-028, UL |
| Chair: Riccardo Orlandi |

| **SESSION (D3) – Protest and the music Industry** |
| 1 The Giant woke up: Music Industry and Political Movements in Brazil - Julia Silveira, Thainne Oliveira, Simone Evangelista & Marianna Ferreira, |
| 2 ‘God Save the Queen’. From Protest to Mainstream. Ideological appropriation of British Newspaper’s portrayal of Sex Pistols in the late 1970’s - Martin Husak |
| 3 The Visual and Material Culture of Struggle and Protest in Folkway Records – Joan E. Greer |
| Room |
| GEMS0-029, UL |
| Chair: Desi Wilkinson |

Coffee Break
<table>
<thead>
<tr>
<th>Session (E1) - Diversity, Resistance and Protest</th>
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<tr>
<td>1. ‘Idir, Kabyle song and the festival du Film Amazigh: encouraging cultural plurality in Algeria’ – Desi Wilkinson</td>
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<td>2. The Telangana movement and its tradition of protest songs - Rahul Sambaraju</td>
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<td>3. Casteism and Capitalism: Social and Spiritual Change through Kabir Singing in Central India - Vivek Virani</td>
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<td>Chair:</td>
<td>Michalis Poupazis</td>
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<th>Session (E2) - Taxonomies of Protest Song</th>
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<tbody>
<tr>
<td>2. The Message Behind the Beat: Social and Political Connections and Themes in American Punk and Rap Music, the Rise and Fall – Matthew Donahue</td>
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<td>3. Critical protest songs and ambivalence about critique: New Model Army and neoliberalism – Tom Boland</td>
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<td>Chair:</td>
<td>Tiffany Naiman</td>
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<th>Session (E3) - Telling the truth about how people feel</th>
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<tr>
<td>1. Singing our difference: The multimodal performance of UK alterity and Otherness in Scottish traditional song – Simon McKerrell</td>
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<td>2. The Structures of Feeling in Industrial Song-Poems of Protest in Cape Breton Island, Nova Scotia, Canada - Richard MacKinnon</td>
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<td>3. Empathy: The quality of the Protest Singer – Brendan Downey</td>
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Lunch @ The Pavilion
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<tr>
<th>Time</th>
<th>Session (F1) – Protest song and the Balkans</th>
<th>Room</th>
<th>Chair</th>
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<tbody>
<tr>
<td>Thursday 2.00-3.30</td>
<td>1 “Lieber Staat…danke dass du mich registern und in Serbien einmarchierst”: Protesting against the Yugoslav wars in the German punk rock songs - Jelena Dureinovic</td>
<td>GEMS0-028, UL</td>
<td>Eoin Devereux</td>
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<td>2 Remembering the Socialist Yu-Topia: The Garage-Choir Kombinat Recycling Partisan and Revolutionary Songs - Alenka Barber-Kersovan</td>
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<tr>
<th>Time</th>
<th>Session (F2) – African American Protest</th>
<th>Room</th>
<th>Chair</th>
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<tbody>
<tr>
<td>Thursday 2.00-3.30</td>
<td>1 “We Shall Overcome”: African American Protest Song - Thérèse Smith</td>
<td>GEMS0-016, UL</td>
<td>Anthony Ashbolt</td>
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<td>3 The Strange History of “Kumbaya”: Challenging Cultural Defusion of Songs for Peace and Justice - Robbie Lieberman</td>
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<th>Time</th>
<th>Session (F3) – Protest songs and Identity formation</th>
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<tr>
<td>Thursday 2.00-3.30</td>
<td>1 Exploiting Musical Traditions: The Protest Songs of Ton Steine Scherben and Franz Josef Degenhardt – David Robb</td>
<td>GEMS0-029, UL</td>
<td>Aileen Dillane</td>
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<td>2 Identity construction and modernity negotiation in the tradition of choral singing in contemporary Estonia - Emilia Pawlusz</td>
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<td>3 Symbolic Resistance: The importance of music as expression of protest of young migrants in Vienna - Roman Horak</td>
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<th>Time</th>
<th>Coffee Break</th>
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<tbody>
<tr>
<td>Thursday 4.00-5.00</td>
<td>KEYNOTE 2</td>
<td>GEMS0-016, UL</td>
<td>Amanda Haynes</td>
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<td>“Protest Music and ‘Counter-Protest’ Music in Israel: An Analysis of Yuval ben Ami’s Kiss My As, Liebermanand - Ariel Zilber’s Politically Correct ” – Jonathan C. Friedman</td>
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<th>Time</th>
<th>Conference Dinner followed by Damien Dempsey live performance - Dolans Pub, Dock Road, Limerick City.</th>
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# May 1st

### Friday 9.30 -10.30

**Workshop –** How to write a Protest Song in the style of Bertolt Brecht – Mike Wilson

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<th>GEMS0-016, UL</th>
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**Coffee Break**

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<th>Room</th>
<th>GEMS0-028, UL</th>
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### Friday 11.00 -12.30

**SESSION (G1) –** The possibilities from protest songs

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<th>Room</th>
<th>GEMS0-028, UL</th>
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1. *All we are doing is Protesting* - Mike Hajimichael
2. *Songs of dissent and revolution: the case of Portugal* – Isabel David
3. *Caught in a Culture Crossover*: the Pakistani protest within rock against racism – Joe O’Connell

**Chair: Aine Mangaoang**

### Session (G2) – Protest songs of new social movements

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<tr>
<th>Room</th>
<th>GEMS0-029, UL</th>
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1. *Songs and Identity in the Umbrella Movement in Hong Kong* - Jessica F. Kong & Anthony Y. Fung
2. *The Songs of Occupy Gezi Movement* - Aylin Sunam
3. *From Counter-Invasion to Ongoing Dialogue: Protest Music and Musicians’ Engagement in Taiwan’s Sunflower Movement* - Chen-Yu Lin and Yan-Shouh Chen

**Chair: James M. Kelly**

### Session (G3) – Songs of protest as Critique

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1. *Heavy Metal- Worshipping the Devil or Social Protest?* - André Epp
2. “BOOM Goes the Global Protest Movement: Connections between Heavy Metal, Protest, and the Televisual in System of a Down’s "Boom” Music Video” – Clare L. Neil

**Chair: Aileen Dillane**

Lunch @ The Pavilion
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<tr>
<td><strong>Friday 1:30 - 3:00</strong></td>
<td><strong>SESSION (H1) – Protest songs and mobilisation</strong></td>
<td>1 “Building Worker Die, Building Worker Die!”: Musical Militant Particularism and Anti-Gentrification Protest in Kreuzberg, Berlin. – Jack Webster</td>
<td>Room GEMS0-028, UL</td>
<td>Chair: Michalis Poupazis</td>
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<td>2 The Truth Must be Told So I’ll Tell It: Social Protest and the Folk Song in the Music of Christy Moore – Kieran Cashell</td>
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<td>3 Songs of Social Protest and the Exploitation of the Children of Syria - Guilnard Moufarrej</td>
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<td><strong>SESSION (H2) – Protest songs: efficacy and aesthetics</strong></td>
<td>1 I Ain’t Marching Anymore: Phil Ochs and the American Empire – Anthony Ashbolt</td>
<td>Room GEMS0-029, UL</td>
<td>Chair: Robbie Lieberman</td>
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<td>2 Pete Seeger and the Politics of Participation - Rob Rosenthal</td>
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<td>3 Way Down the Road From that: The efficacy and aesthetics of global protest songs composed by Ry Cooder - Donnacha Toomey</td>
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<td><strong>Coffee Break</strong></td>
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<tr>
<td><strong>Friday 3.15 – 4:45</strong></td>
<td><strong>SESSION (I1) - Singer-Songwriters and Political Protest</strong></td>
<td>1 Musical Bodies, Seal Bodies, Missing Bodies: Tanya Tagaq and the Affective Politics of Performance – Kayla Chambers</td>
<td>Room GEMS0-028, UL</td>
<td>Chair: Donnacha Toomey</td>
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<td>2 “Can you show me how not to feel?” Damien Dempsey’s counter hegemonic representations of austerity in post-Celtic Tiger Ireland - Martin Power, Eoin Devereux, Aileen Dillane &amp; Amanda Haynes</td>
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<td>3 Protest singer as case study: The case of Bruce Springsteen in Undergraduate Social Work – James M. Kelly</td>
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<td>SESSION (I2) - Songs of political protest in Africa</td>
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<td>1 Interrogating Fela Kuti’s Music as Protest - Morakinyo Ogunmodimu &amp; Tope Omoniyi</td>
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<td>2 “Freedom is a Constant Struggle”: Adopting Anti-Apartheid Freedom songs in Post-Apartheid South African Community Mobilizations - Omotayo Jolaosho</td>
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<td>3 Popular Music as Civil Society: Locating the political in HipHop performance in Uganda - Simran Singh</td>
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Conference Organisers

Martin Power – University of Limerick

Martin J. Power is a lecturer in Sociology and founding director of the Popular Music and Popular Culture research cluster at the University of Limerick. He specialises in Urban Sociology, Inequalities and Social Exclusion, and the Sociology of popular music and culture. Among his publications are the co-edited texts David Bowie: Critical Perspectives (Routledge 2015), Morrissey: Fandom, Representations, Identities (Intellect 2011) and ‘A push and a shove and the land is ours: Morrissey’s’ counter-hegemonic stance(s) on social class’, Critical Discourse Studies. 9(4, 2012).

Aileen Dillane – University of Limerick

Aileen Dillane is a University of Limerick based ethnomusicologist, performer and lecturer in music. She is a founding director of the Popular Music and Popular Culture research cluster at UL and specialises in the folk and popular musics of Ireland, UK, North America, and Australia. Aileen’s research interests include Ethnicity, Identity, Nationalism and Cosmopolitanism; Urban soundscapes and Critical Citizenship; Music, Emotions and Society; and Music and the Utopian Impulse (www.teibi.ie). She co-edited Morrissey: Fandom, Representations, Identities (Intellect 2011).

Eoin Devereux – University of Limerick

Dr. Eoin Devereux is Senior Lecturer in Sociology and Assistant Dean, Research in Faculty of AHSS at University of Limerick, Ireland. He is also an Adjunct Professor in Contemporary Culture at the University of Jyväskylä, Finland. Eoin is the author of the academic best seller Understanding The Media 3rd edition published by Sage (London). He is the co-editor of Morrissey: Fandom, Representations and Identities (Intellect Books/University of Chicago Press, 2011) and David Bowie: Critical Perspectives (Routledge: New York, 2015). Eoin is the author and/or the co-author of numerous refereed journal articles on media and popular culture. He has been featured as an expert researcher on popular music and cultural themes in many media settings including RTE, BBC, Reuters, Indie 103 Los Angeles and XFM London.

In 2014 Eoin was a co-organiser of The Pigtown Fling (with Noel Hogan, The Cranberries and Dr. John Greenwood, LIT) a major music legacy project which took place as part of Limerick City of Culture. Eoin also chaired Indie Week Ireland in 2014. He is an international advisor on a research project on Populism in Finland funded by the Academy of Finland at the University of Jyväskylä, Finland. In his spare time he DJs and writes short fiction.
Amanda Haynes – University of Limerick

Amanda is a Senior lecturer in sociology at the University of Limerick. Amanda’s research interests focus on the analysis of discursive constructions as processes of exclusion and strategies for inclusion and their relationship to hostility and discrimination, particularly on the basis of racialization, ethnicity, migrant status and social class. Her current research and writing projects centre on hate crime; political constructions of migrants and racisms and racialized hostility. Her recent publications include Legislating for Hate Crimes in Ireland (with Jennifer Schweppe and James Carr, 2014); ‘A Clash of Racialisations: The Policing of 'Race' and of Anti-Muslim Racism in Ireland’ in Critical Sociology (with James Carr, 2013); ‘Media Representations, Stigma and Neighbourhood Identity’ in Social Housing, Disadvantage and Neighbourhood Liveability: Ten Years of Change in Social Housing Neighbourhoods (with Eoin Devereux & Martin Power, Routledge, 2013); and ‘Why bother seeing the world for real?’ Google Street View and the representation of a stigmatised neighbourhood’ in New Media and Society, (with Martin Power Patricia Neville, Eoin Devereux and Cliona Barnes).
Illusions of Action: Three Versions of “Birmingham Sunday”

Annie Janeiro Randall - Bucknell University

arandall@bucknell.edu

The ballad “Birmingham Sunday,” set by Richard Fariña to a tune of probable Scottish origin, bears witness to the 1963 bombing of an African American church in Birmingham, Alabama by the KKK’s “Dynamite Bob.” The event riveted public attention because of the identity of its victims—four young girls, aged 11 to 14—and the fact that they had been preparing for Sunday’s church service at the time of the blast.

An examination of “Birmingham Sunday” allows for a consideration of some of protest music’s key features: a melody’s lingering affect, a ballad’s lyrical strategies, and the potential lures of a singer’s vocal “grain.” It also provides a point of departure for comparing the relative persuasive power of mental images versus “real” images. More importantly, it provides a point of departure for a discussion of a phenomenon described by many scholars of protest music: that such songs, while drawing attention to an important event, serve also to divert attention away from topics less amenable and subjects less immediately sympathetic than the four little girls—topics and subjects representing fatal societal flaws with which few songwriters or listeners can, or wish to, engage. In other words, as Jacques Attali might put it, this repertoire, while giving voice to one set of issues, allows many more to remain unaddressed, effectively silencing them.

Irene Newman’s study of “Birmingham Sunday” makes the point explicitly by charging that two other murders on the same day—of African American boys, aged 13 and 16—are rarely mentioned in the same breath as the church killings because they raise the specter of state-sponsored, institutionalized racism: both boys were unarmed, one killed by a police officer, the other by two white teenagers who received suspended sentences. Thus “Birmingham Sunday” provides listeners with an illusion of action by channeling rage toward a rogue individual, “Dynamite Bob,” rather than the police and the American judiciary system.

This paper considers these points along with evidence of Fariña’s awareness of the ultimate failure of his art.

Annie Randall has published on topics that include German melodrama, Puccini’s operas, American protest music, and 1960s British pop. Her books include: Dusty! Queen of the Postmods (Oxford, 2009), Music, Power, and Politics (Routledge, 2005), and Puccini and ‘The Girl’: History and Reception of Girl of the Golden West (Chicago, 2004). Dusty! won the Philip Brett Award of the American Musicological Society and was the subject of radio shows on New York’s WNYC, Boston’s public radio, and the BBC, among others.
Subversive articulations in popular music commodities are as old as the industry as we know it, from Billie Holiday’s ‘Strange Fruit’ (1939) to M.I.A.’s ‘Born Free’ (2010). Protest songs not only enable musicians to express social concerns in the public domain, they also shape musicians’ personal narratives of authenticity about themselves, their fans and others. This paper analyses how authenticity and subversion are articulated in protest music videos. After Turkey’s 2013 June protests, a number of Turkish and international musicians have used semiotic resources from the protests in official videos. A typical one of these is analysed here to reveal how musicians use protest to express authenticity, opposition to authority and subversion. Critical discourse analysis is applied to lyrics (van Leeuwen 1995, 1996) and social semiotics to visuals and sounds (Machin 2010, van Leeuwen 1999). The chapter demonstrates how a full range of semiotic resources are used to articulate popular politics, despite being presented as serious and authentic. This case study extends the theorization of authenticity and subversion in music and considers music’s likely place in political debates about politics and democracy.

Singing “Hasta Siempre, Comandante” in Tunisia: Images of Che Guevara after the Arab Spring

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This paper examines the popular usage of the image of Che Guevara in Tunisia since the “Jasmine Revolution” of 2012 and, in particular, the emergence of “Hasta Siempre, Comandante” as a protest song. Written in 1965 by Cuban composer Carlos Puebla, the song serves as a reply to Guevara’s farewell letter written as he left Cuba in order to encourage uprisings in the Congo and Bolivia.

Most Tunisians are not familiar with the details of Guevara’s life and legacy, however they are attracted to the image of a rebel who could lead others to fix the ills of society. He has come to represent the idea that the “power of the people” has the capacity to overthrow an oppressive government. Images of Guevara appear on t-shirts and public walls in Tunisia, and his name is often mentioned during discussions of the current political and social changes in the country.

One singer-songwriter, Yasser Jeradi, frequently includes “Hasta Siempre” on his concert playlist. In the context of Tunisia’s current political and social problems, Jeradi’s audiences understand “Hasta Siempre” as a protest song to voice disapproval of the government’s inaction regarding key economic and social issues. In this paper, I discuss the song, Jeradi’s role as a musical spokesman in Tunisia, the demographics of his listeners, and the significance of this song to progressive Tunisians. I argue that “Hasta Siempre” and Guevara’s image are used by liberal, pro-Western Tunisians to motivate other citizens to challenge authority and speak up against ineffective government policies.

Alan Karass is Music Librarian at the College of the Holy Cross (Worcester, Massachusetts, USA) and a PhD candidate in Ethnomusicology at the Open University (UK). His current research focuses on the representations of ethnic, religious, and political identities at Tunisian music festivals and issues of authenticity in Armenian-American music.
Yiddish as Counter-Hegemonic Protest in Contemporary Israel

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Oy Division is an Israeli klezmer band that has been performing and recording around the world for the past eight years. As their name implies, their music lies somewhere in between Yiddish culture, punk, and a counter-culture aesthetic. Through their use of Yiddish songs, they subvert and protest against aspects of the Israeli ethos and society. This can first of all be seen through their singing in a language that is both part of the cultural heritage of Israel's hegemony, Jews of Eastern-European descent (Ashkenazim), but also the culture and language that was repressed in an attempt to formulate a new national identity based on the use of Hebrew during the formative years of the state. In this framework, I will discuss three songs in Yiddish that Oy Division sings: an anti-militarism song from the period of the Russian-Japanese war about the troubles and anxieties of a Jewish man who was forcibly conscripted; an anti-Zionist socialist song written at the turn of the twentieth century by S. An-sky, the political radical, writer, and ethnographer; and newly written lyrics to a Hasidic melody that raises the issues of occupation, Diaspora, exile, and nationalism in the context of the question of Israel and Palestine. I will examine how Oy Division's performance of these songs and their re-contextualization into contemporary Israeli music questions, subverts, and protests against issues such as identity, nationalism, and militarism that lie at the core of the Israeli national ethos.

I am a graduate student of musicology researching political uses of Yiddish music in Israel. In addition, I am a high-school teacher and work as a writer for the Jewish Music Research Centre website. I am also a musician in several bands that focus on the meeting point between music and political protest.
Feminist punk collective Pussy Riot were convicted of “criminal hooliganism” in 2011 for their performance in a Russian Orthodox Church in Moscow. The case sparked international outrage and their premature release in 2014 was widely publicized. However, some critics have questioned why this particular case received so much attention when more severe human rights abuses have been documented in Russia. In this paper, I argue that Pussy Riot employed specific visual and sonic indicators associated with the punk and Riot Grrrl movements that primarily appealed to listeners from the English-speaking world, who they reached through the internet. I postulate that the group was perceived as particularly dangerous by the Putin administration at a time in which Russia is not favorably portrayed in the international press, particularly due to recent conflict with the Ukraine. Their adoption of a codified punk persona capitalized on this fear by reaching out to Russia’s political detractors. Drawing on Kiri Miller’s “levels of performance,” I examine YouTube videos of Pussy Riot’s initial protest in the Moscow cathedral, their online music videos, and a performance staged outside of the Sochi Olympics. Their rapid popularity raises ontological questions about celebrity in the 21st century; in particular, it exemplifies a celebrity that is predicated on symbols rather than on a concrete product.

Julianne Graper is a PhD student in ethnomusicology at the University of Texas at Austin, where she works with Robin Moore on the Latin American Music Review. She completed an MA in musicology at the University of Oregon, focusing on gender issues in nueva trova, especially the work of Sara González.
This paper departs from the idea that punk was (and remains) one of the musical subgenres which most openly and directly embraced and deployed the ethics of social protest. However, its guiding principles of independence and DIY have in part been responsible for its underground status. Moreover, its overtly social and political criticism and oppositional/anti-establishment stance have to a great extent motivated its marginalisation and censorship by the dominant cultural establishment, namely by the national media (press, television, radios, and record companies).

In this context, my paper has a twofold aim: 1. to portray Portuguese punk as an enduring musical subgenre grounded in the principles and practices of open social and political criticism/protest; 2. to examine the extent to which the marginalisation and dismissal (censorship?) of punk is more pronounced in Portuguese contemporary neoliberal society than it was when the movement first emerged and developed (late 1970s and 1980s).

The paper will take into account relevant theoretical contributions on the organisation and operation of the media industries in contemporary neoliberal societies and it will follow a cultural/critical analysis methodology, which will include the analysis of songs, press articles, radio charts and interviews to Portuguese punk musicians.
Singing protest in post-war Italy: Fabrizio De André’s songs within the context of Italian canzone d’autore

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This paper will explore and define the political commitment of Italian canzone d’autore and, specifically, of Fabrizio De André’s work. Italian canzone d’autore is a cultural phenomenon that, drawing on the French chansonniers, in the 1960s created a new type of song, regarded as more complex and culturally more elevated than traditional Italian popular music. Fabrizio De André is the most representative of the Italian cantautori and is much appreciated by the Italian public as a central character in Italy’s popular music and cultural history. He was musically active for almost 40 years, from the start of the 1960s until the day of his death, 11th January 1999. He released thirteen studio albums whose peculiar features are pacifism, sympathy for the downtrodden, anarchism and hostility towards established powers. My aim is to define the features of Fabrizio De André’s commitment within the broader context of Italian canzone d’autore. I will give an overview of the evolution of the relationship between social protest and committed singer-songwriters as it developed from the 1960s up to the present day. Having defined this broader context, I will explore how De André fits with the social commitment of canzone d’autore, how he influenced its evolution and how he differed from the traditional cantautori. Drawing on Foucault’s concept of discourse and Franco Fabbri’s and Marco Santoro’s theories on canzone d’autore, I will highlight the peculiarities of De André’s work and define the extent to which his political commitment actually promoted social change during his career.

Riccardo Orlandi started his Ph.D., on the creation of Fabrizio De André’s myth, at the University of Hull in 2013. Previously, he obtained his Bachelor and Master degrees in Italian literature at Università degli Studi di Milano. For two years, he has been a member of Enthymema, an international journal of literary theory, criticism and philosophy, where he has published two reviews. In 2014 he has presented two papers about the rhetorical analyses of Fabrizio De André’s critical reception. An article entitled Death of the Man, Birth of the Myth: the Posthumous Discourse on Fabrizio De André will be published (Fall 2014/Winter 2015) in «Text and context», a graduate journal published by Southern Connecticut State University.
Sting and the Protest Song

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Whilst his early recordings tended to focus mainly on autobiographical subject matters, Sting’s protest song stance began to gradually emerge while he was still with The Police, with songs such as ‘Driven to Tears’ (Zenyatta Mondatta, 1980) ‘Spirits in the Material World’, ‘Rehuminize Yourself’ and ‘One World (Not Three)’ (Ghost in the Machine, 1981) commenting on issues ranging from the world’s lack of awareness of “the images of horror” (Sting: 42) to Third World concerns. His engagement with social protest via music was continued in his inaugural solo album, Dream of the Blue Turtles (1985), which contained three songs that were overtly ‘protest’ centered: ‘Russians’, ‘Children’ Crusade’ and ‘We Work The Black Seam’ – the later which focused specifically on the impact of Thatcherite policy on the mining community of Newcastle.

In 1986, alongside Bruce Springsteen, Peter Gabriel, Youssou N’Dour, and Tracy Chapman, Sting toured the world on behalf of Amnesty International with the mission of raising awareness of the continuing abuse of human rights by world governments. Sting and his fellow stars were introduced to political prisoners and what he describes as “victims of torture and imprisonment without trial” (Sting: 126). This engagement cumulated in the song ‘They Dance Alone’ (Cueca Solo) (Nothing Like The Sun, 1987), which was inspired by the women who perform the traditional Chilean courting dance, the Cueca, alone with pictures of their dead husbands, fathers and sons pinned to their chest.

This presentation will comprise of a chapter synopsis of a forthcoming book on Sting (Reakton, 2015/16) – focusing specifically on the various ways he has engaged in social protest via music – engaging with many of the questions asked in the conference call.

Paul Carr is Reader in Popular Music Analysis at the University of South Wales’ in Cardiff. Prior to moving into academia full time he was an established musician, recording with artists such as James Taylor Quartet and American Jazz saxophonist Bob Berg. His research interests are varied, with subject areas ranging from the impact of electric guitarists on the jazz canon, pedagogical frameworks for work based learning, National Identity in music and the Music Industry. His most recent publication is an edited collection for Ashgate publishers – Frank Zappa and the And (2013). He also occasionally works as a forensic musicologist for major record companies, and is currently working on a monograph on Sting (Reaktion, 2015/16).
'From Little Things, Big Things Grow': Paul Kelly, Aboriginal Rights, and the Structure and Efficacy of the 'Message' Song

Aileen Dillane - University of Limerick

This paper is concerned with the 1991 song, *From Little Things Big Things Grow* co-written by Paul Kelly and Archie Roach, a white Australian and an indigenous Australian, respectively. This song can be viewed as having raised awareness of the plight of socially, economically and politically disenfranchised indigenous Australians (Aborigines) in a particularly nuanced and effective way. This was, in part, achieved by leaning into the central narrative of ‘Reconciliation’ (Smith 2004), the evidence for which is not found merely in a literal reading of the song’s lyrics, but more compellingly, in the song’s structure of feelings (Williams 1977; Smith 2000) and the associated style of delivery (Smith 2005). By critically engaging with the song as both text and context, and by interpreting and locating performances and iterations of the song in key moments along a timeline - or *songline* (Chatwin 1987; McGowan 1994) - I plot the course of this ‘message song’ (Kelly 2010), exploring its recasting as a ‘protest song’. Ultimately, I suggest the reasons for the song’s popularity and longevity in its over twenty-year reception history are as much musical as they are ideological. Significantly, in recent times the song has experienced commercial co-option and, therefore, potential political neutralization, in a movement which parallels the erosion of Aboriginal Rights during the same time period. In light of this, the paper concludes by examining whether this song is now capable of offering an effective protest narrative, or whether it should be seen more as a product of a particularly hopeful historical moment, which accumulated political efficacy along the way, for a while.

Aileen Dillane is an ethnomusicologist based in the Irish World Academy of Music and Dance at the University of Limerick. Aileen co-directs the Popular Music, Popular Culture and the Power, Discourse and Society research clusters @ UL, as well as the Ralhine Centre for Utopian Studies. Her research interests include traditional, vernacular and popular musics of Ireland, the United States, and Australia; songs of social protest; music and the utopian impulse; urban soundscapes and critical citizenship (see www.LimerickSoundscapes.ie and www.soundandsociety2014.wordpress.com). Aileen co-edit Morrissey: Fandom, Representation, Identities (Intellect 2013) and David Bowie: Critical Perspectives (Routledge 2015). She plays flute and piano with the Templeglantine Ceilí Band and is an avid fan of the Eurovision Song Contest.
Rather than view song as a mere reflection of historical and social processes, I argue that song itself constitutes a liminal ludic space through which ideas and identity are configured and reconfigured. Song symbolically creates the liminal in the ordinary lives of people, creating a temporary fleeting ‘anti-structure’ (Turner) which both challenges the status quo and regenerates the identity and common purpose of the collective. Song is the quintessential ‘play-sphere’, a realm of subversion and possibilities, wherein tradition and values can be created anew (Huizinga, Turner). Though scholars generally look to philosophical and literary documents in their appraisal of the development of political ideas in Ireland, the oral tradition of song-making merits due consideration. Song is a social process that informs the history of ideas, and although mainstream political discourse often perceives political thought as ‘cold’ and rational, the ‘heat’ of flesh and blood human experience through song is equally valid, and equally instrumental. The experience of ecstasy and communitas through song makes it one of the most potent and effective media by which political discourses and thinking can take hold. The dynamics of song-making and subversion are demonstrated by a close reading of the work of pre-eminent 19th century song poet, Máire Bhuí Ní Laeire from Co. Cork (who could neither read nor write) who articulated a radical ecstatic vision through song that would ignite a larger movement of social unrest and anti-authoritarian revolt, and whose political concepts would inform the subsequent development of anti-colonial thinking in Ireland.

Tríona Ní Shíocháin is a lecturer in Irish at the University of Limerick and is author of Bláth ‘s Craobh na nÚdar: Amhráin Mháire Bhuí (2012), a multi-text edition and theoreticisation of the work of 19th century song poet, Máire Bhuí Ní Laeire. Her current research interests also include theories of performance and liminality, oral culture, and visions of modernity in the work of modern Irish writers.
Belfast’s The Rock Bar advertises its weekly ‘Rebel Sunday’ as the biggest and best rebel event in Ireland. Every week the rota of musicians, repertoire and fans is—largely—the same, each engaging in ritualistic acts of resistance on the city’s iconic Falls Road. But the scene’s politics are confused and confusing. There is collective reference—and deference—to the Provisional IRA, yet where some urge the audience to vote Sinn Fein, others throw expletives at the party and its position within Stormont’s establishment. The venue has become particularly popular with Celtic supporters from Scotland, many of whom partake in a pilgrimage, which they recount on Twitter, for social and cultural capital.

Reflecting on two years of ethnographic study, this paper explores notions of protest and resistance within West Belfast’s rebel scene and examines how such music is performed by those involved. The paper compares and contrasts the music and politics of different venues in West Belfast to offer a better view on music’s role as a means of social protest and its role in the embodiment of a social identity.

Stephen R. Millar a PhD candidate in Ethnomusicology at Queen’s University Belfast whose research interests stretch from poetry and song in the Age of Revolution to contemporary conflicts over music, ethno-nationalism, and identity politics. His doctoral thesis is a comparative study of Irish rebel music in Belfast and Glasgow, which explores how songs are used as a means of multimodal resistance within and against the British state.
Mixing Pop & Politics: What's The Use?

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The starting point for this paper is the defeat of the Left in the 1987 British General Election, the 'Red Wedge' pop movement's failure to impact on that vote, and the Billy Bragg song 'Waiting for the Great Leap Forwards' that provides this study with its title. The paper's broad position is that the impact of protest songs is effective only—but not always—when accompanied by audience and/or performer activism. The 'usefulness' of material queried in the paper's title shall be explored through consideration of agitprop songs that have demonstrably influenced a challenge to the status quo. The songs—including Stevie Wonder's 'Happy Birthday' (1981); The Special AKA's 'Free Nelson Mandela' (1984) and Billy Bragg's 'Never Buy The Sun' (2011)—must be generically diverse and from different eras to underpin the thesis that protest songs can be effective in issue politics (respectively, the campaign for a national holiday for Martin Luther King Jr; opposition to South Africa's then 'apartheid' regime; and fans of Liverpool FC's campaign against 'The Sun' newspaper in Liverpool). The question will also be placed within a broader contextual framework that considers: first, the means of dissemination to an audience of the scale necessary for a 'shift' in consciousness; second, the potential for consumer misunderstanding and/or misappropriation (negatively, in the use of The Clash's 'Rock The Casbah' by US pilots in the 1991 Gulf War; and positively, in the influence of 'The Velvet Underground' (1967) on the Czechoslovakian 'Velvet Revolution' of 1989); and third, the verifiability of impact.

Keith Watterson is a Teaching Assistant in Journalism at the University of Limerick. An MA in Journalism graduate of Dublin City University, he is also a regional press practitioner of more than 20 years, and his special research interests include journalism in education and popular music journalism.
Creating protest discourse Nueva Canción in the context of repressive regimes in Latin America (1962-1985)

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Nueva Canción is the term denoting a range of protest songs which emerged throughout the region of Latin America in the 1960s as a reaction to the political, social and philosophical aspects of society. Accordingly, the basic motives of the songs are encouragement for people to fight imperialism (Madre déjame luchar) and provide support to the leftist politicians and revolutionaries, such as Che Guevara and Allende (Comandante Amigo; Venceremos) or a warning against social injustice. Therefore, Víctor Jara believed that Nueva Canción songs should not be defined as protest songs, but as revolutionary songs.

Taking into consideration everything mentioned above, the aim of the paper, in the context of Nueva Canción, which is also known as canción política (political song), canción popular (popular song) or canción comprometida (committed song), is to analyse the influence of the discourse of socially engaging songs on the development of social movements in Latin America within an extremely complex social and political framework, conditioned by the numerous revolutions and totalitarian dictatorship regimes (Pinochet in Chile, Vidal in Argentina).

The paper provides an analysis of the lyrical discourse which presents a theme of anti-imperialism based on the research in the corpus of songs of Silvio Rodríguez (Cuba), Víctor Jara, Violeta Parr (Chile), Mercedes Sosa (Argentina) and Alí Primera (Venezuela).

The time period covered in this work encompasses the gathering of people in Havana (1967), known as Encuentro de la Canción Protesta, which had defined this music genre until the death of Alí Primera (1985), who was one of the most notable representatives of Nueva Canción.

The importance of the above mentioned research area is obvious, taking into account the fact that Nueva Canción has become popular again (Alí Primera’s songs became background music of the Bolivarian revolution, while irena Parr's song, Gracias a la vida, became the official anthem of the Orange revolution in Ukraine), which has raised a whole range of research questions such as: 1) Is language a barrier to associating the protest songs with social changes?; 2) To what extent does international discourse prevail within the corpus of Nueva Canción?
Ana Rajković, BA in history, BA in Croatian language and literature. Currently she is PhD candidate on Modern and Contemporary Croatian History in the European and World Context at Faculty of Humanities and Social Sciences in Zagreb. She participated in several international conference with presentations regarding woman’s role in Latin America society (Idania Fernandez – the icon of the Latin American Guerrilla Feminism; Political Activism of Women in Venezuela in the Bolivar Revolution). In her research she is also focus on woman’s role and resistance within labour movement in period between the two world wars.

She is a member of editorial board of the journals: Novi Plamen. The Journal of the Democratic Left for the Political, Social and Cultural Issues and Associate in H-alter portal and Vox Feminae. She was also a participant of Yad Vashem International School for Holocaust Studies in Israel (2012).
Elite social protest? Lima’s white upper classes subverting their own hegemony through music.

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Lima’s white upper classes have historically distanced themselves from the city’s migrant Andean/Amazonian population, whilst maintaining a relationship of hegemony. Their historical social position in the city is one reason why they have often been essentialised as culture thieves, naïve, ignorant and superficial. This has motivated a segment of Lima’s young white upper classes to examine their own social role through music, particularly in the aftermath of the twenty-year internal war (1980-2000). Through intercultural, interethnic and interclass onstage dialogues, upper class fusion musicians represent multiple sides of a racial and socioeconomic conflict in music hybrids fusing foreign urban genres with previously stigmatised Andean/Amazonian aesthetics. White upper class audiences perceive this music as an opportunity to sing a change in their own identities, political stances and ideology, which, for some, later transcends the music context and crystallises into a new politically active citizenship.

In this paper, I will document how white upper class fusion musicians and their audiences reflect and challenge their own whiteness and privilege using fusion music dialogues and lyrics as an anti-hegemonic instrument to convey social critique and raise political awareness of socioeconomic divides and discrimination. Through the analysis of three case studies of upper class fusion musicians singing and representing political protest and change, I will explore the white upper classes’ negotiation and transformation of their practices of citizenship and social action.

Fiorella Montero Diaz is a sound engineer, educator and ethnomusicologist. She holds an M.Mus in Ethnomusicology from Goldsmiths College (2008) and a PhD from Royal Holloway University (2014) for an exploration of music hybridity, race, class, the elites and social conflict in contemporary Lima, Peru. Fiorella is a research assistant at Royal Holloway and administrator of the British Forum for Ethnomusicology.
In this paper, I track the heretofore undocumented development of the “protest song” (canción protesta) genre in Colombia in the late 1960s, based on interviews and archival research conducted in Colombia between 2011 and 2014. Influenced by the movements of politically conscious music that were emerging in the Southern Cone and Cuba, a small group of musicians and activists in Colombia’s capital, Bogotá, founded the Center for Protest Song circa 1966. While the artists who convened for the coffee houses of folk and protest music at the Center were initially part of a grassroots movement, a handful of them went on to achieve commercial success in the early 1970s. For a brief time, the most widely recognized figures of Colombian protest song were backed by the media industry and received support from some government officials. I examine the critiques that self-proclaimed radical artists made of this “commercial” protest song, which they perceived to be a diluted form of oppositional music, and I investigate the broader public discourse that was evolving in response to protest song’s emergence as a commercially viable genre. Drawing on recent work in the social sciences that has recognized the situational nature of resistance, I seek to understand how different types of actors framed the potentiality for resistance in the various musical expressions that went by the label of “protest song” during this particular moment in Colombian history. Raymond Williams’ theories concerning the ways in which dominant cultures tolerate and/or absorb alternative values also inform my interpretations.
"Straight Outta B.C.": Juice Aleem’s Precolonial Protest

J. Griffith Rollefson - University College Cork

On “Straight Outta B.C.” Juice Aleem situates himself in a conceptual space-time that is both glocal and interhistorical. On the track, “B.C.” signifies both Aleem’s physical home of Birmingham City and for his historical passage throughout the ages as an Afro-Caribbean Briton. Indeed, on the album Jerusalaam Come, Aleem and his collaborators Ebu Blackitude and Cipher Jewels militate against simplistically situated constructions of identity, instead voicing a supersubjectivity: “We Moorish: More than ya ever seen.” By claiming a rehistoricized identity stressing his multi-sited historicity, Aleem both claims his city and reclaims his global history as “more” than those histories whitewashed by Euro-American constructions of an ahistorical and timeless Africa—a strategy emphasizing roots and routes.

This paper, drawn from my book manuscript European Hip-Hop and the Politics of Postcoloniality, follows Aleem’s lead by shifting focus from the “posts” of postcoloniality and postmodernity, to revisit the “pre”histories of oral legend and coptic biblical mysticism—modes of meaning and belonging before the hegemony of Eurocentric written history. This analysis of Aleem’s space-time collapsing critique concludes that such strategies work to disrupt the dualisms that serve white supremacist ends—dualisms that once powered Enlightenment progress on the backs of slaves and colonized peoples the world over. Indeed, despite its ostensible focus on the past, the album is an Afrofuturist critique that focuses on the “pre” in order to build a new “post.” As Aleem concludes: “I made a promise to invest in the future / Whether I’m in B.C., Jamaica, or Ghana.”
"Music, a Special Kind of Irony": YouTube Zorbas-Flashmob and Kebabs in a Diasporic Protest Against the Stereotyping of Inequality

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“A protest against the inequality of the struggle to live, a way of atonement and reconciliation, a treaty with all that is wilful, impaired, beyond [their] power to control” (Nash1985/2013, 1).

As early as the mid-20th century, Ervin Goffman (1968, 132, 160) suggests humour as “a special kind of irony” for protesting against socio-cultural stereotypes. By the end of the century, Mireille Rosello (1998, 9) enlightens her readers that the then new generation “learn[s] how to reuse stereotypes in striking and imaginative ways”. These ironies and imaginative ways, understood as contemporary social movements, find an early-21st century platform in online activism, providing plentiful YouTube artefacts for academic exploration.

My work experience in Birmingham with Greek- and Turkish-speaking Cypriots reveals how contemporary ethnomusicology steadily shifts from organic ethnography into cyber- and virtual ethnographic fields. This paper epitomises this shift, examining how 21st-century technological advances can improve our understanding of diasporic groups, especially in current transnational realities. Applying these ideas to two YouTube tracks (Zorbas-Flashmob and Kebabs by Greek- and Turkish-speaking Cypriots respectively), this paper narrates the rules of engagement and activist opportunities made available to the Birmingham-based Cypriot youth and the communities’ online musical expressions at large. The videos illustrate surface humour and irony as serious social trades for this di-ethnic diaspora. Contemporary and imaginative, this generates ironic and satirical music-infused expressions — a protest against the stereotyped inequality and the strain to locate one migrant-self in a transnational, cosmopolitan and post-9/11 Birmingham.

Michalis Poupazis is a PhD Student and Teaching Assistant in Ethnomusicology at UCC. His research will be the first study to counterpose musico-cultural perspectives from Greek- and Turkish-speaking Cypriot subjects in the UK, and aims to make available findings from the diaspora as a resource for improving intercommunal relations amongst this ethnos.
“Order 1081”: Martial Law at the Discothèque

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“A bomb went off this morning—raining bodies on TV”
(Opening line of “Order 1081”, David Byrne, 2007)

Martial Law was declared in the Republic of the Philippines by President Ferdinand Marcos on 21 September 1972, officially announced as Proclamation No. 1081 in a live, television broadcast from the presidential palace two days later. This paper examines the concept album turned “poperetta” (NYT, 2013) Here Lies Love composed by David Byrne with Fatboy Slim that narrates the meteoric rise and momentous fall of Marcos’ dictatorship from the former first lady Imelda Marcos’ perspective. Set within a specially constructed discotothèque-cum-theatre complete with kitsch choreography and participatory karaoke, the 90-minute opus dramatises key events in living Philippine history, providing a romantic rendering of the horrors of martial law as audiences are encouraged to move, dance and interact with the actors throughout the show. Through a detailed discussion of Act Three’s ballad-song “Order 1081” in particular, and with reference to its accompanying official music video filled with archival footage from the People Power Revolution, this paper problematises how Here Lies Love brings audiences on a whistle-stop tour through post-(US)colonial Philippine history. I detail how the song “Order 1081” laments the Marcos’ impact on the Philippine people, thus serving as a powerful protest against Imelda Marcos’ recent return to Filipino politics. Throughout this song and the wider musical, Byrne’s lyrics highlight the dominant role the US government played in buttressing the Marcos dictatorship, and as such, Here Lies Love poses a challenge to the persistent US power within contemporary Philippine society.

Áine Mangaoang is Postdoctoral Research Fellow on the Fáilte Ireland research project “Mapping Popular Music in Dublin,” the first major scholarly focus on popular music in Dublin with direct relevance to cultural tourism in Dublin. She was Visiting Research Associate at the Institute of Philippine Culture, Ateneo de Manila University (2012-’13), and currently holds a Visiting Lectureship in Popular Music and New Media at the Iceland Academy of Arts, Reykjavik. Recent publications on music in detention have appeared in Torture Journal (2013) and Postcolonial Text (2014).
So much noise, so few songs: The deafening non-musicality of the Greek crisis

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Often in ethnomusicology and popular music studies we operate under the assumption that music exists in a bilateral relationship with political circumstances: politics are sung (or musicked, to be more inclusive) and music is politicised. While investigating the impact of the Greek economic and political crisis on music in Athens, I have been amazed by the lack of specifically political music-making, especially contrasted to the almost absolute dominance of the crisis-related discourse in the public domain. The proposed paper will attempt to explain this absence through a consideration of the position of organic intellectuals in the state system, as well as an analysis of the role of more immediate outlets of political rhetoric such as web-based social media and blogging. Additionally, through an examination of examples of the few recent political songs that relate to the crisis, I will argue that issues of musical genre and debates of authenticity (specifically connected to ‘commercialism’) hinder the development of scenes with political potency. Finally, the paper will briefly examine the conservative government’s systematic repudiation of the arts within a larger incentive to instigate a ‘state of emergency’, and scrutinize the impact of this strategy on actual music creativity, production, and circulation.

Ioannis Tsioulakis is a Lecturer in Anthropology at Queen’s University Belfast. His research focuses on music in Athens, examining cosmopolitan aspirations among local music practitioners and the way that they affect social relations, markets of musical labour, and discourses of value and aesthetics in popular music. More recently, he has been investigating the impact of the financial and political crisis on music in Greece. Ioannis is also a professional pianist, composer and arranger who has performed and recorded extensively within the Greek popular music scene.
Outsider art and scenes

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A number of common roots will be traced between so called ‘outsider’ visual art and songs of protest, mainly in the 20th century. Outsider art is generally seen as identified by 19th century asylum doctors, collectors and curators. Such art often deals with experiences that are alien to others. The alienated position of the outsider artist may rule out membership of any ‘scene’, though art classes in hospitals might approximate this. Musical equivalents might include street ballads and later free-form jazz and experimental rock – bands without ‘scenes’. A second phase of outsider art arises from political and ideological movements. Roots may be traced from the revolutionary murals of Diego Rivera through faux naïve outdoor murals for overtly political purposes. A musical equivalent existed in the jazz clubs of the 1930s to 1950s where classically trained musicians mixed with and adopted the forms of folk and world music creating improvised modernist music played in clubs that were the first musical ‘scenes’. A third wave of outsider art and music arose as a product of protest movements such as the civil rights movement in the USA and Northern Ireland, labour activism in the north of England and ‘college’ urban movements such as drug decriminalisation, feminism and LGBT movements. Each of these three phases can be linked to contemporaneous forms of support for the mentally troubled, tracking the development of services from asylum care through psychotherapies to personal recovery and self-help communities.

Harry Kennedy, Clinical Professor of Forensic Psychiatry Trinity College Dublin. Has published on the operational description of psychiatric practice and the development of safe therapeutic settings. Although mainly interested in epidemiology and social institutions, has also written on the meaning of expertise and the history of mental health services.
First it Challenged, then it Normalised: How Post Punk and New Wave Music Impacted on Society’s Understanding of Mental Illness

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It is widely acknowledged that punk and post-punk music were powerful agents of socio-cultural change. As we examine a less described phenomenon, i.e. how ‘punk rock’ destigmatised mental illness, this paper aims to explore how the successors of this genre – ‘post-punk’ and ‘new wave’ – impacted on our understanding of mental illness. The paper will examine the work of artists who featured on the front cover of the ‘New Musical Express’ between 1/1/1978 and 31/12/1982 and how this has informed our understanding of the lived experience of mental illness, especially its origins, diagnosis / treatment and outcomes. The paper will illustrate these themes by reflecting on visual images, lyrics and musical extracts from the time and consider these themes in the framework of contemporary research on the social context of mental health problems in young adults. Almost 25 years since his death, the paper will also examine how the life and musical legacy of one of the genre’s key artists (Ian Curtis) has impacted on society’s understanding of depression and its treatment. In a structured panel discussion, the audience will be invited to consider conference questions:

How do songs of social protest address inequalities?
How can we trace (and critique) the social significance of commercial artists’ occasional forays into the ‘protest’ song genre?
What forms do the discursive constructions of protests take within song?

Walter Cullen, Professor of Urban General Practice at UCD. Has a clinical and academic interest in mental health and substance use problems and how general practice and primary care can best address these, especially through their sustained contact with people, families and communities over time.
This presentation examines the impact of the 1970s punk rock movement in terms of mental illness. A central theme is that the punk movement possessed a uniquely destigmatising capacity as it deliberately emphasised those stigmatised by the prevailing values of the era. The movement coincided with a period of active deinstitutionalisation and move towards community-situated mental health services and during which mainstream society was confronted by the challenge of assimilating many who had been previously excluded. The character of punk music which was simple, deliberately loud and abrasive and inherently sloganistic – provided an ideal form for protest against the status quo – both musically as well as socio-politically. The absence of ‘rules’ and other obvious demands or limits (e.g. musical expertise!) minimised the excluding effects of dysexecutive syndrome and other performance impairments that can occur as part of mental disorders. The prominence of severe mental illness and its treatment in the imagery of punk rock, with many key figures having personal experience of mental health problems (e.g. Joey Ramone, Ian Dury) is expressed in many of the classic anthems of the period (“Gimme gimme shock treatment”’, “Teenage lobotomy”, “Spasticus Autisticus”, etc). Even today, many of the core values of the prevailing philosophy of treatment for mental illness (i.e. recovery through self efficacy and empowerment, facing up to disability in a positive way) emphasise core values that epitomised the punk rock movement and that are thus familiar to the now grown up punk generation. For sure, Punks not dead!

David Meagher, Foundation Chair of Psychiatry at the University of Limerick Graduate-entry Medical School. Has published widely in neuropsychiatry but also in delivery of recovery orientated mental health services and the portrayal of psychiatry in the media.
Music has been an essential medium for the expression of Kurdish resistance and liberation movement for nearly four decades in Turkey. Throughout this period, Kurdish political music culture has represented the long-standing repression of Kurds as well as the class inequalities in Turkey although the latter was hardly realized by the public mainly because of the ongoing guerrilla war, and the mainstream media’s disparaging and demonizing discourse against Kurds. The musical practice and repertory of the Turkish left from which the significant part of Kurdish political music practice also emerged, on the other hand, fell into serious decline after the late-1990s, and Kurdish music, which had already projected a political image implying insurrection in Turkey, came into view after mid-2000s and transform itself as a large influence on Turkey’s protest music culture. This paper presents an analysis of the transformation of Kurdish music on the one hand and delves into the ways political groups in Turkey discovered the potential of Kurdish music as a powerful source for dissident act on the other. I examine the circulation and performance of Kurdish music and dance in the current protest culture in Turkey by analyzing data from personal interviews and political demonstrations as well as virtual practices. I also aim to present how Kurdish political and cultural identity has proved itself through Kurdish music among Turkey’s existing oppositional groups by tracing the change in song forms, the policies of record labels promoting Kurdish music, and the singers and music groups performing in Kurdish.

Gönenç Hongur received his Ph.D. in ethnomusicology at Istanbul Technical University, Turkey in 2014. His doctoral dissertation examined the political expression of war, violence, and resistance in Kurdish music and dance in Turkey. He currently works as an Assistant Professor at the Yuzuncu Yıl University in Van, Turkey.
Paradigm Shift In Street Politics Through Song In Turkey

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In Turkey, politics is everywhere. We live in an effervescent society, full of contradictions and conflicts, where people are divided in numerous camps. In this political climate, the street becomes a milieu for political expression full of sounds. These sounds range from noises to slogans, to silences and to music. In this paper I will first trace an overall picture of the ways the political/protest songs were used in the streets before June 2013 upheaval. This part shortly focus on the May Day celebrations/conflicts since 1977 and the songs used in these mass meetings; Newroz celebrations in Istanbul with a specific emphasis on how the general politics in Turkey effects the songs in the political field; the rise of the women’s movement at the end of the 1990s and its songs; and the rising republican protest culture and the songs identified with this stance. In the second part I will introduce the paradigmatic change in the ways people protest in the streets, brought by the June 2013 upheaval in Turkey. During these protests a new expressive language has been created. Sounds in general, and songs in particular were a crucial part of this paradigmatic change. During a short period of time hundreds of songs were written and popularized. These songs were different from those of the first period in terms of their texts, and their creation and reception processes. I will illustrate the change through examples from songs and will analyze the meaning of this paradigm shift in terms of changing social dynamics.

E. Şirin Ö zgün (Ph.D.) completed her doctoral studies on ethnomusicology in İstanbul Technical University (ITU) Center for Advanced Studies in Music (MIAM) in 2012. Her doctoral thesis “Sounds of the Political Actions in the Streets of Istanbul” was based on intense fieldwork spread over 4 years in the streets of Istanbul. She currently teaches in ITU Turkish Music State Conservatory Musicology Department, and in MIAM.
“Creating” A Song Or Calling It From A Collective Memory: The Short History Of A Feminist Song From Istanbul

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Even though “protest” or “political” music has a long history in Turkey, we have witnessed the increasingly active and creative use of music in political events, such as demonstrations. Bandista, a music collective that describes itself as a marching band, was founded in 2009 in Istanbul and quickly became an active figure in political scene with this identity. Besides performing well-known marches that are imprinted in collective memories, in an idiosyncratic manner, the band has “composed” its own songs. Among eight albums and EP’s of Bandista that all are shared on their website, the EP Sokak, Meydan, Gece (Street, Square, Night), released on the 8th of March in 2012, is specifically devoted to the struggle of women in Turkey. The songs in the EP have been “created” by women members of the collective along with their women comrades, who used the name BandSista. In this presentation, I deal with a specific song from this EP, “Olur/Olmaz”. Both the music and lyrics of the song are derived from the collective memory of a group of women who live in big cities and are involved in political action in various ways. This collectiveness blurs the borders between its producers and receivers, and the song is rapidly appropriated by a large part of the feminist struggle in Turkey. In this presentation, as a member of Bandista and BandSista, I deal with the “creation” process of the song and how it is adopted by the activists of feminist movement in the frame of its musical and extra-musical images that are called from our collective history.

Evrim Hikmet Öğüt is a doctoral student in ethnomusicology at Istanbul Technical University Centre for Advanced Studies in Music (MIAM). Her focus is on transit migration, with an emphasis on the musical practices of Iraqi migrants in Istanbul. She currently works at Mimar Sinan Fine Arts University (MSGSU) Department of Musicology as a research assistant and teaches history of music and ethnomusicology theories.
No on Hate/No Viva Hate: Morrissey Fandom as Queer Resistance in Ozomatli’s “Gay Vatos in Love” (2010)

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Gaby and Mando walking to the park
Looking for love in the protection of the dark
Club Cobra, a temple in the night
The more I hear Morrissey, the more I feel alright

In 2008, California voters passed the controversial ballot initiative, Proposition 8, which sought to “eliminate the right of same-sex couples to marry.” At the height of the Prop 8 debates, internationally-acclaimed Los Angeles band Ozomatli wrote “Gay Vatos in Love,” releasing it on their 2010 album, Fire Away. The song garnered attention in the Los Angeles Times, Billboard Magazine, and other US mainstream media outlets for its celebration of same-sex desire, love, and relationships within L.A.’s predominantly Chicana/o-Latina/o communities. “Gay Vatos in Love” serves as a musical protest of Proposition 8 and of homophobia more generally, while honoring queer love in a hostile political and social climate.

This paper focuses on the song’s references to Manchester-born popular music icon, Morrissey, who is figured as a kind of savior for the song’s gay vatos, Morrissey fans who can only love each other “in the protection of the dark.” What does it mean for Ozomatli, a band comprised of self-identified “straight guys,” to advocate for queer of color communities by invoking Morrissey, a white Irish-Anglo singer? In what ways does Ozomatli produce a soundscape of resistance by spotlighting the figures of “gay vatos”/Morrissey fans? What are the political, social, cultural, and historical contexts through which Chicoan/ Latino Morrissey fandom and the song (e)merge as forms of social and political protest? I offer a paper that begins to address these questions through an analysis of Ozomatli’s song, “Gay Vatos in Love,” and the power of fandom in cultivating acts of resistance.

Melissa M Hidalgo, PhD, is a Resident Fellow at Pitzer College in California. She is currently working on a book, Mozlandia, which explores Chicana/o-Latina/o Morrissey fandom in Los Angeles and beyond. Hidalgo is co-founder and lead singer of Sheilas Take a Bow, an all-female tribute to Morrissey and the Smiths
'There's No Future in England's Dreaming:
A Reading from Star of the Sea and The Thrill of it All'

Joseph O'Connor was born in Dublin. He is the author of eight novels: Cowboys and Indians (short-listed for the Whitbread Prize), Desperadoes, The Salesman, Inishowen, Star of the Sea, Redemption Falls, Ghost Light and The Thrill of it All, as well as two collections of short stories, True Believers and Where Have You Been?, and a number of bestselling works of non-fiction. He has also written radio diaries, film scripts and stage-plays including the multiple award-winning Red Roses and Petrol and an acclaimed adaptation of Daphne du Maurier’s novel My Cousin Rachel.

With composer Brian Byrne he wrote the songs for the dance show Heartbeat of Home (2013). His live stage show with Philip King, Whole World Round, has been presented all over Ireland, in London, and at New York’s Lincoln Center, featuring many celebrated musicians as special guests, including Paul Brady, Camille O’Sullivan, Glen Hansard, Eimear Quinn and Martin Hayes. He has also worked with The Chieftains, Jack L and Scullion.

His novel Star of the Sea was an international bestseller, selling more than a million copies and being published in 38 languages. It won France’s Prix Millepages, Italy’s Premio Acerbi, the Irish Post Award for Fiction, the Neilson Bookscan Golden Book Award, an American Library Association Award, the Hennessy/Sunday Tribune Hall of Fame Award, and the Prix Litteraire Zepter for European Novel of the Year. His novel Ghost Light was chosen as Dublin’s One City Book novel for 2011.

In 2009 he was the Harman Visiting Professor of Creative Writing at Baruch College, City University of New York.

In December 2011, he received an honorary Doctorate in Literature from University College Dublin. He received the Irish PEN Award for Outstanding Contribution to Irish Literature in 2012. His latest novel is The Thrill of it All, published in May 2014 by Harvill Secker.

In 2014 he was appointed Frank McCourt Professor of Creative Writing at the University of Limerick.
“Her Voice Became My Own”: Confessional Songwriting as Consciousness-Raising in the United States Singer-Songwriter Movement, 1968-1975

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The night that Canadian folksinger Malka Marom finalized her divorce in 1966, she attended the performance of a little-known songwriter in Toronto on a whim: Joni Mitchell. When Mitchell sang, “I Had A King,” detailing her own marriage and divorce, Marom was overcome by her connection to the artist and song, writing, “Her voice became my own.”

Marom’s account illustrates the solidarity formed through song, one of the key aspects of the American singer-songwriter aesthetic formed in early 1970s. While the confessional songwriting style was meant to express deeply personal stories, artists intended for listeners to access their own experiences and emotions through the song. A similar practice—consciousness-raising—became one of the main organizing strategies for the contemporary women’s movement. Women shared stories in private homes, a site where feminist Bell Hooks writes that women “uncovered and openly revealed the depths of their intimate wounds.”

This paper asserts that the work of female singer-songwriters acted as a type of consciousness-raising. I analyze work by Joni Mitchell, Carole King, Valerie Simpson, and Cris Williamson as examples of women voicing private concerns in the public arenas of performances and recordings. Their song topics raised prominent issues and struggles facing women while the soft, acoustic musical aesthetic promoted self-reflection. Drawing on extensive interviews with producers, recording engineers, audience members, and artists, including interviews with Simpson and Williamson, my research theorizes this music as a form of feminist expression and protest, adding a new narrative to histories of music and second-wave feminism.

Christa Anne Bentley is a Ph.D. candidate in musicology at the University of North Carolina at Chapel Hill. Her dissertation combines ethnographic inquiry, musical analysis, and historical research to create a cultural history of the singer-songwriter movement in Los Angeles between 1968-1975.
“Billie Holiday’s Popular Front songs of protest: Strange Fruit and God Bless the Child”

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This paper explores the relationship of jazz singer Billie Holiday’s most explicitly political songs, “Strange Fruit” and “God Bless the Child,” to the Popular Front social movement of the late 1930s and early 1940s. In 1939 Holiday introduced “Strange Fruit” into her nightly performances at the controversial NewYork nightclub known as Café Society. Café Society was notable, not only for being Manhattan’s first prominent jazz club with a strict policy of racial integration, but also for being the favored nightspot of New York’s left-wing artistic and intellectual circles. “Strange Fruit,” composed by Communist Party activist Abel Meeropol, was well suited to the audience at Café Society. A powerful song of protest against the practice of lynching, “Strange Fruit” was an immediate success, becoming something of an anthem for the Popular Front movement. It soon became Holiday’s most widely known recording and launched the singer, for the first time in her career, to national prominence. Following “Strange Fruit,” Holiday recorded a number of striking and unusual songs, including her own composition “God Bless’ the Child,” a biting and complexly nuanced commentary on the intransigence of institutionalized poverty. As this paper demonstrates, Strange Fruit and God Bless the Child reflected the singer’s own engagements with the left wing Popular Front milieu of the 1930s.

Jonathon Bakan has a PhD in music from York University, Toronto. He currently serves as contract faculty at York University and University of Western Ontario, and performs as a saxophonist in various Toronto-based ensembles. He is currently working on a book on jazz music and the Popular Front social movement.
In 2013, Roger Knox – sometimes known as the Black Elvis, a figure within Indigenous music culture with an almost folkloric history of surviving two plane crashes in one day – released an album called *Stranger in My Land* with Chicago based label Bloodshot Records. The cover of the album proclaims it as the ‘Aboriginal Country and Western Songbook’, and on it Knox covers various songs by other Indigenous artists. These are songs written by Aboriginal artists who have not been well supported by the music industry, artists whose music is often difficult to find and not widely heard.

Dunbar-Hall and Gibson (2004, 2008) argue that within the tradition of country and western music by Indigenous Australians, covers of other artist’s songs not only reflect folk culture, but a continuation of an oral history tradition specific to that culture. This paper seeks to explore this notion through an examination of the covers on this album, analysing the songs as not only a part of an oral history tradition but also as a part of a country and western music tradition. I argue that by recording this album, Knox has used country and western songs as a way to highlight the Indigenous Australian experience. Knox stated on ABC Radio in 2013 that “we still have to tell our stories... Things haven’t changed as far as I’m concerned. If we can get out our stories and tell how it was to a wider community, we can all better understand.” This paper examines the importance, the potentialities and complexities of country and western covers as a tool for highlighting the experiences of Indigenous Australians.
The production of protest song during dictatorship and revolutionary period in Portugal

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This paper addresses the emergence of protest song in Portugal during the political and cultural context of the Estado Novo dictatorship in the 1960’s and 1970’s and the following Revolution of the 25th of April, 1974. The main objective is to explore the relationship between the practices of protest song in these two periods and the motivations of musicians, editors and other agents for the production of this form of musical expression.

In particular, I analyse the political and social processes that led certain musicians to use music as a form of resistance and protest against the dictatorial regime policies, by focusing on the proposals of configuration of the phonographic production of protest songs. As so, I explore different perspectives from musicians, editors, critics and other agents concerning the recording, editing and marketing of records. I consider that during this period there existed different approaches to the meanings given to the mediation of recording products when combined with the use of music and records as a form of protest.

Following the Revolution and taking into account the political and social changes that characterized the Portuguese revolutionary period, I look to the significance of protest songs by addressing the role of some record companies in the broadcast of songs with a revolutionary theme. At the same time, I describe different ways by which musicians associated with this trend organized and produced records which contributed to the reconfiguration of the practices of protest song, as an alternative to mainstream forms of production as well to other music genres.

Hugo Castro is licentiate in Anthropology by the University of Coimbra and Master in Musical Sciences – specialization in Ethnomusicology - at the New University of Lisbon, with a final dissertation that addressed the phonographic production of protest song in Portugal during the 1960’s and 1970’s. Currently, he is attending the Doctoral Programme “Music as Culture and Cognition” at the New University of Lisbon.
The trajectory of protest song from dictatorship to democracy:
The Catalan *nova canço*

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Protest against the Franco dictatorship in Spain (1939-1975) was, during its latter years, characterized in Catalonia by a musical backdrop of the *nova canço*, literally ‘new song’ (see e.g. Borrull 2014). It is generally recognized (*ibid.*) that one of the most prominent figures in this movement was the singer-songwriter Lluís Llach (born 1948), the author of the work which is the focus of this paper.

As vocal opposition to Franco’s authoritarian government mounted inexorably from the mid-1960s onwards, Llach’s song _L’Estaca_ (literally ‘the stake’), released in 1968, quickly became a key cultural rallying point for many Catalans determined to ensure that the regime would not outlive its founder. The song’s relatively generic call to action against tyranny has resulted in enduring popularity in Catalonia and internationally (it was, for example, adopted as an anthem by the Polish _Solidarność_ movement). Building on my previous work on the relative decline in popularity of the *nova canço* for a period after the return to democracy in Spain in the late 1970s, in this paper I explore the genre in the present climate in Catalonia, in which the current level of protest against the Spanish state has reached levels unprecedented for four decades. The relation between song and social movements is investigated from a postcolonial perspective, drawing on examples such as an attempt this year (2014) by a mayor from the Spanish governing party to ban a performance in Catalonia of the very same song, _L’Estaca_, resulting in the audience singing it *a cappella*.

The Giant woke up: Music Industry and political movements in Brazil

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The protest songs in Brazil had an important political role during the civil-military dictatorship between 1964 and 1985, a period marked by censorship and repression of protests against the government. Musicians such as Chico Buarque, Geraldo Vandré, Caetano Veloso and Raul Seixas staged the process of criticism and opposition to the State. Also in the 1960s, was created the Popular Culture Centers, connected to the student movement, which valorized aesthetic and typically Brazilian sounds as opposed to American cultural imperialism. With redemocratization and neoliberal economic opening from the 1980s, these debates lost strength. However, in 2013, the increased costs of the bus tickets sparked protests which took the brazilian streets. The ‘Jornadas de Junho’ (June Journeys, in literal translation) amounted discussions about the precariousness of national democracy. In this context, old protest songs were remembered resuming its political function. In parallel to the movement of the streets, there was also marketing strategies of appropriation of the spirit of insurgence added to the expectation of the World Cup to be held on the country in 2014, articulating patriotic ideas. In addition to advertising campaigns that evoke the imagination of crowds in the streets, artists like Tom Zé, Latino, Seu Jorge, O Rappa and Capital Inicial released songs based on popular agendas. Therefore, the purpose of this paper is to discuss brazilian’s protest songs from two historical moments: 1964-1985 and 2013. The aim is to debate and analyze comparatively the redefinition movement of protest songs and the appropriation by music industry.

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Marianna Ferreira Jorge is a Doctoral student in Communication from Federal Fluminense University.
In this paper, I propose to address the visual and material culture associated with recordings of social struggle and activist engagement in *Folkways Records*. Moses Asch, who founded the New York based record company in 1948, wrote the following: “... with the creation of Folkways Records I started the more intense catalog of protest songs, workers songs, protest poetry, documentation etcetera”. Union struggles, the American civil rights movement, the speeches of Martin Luther King, and the Vietnam War and student protests of the 60s are all included on the Folkways label. Based on an examination of a small number of record covers, their liner notes and archival material related to their production, I intend to examine the art and design found on recordings related to social struggle and activist engagement (for example Pete Seeger’s *Songs of Struggle and Protest*; Woody Guthrie’s *Struggle*) within the Folkways collection. Asch himself emphasized the importance of the relationship between the cover art and design with the recording itself, referring to “the marriage of the front art with the inside content”. Here, the focus will be on the visual and material characteristics of these recordings in an attempt to think integratively about how these aspects of this socially engaged cultural production relate to the sonic content of the recordings.

Joan Greer (Ph.D., Free University of Amsterdam) is interim Director of folkwaysAlive! (University of Alberta in partnership with Smithsonian Folkways Recordings) and Professor in the History of Art, Design, and Visual Culture at the University of Alberta, Canada, where she is also a member of the Religious Studies, and Science and Technology in Society Interdisciplinary Programs. Her research centres on 18th, 19th- and early 20th-century European (especially Dutch and Belgian) art, and the visual and material culture of music in Europe and North America, with a particular focus on the convergences of art and design discourses with those of religion, radical politics and early environmentalism. Areas of concentration include theories of genius and constructions of artistic identity; representations of Christ; Vincent van Gogh; art and design periodicals; record cover art; entomology and art; and constructions of nature; the history and theory of sustainable design; and the material culture and exhibiting practices of music.
In terms of cultural policy analysis the most challenging vehicle for revealing ideological significance of popular music in media representation is the concept of moral panic. In the light of this concept media perform as moral arbiter whose responsibility is to alert the public to the danger of particular forms of popular culture which could mean a significant threat to social order, governance and authority (McRobbie 1994: 198, 202). That is why popular music has often become a target of censure, condemnation and regulation in its history. Such position refers to general interest in academic exploration of the role of music in the everyday life of youths and it has evolved into a deep tradition of audience studies. The media coverage of Sex Pistols in British newspapers (including broadsheets and tabloids as well) serves as a demonstrable example of ideological struggles which has significantly determined audience’s approaches to punk music as a whole in the late of 1970s.

This paper examines the shifts between an incorporation and a resistance in terms of cultural and ideological hegemony as it is maintained and negotiated via particular media representation using wide range of ‘making meaning’ figures (e.g. sensationalism, denunciations, hysterias etc.). The main attention is particularly drawn to critical examination of Gramsci’s concept of hegemony and the Bourdieu’s theory of distinction to such extent as they are applicable on the example of British newspaper’s portrayal of Sex Pistols after release its track ‘God Save the Queen’ in 1977. Such appropriations help compellingly to reveal mechanisms of turning of alternative cultural production into commodified mass culture. As a result mass media represent ‘first line of defence’ in sustaining, cultivating and even in subverting social control and there are importantly responsible for ideological framework determining the processes of cultural consumption.

Martin Husak is a PhD candidate at Charles University in Prague. His principal research interests lie in the field of popular music cultures analysing the relationship between state music policy and media in relation to the emergence of rock music genres from 1950s to 1980s in Czechoslovakia. He is currently investigating alliance of politics and media as a significant form of media propaganda delegitimizing the rock music via wide range of state level policies (e.g. condemnation, regulation and censorship), considering culture as a political issue.
My first encounter with berberitude or Berber identity happened through the medium of music and song and was experienced while living in France during the late 1980s. My direct experience of Algeria is based for the most part on my research 'floating around the periphery' of 2 specific events, the Amazigh film festivals of December 2006/7 and 2007/8. Algeria is a vast country with a turbulent history. It has a culturally diverse population made up essentially of Arabic speaking people with a large minority of Berber/Tamazight people, of whom the Kabyle make up the majority. Apart from the current state of instability and flux in the Islamic world in general, it is to a significant degree this cultural diversity which has been problematic in terms of forging a shared Algerian national identity since independence from France was obtained in 1962. People within the current administration however appear to be making efforts towards the integration of its peoples, more inclusive than the Arab speaking state that was envisaged at the inception of the Algerian Republic in the 1960s. Drawing upon the work of Goodman, (2005) amongst others, I wish to deal with two main issues in this paper, firstly the promotion of Berber/Tamazight identity narrated through music and song (linked to the activities of the artist known as IDIR in France and Algeria in the 1980s and 1990s) and secondly the forging of inclusive Algerian citizenship through the medium of cultural celebration (the Amazigh film festival).

Desi Wilkinson is a traditional musician and academic. Originally from Belfast he obtained his PhD from UL in 1999. Desi has recorded prolifically throughout his career and has published work on Celticism and Irish music. His next publication 'Call to the dance' (Pendragon Press, New York) is due out in June 2015.
The Telangana movement and its tradition of protest songs

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Telangana movement for a separate state in the nation of India began in 1969 and ended with the formation of such state in 2014. Over such period, the ideology of the movement fluctuated between various leftist positions: from overt militancy to political participation to a now softer leftist-central position. Here, I present an analysis of protest songs that were directly involved with the movement for the formation of the state of Telangana. Songs between 1969 and 2014 were selected on grounds of their use in actual protests and meetings for the movement, historical and/or traditional links with the movement and from collections of poets who were/are active participants in the movement. Only those accessible on the World Wide Web through hosting institutions such as YouTube® were chosen for analysis. Using discourse analysis, transcripts in English of 86 such songs were analysed for their rhetorical effects. Findings show that these songs

(a) are in the folk tradition native to Telangana
(b) employ versions of Telangana as a wronged victim
(c) present the movement as a class-struggle, where those in Telangana were exploited by those in other parts of the heretofore unified state, and
(d) involve a critique of modernity embedded in existing class and caste stratifications specific to Telangana

Such aspects produce the ‘protest song’ as a unique speech-event. Rhetorically, their use recruits the participation of a wider demographic in the protest. And centrally, these songs legitimate the protest and the demands for a separate state.
“Pandits are telling you lies upon lies!” An audience of thousands listen raptly as Prahlad Tipanya sings the poetry of 15th-century mystic, Kabir. Most of them, like Tipanya himself, belong to hereditary castes considered “untouchable” by the traditional elite. While urban readers have construed Kabir as an advocate for religious harmony between Hindus and Muslims, singers from the Malwa region of Central India use his poetry to protest the injustices of caste discrimination. “Upper-caste people say even our shadows should not touch them,” Tipanya discourses between verses, “but Kabir says the same divinity exists within all.”

His protest is not directed at the upper castes or the government, but at the lower-castes themselves. Tipanya urges them to change their perspectives and behavior, rather than expecting change to come from above. I argue this model of protest draws from a South Asian tradition of affecting external social change through internal transformation, famously espoused by Mohandas Gandhi.

Four decades ago, Kabir music was a marginal genre performed by isolated lower-caste singers. Today it is an inextricable part of Malwa’s popular music; Malwa Kabir singers produce commercial albums and tour as professional artists. They have also drawn outside recognition, performing throughout India and the world to increasingly large urban crowds. Within India’s transforming landscape of cultural consumption, the singers’ newfound economic and cultural capital has enabled unexpected (and perhaps unintended) forms of social mobility by superseding rural social structures. This paper examines an encounter between traditional forms of protest and new cultural economies.

Vivek Virani is a Ph.D. candidate at UCLA. His research addresses music and spirituality, emphasizing issues of community and subalternity. He is a classically trained tabla player and has been performing interfaith devotional music since early childhood. He is currently conducting field research with rural devotional singers in Central India.
This paper employs sociologist R. Serge Denisoff’s functional typology of protest songs to compare the anti-war compositions of Bob Dylan and John Lennon. Denisoff’s categorisation of “magnetic” and “rhetorical” songs is supplemented by additional song type (“introspective”) which he and Jerome L. Rodnitzky hypothesised but did not develop. My analysis will survey all Dylan and Lennon’s protest songs from the 1960s and early 1970s, then focus on case studies of Dylan’s “Ye Playboys and Playgirls” and Lennon’s “Give Peace A Chance.”

As a magnetic composition “Ye Playboys and Playgirls” attempted to solicit support for anti-nuclear civil disobedience, engineering moral solidarity among participants by employing a strophic form that offered a shared invitation to participate in such resistance. “Ye Playboys and Playgirls” was never officially released, however, and shortly thereafter Dylan substantially revised his position on campaigning songs, deciding to produce only the most obscure and self-reflective “introspective” material.

When mapped against Denisoff’s typology Lennon’s protest music took the opposite trajectory – from clumsy or naive expressions of political consciousness, via generalised introspective Beatles lyrics, ending with highly focused magnetic protest songs. As Dylan rejected the mantle of campaigning spokesperson, Lennon championed that position. With reference to Ron Eyerman and Andrew Jamison’s analysis of the role of “movement artists” in social movements (1998) I argue that Lennon, rather than Dylan, epitomised the “movement artist” role defined by Eyerman and Jamison.
The Message Behind the Beat: Social and Political Connections and Themes in American Punk and Rap Music, the Rise and Fall

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This paper will cover the history and social and political themes in American punk and rap music, with some emphasis on the so-called “golden era” of these genres, 1980 to 1992, the Reagan and Bush years.

The so-called “golden era” of social and political punk and rap in America from 1980-1992, was a direct challenge to the policies of Reagan and Bush. American punk groups such as Black Flag, the Dead Kennedys, Minor Threat and the Necros were on the rise during this period and brought a critique of the social and political realities during that time. Similarly, American rap groups such as Public Enemy, Boogie Down Productions, X-Clan and NWA were even more popular than the American punk groups and entered the mainstream.

Despite being different musically and culturally, lyrically the two genres were not that far apart. Both genres examined and exposed social and political controversies with such themes as police brutality, corrupt politicians, mass-media, and military conflict in their lyrics.

This paper/presentation will highlight the historical roots of American punk and rap, lyrical themes and how those lyrical themes were similar between the two genres and how both genres went through a rise and eventually a fall by the beginning of the 1990s in terms of social and political critique. In addition this paper will give a brief examination of these two genres through my “Project M.I.R.S.H.” approach, which highlights myths, icons, rituals, stereotypes and heroes.

Dr. Matthew Donahue is a musician, artist, writer, filmmaker and educator in the field of popular music and popular culture. As an underground musician he has worked in such genres as punk, heavy metal, trip-hop/rap and anti-folk, always with a social and political lyrical attack. Artistically, he uses popular culture as the basis of his creativity, working in video art/documentaries, collage, art cars and street photography, often using social and political themes in his work. His academic and creative efforts can be viewed on his website at www.md1210.com.
Most commentators and academics tend to position protest together with critique, alongside other elements, such as subversion, transgression, rebellion and even revolution. Such a perspective tends to imagine protest pitched against hegemony, for instance, capitalism, class order, patriarchy, heteronormativity, racial states and other forms of power and ideology. Broadly, this follows the self-positioning of protest culture, for instance, in the songs of veteran punk-rockers New Model Army, which take issue with capitalism, the class system, liberalism, consumerism and environmental destruction. Yet, within their oeuvre, there is also a broad ambivalence about how liberal critiques erode the possibility of shared values and a meaningful life. This is particularly noticeable in their vivid depictions of ‘small-town’ life in Thatcher’s Britain. Drawing from the sociology of critique, it is possible to firstly see that the opposition of protest and hegemony is diversely constructed within protest songs, but does not neutrally reflect reality, and secondly, to realise that capitalism and liberalism are also critical of the state, social norms, fetters on individual liberty, and various other tropes. Therefore, contemporary protest songs are not critiques of tradition per se, but of the new social formations created by historical critiques – here, principally liberalism. Furthermore, many protest songs also affirm certain values or symbols. Therefore, protest songs and academics need to consider approaching social formations as not just ‘hegemonic’ or ‘ideological’, but surprisingly ‘critical’, because meaningful protest is also about shared values and ideals.

Tom Boland received his doctorate from UCC in 2006, focusing on critique and subjectivity in romantic literature. He teaches sociology in WIT since 2008. His monograph, Critique as a social phenomenon, appeared in 2013. With Ray Griffin he is editor of The Sociology of Unemployment, forthcoming with Manchester University press.
In this paper I will argue that the socio-political voicing of Scottishness as an alterior Other to Englishness within the United Kingdom, has been one of the fundamentally creative tropes of protest in the Scottish song. This has involved not only the creative agency that emerges from the opposition to Scotland-as-low-Other, but also a rich-seam of countercultural, small-scale musical performances of cultural protest to the quotidian dominance of the English-British Self in the mass media. This has of course involved the rejection of British identity by pro-Scottish voices, but more subtly, has sustained and enlarged the discourse of egalitarianism which has become fundamental to Scottish identity since the Act of Union in 1707. Taking a social semiotic and narratological approach drawn from the work of Van Leeuwen (2004; 2012), Machin (2007), Burns (2010) and Fludernik (2009), I will demonstrate in one song, how multimodal meaning is constructed in a traditional protest song. This will focus on a detailed social semiotic transcription, demonstrating how a number of different interacting semiotic resources such as: melodic contour; cross-modal stress patterns; relationship between real—low pitch and ideal—high pitch; vocal timbre; cultural intertextuality; and my own concept of ‘tonal gravity’, semiotically interact with lyrical text to produce a highly effective multimodal protest song.
In Cape Breton, Nova Scotia, an island on the eastern coast of Canada, heavy industry was a major employer for much of the 20th century. The coal and steel industries blossomed between 1880 and 1920; workers immigrated to the region from other Canadian provinces as well as from the United States and Europe. They organized unions, engaged in several bitter strikes, and won important concessions from employers (Frank 1999; Heron 1988; McKay 1983). The early years of the 20th century were marked by long, bitter struggles between workers and management. These upheavals correspond with the development of an industrial “structure of feeling,” which Raymond Williams describes as “[emphasizing] a distinction from more formal concepts of ‘world view’ or ‘ideology’ . . . [a structure that is] concerned with meanings and values as they are actually lived and felt” (1977: 132). This paper explores some of the protest songs and verse that represent this structure of feeling in both the coal and steel towns of the Island. The results of this work can be seen on a collaborative cd and website (www.protestsongs.ca) that profiles many of the protest song-poems and their composers of the region.

Richard MacKinnon is the former Tier One Canada Research Chair in Intangible Cultural Heritage at Cape Breton University where he teaches Folklore in the department of History and Culture and directs the Centre for Cape Breton Studies. His research interests include all aspects of Atlantic Canada’s culture including oral traditions, music, language, material culture and vernacular architecture.
Empathy: The quality of the Protest Singer

Brendan Downey

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This paper will present the song Famine by Sinead O’Connor as one of the strongest songs of social protest in modern Irish culture. The themes addressed in this song will be reinforced by examination of similar songs by other well known Irish protest singers, Damien Dempsey and Christy Moore.

The song ‘Famine’ deals with Irish Colonial history in the 19th Century and the misrepresentation of the causes of the famine by subsequent educators. O’Connor draws attention to the negative effect of the famine on subsequent generations since that time. Her awareness of the connections between a ‘broken’ ‘battered’ and ‘starved’ nation in the 19th Century, and the current social problems we experience today in Ireland is an outstanding representation of the protest singer’s awareness of the difficulties experienced by the community she lives in. The paper will demonstrate the necessity for empathy in the songwriter’s skillset as a source of inspiration for writing such an important song. O’ Connor addresses modern themes of self destruction and historically the destruction of “a lot more than 10% our nation”, the exceptional response of this protest singer is to offer a solution, a process of healing to the current ills in our society. Concurring themes in the songs of the three singers, those of addiction, loneliness and emigration will present the concept of connection between singers of protest songs and their audience, true empathy.

Brendan Downey is a self-employed Barber. He received his B.Sc Counselling and Psychotherapy in 2006 from Middlesex University. He is a member of Castlecomer Male Voice Choir and has been a music fan all his life. His thesis for his B.Sc. was on the subject of Grief Therapy in relation to addiction recovery.
The wars following the dissolution of Yugoslavia have attracted a lot of interest and reactions in international politics, media and scholarship. Reactions to the war found their place in the punk rock scene as well. This paper focuses on German punk rock scene and has three aims. First of all, it looks at the references to the Yugoslav wars in the lyrics of punk rock bands with the focus on Germany. Second, the paper analyzes the songs protesting against the NATO bombing of Yugoslavia in 1999, which is relevant as the first time since the Second World War that Germany entered a war, causing protests against it. The paper places these songs and their lyrics in the context of the left wing protests related to Yugoslavia in Germany in the nineties and the controversial division created in 1999, when a great part of the left movement (Antideutsche) expressed support for Slobodan Milosevic, perceiving him as a socialist and a victim of imperialism because of the NATO intervention. Finally, the paper looks at the references to the NATO bombing and the wars in ex-Yugoslavia in the lyrics of the extreme right wing bands in Germany, where the NATO bombing caused a turn to anti-imperialist rhetoric in the lyrics and shift from supporting Croatia during the war to support for Milosevic.

Jelena Đureinović is a PhD candidate at the International Graduate Centre for the Study of Culture (GCSC) in Giessen, Germany. She holds a Master of Arts degree in Nationalism Studies from Central European University in Budapest and a BA degree from the Department for Media Studies in Novi Sad, Serbia.
Remembering the Socialist Yu-Topia:
The Garage-Choir Kombinat Recycling Partisan and Revolutionary Songs

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In the talk proposed I would like to present some current trends of protest music in Slovenia, since 1991 a sovereign state and since 2004 a member of the European Union. My argument will follow a long history of partisan and other revolutionary songs (Bella ciao, Bandiera rossa) from their use in the Second World War to the current social protests. The analysis will show that one and the same song can transport different meanings in different historical, political, economic and ideological contexts. If during the war the songs mentioned heightened the spirit for the fight against the occupying German and Italian forces, after the war they became an integral part of political ceremonies and music education. Gradually losing their importance the songs experienced a revival during the Punk movements in the 1980ies. Coinciding with the general crisis, that led to the fall of the socialist regime, the break up of the Socialist Federal Republic of Yugoslavia and the civil wars, in Punk partisan and revolutionary songs were used in terms of the strategy of affirmation, challenging the already weakened political establishment with its own songs and pretending to be more communist than the Communist Party in power.

Currently, in the desolate socio-economic atmosphere, due to the internationally imposed austerities, the worsening of the living conditions and the growing unemployment partisan and other revolutionary songs are recycled for the third time. They support the social protest against the neo-liberal sell out of the country, transport anti-nationalist sentiments and the nostalgia after the comparatively comfortable life in the socialist modernity. Though songs lamenting Yu-Topia can be found across a broad range of musical genres (Rock Partyzani) an important role regained the choire-singing. A leading role has in this connection the all female garage-choir Kombinat, often performing with the still active veterans of the original partisan choir established in 1944.

Dr. Alenka Barber-Kersovan studied historical musicology, systematical musicology, psychology and aesthetics at the Universities of Ljubljana, Vienna and Hamburg. She worked as a music therapist at the Psychiatrical Clinic in Ljubljana, program director of the Slovenian Musical Youth and scientific officer at the Institute for Sociology of Music in Vienna, Music Academy in Hamburg and the Institute for Music Education in Hamburg as well as a lecturer on the Institute for Musicology of the University of Hamburg and at the Music Academy in Vienna. Currently she is teaching sociology of music at the Leuphana University in Lüneburg. She is also active as the managing director of the Gesellschaft für Popularmusikforschung /German Society for the Study of Popular Music.
“We Shall Overcome”: African American Protest Song

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While some African American freedom songs utilised during the Civil Rights Movement of the 1960s in the United States were newly-composed, many (and some of the most successful) were adaptations of pre-existing songs, more specifically spirituals and gospel songs. Of these, the most famous (which became the anthem of the Civil Rights Movement) is the adaptation of the Charles A. Tindley hymn “I’ll Overcome Someday” to the melody of the traditional spiritual “I’ll Be Alright”.

This is, of course, well-trodden ground, but this paper will examine the modifications necessary for such fruitful adaptations, ranging from the necessary modifications to the lyrics of abolitionist hymnody and social gospel hymnody, to interpretation of extant songs with relevant intent without textual modification, to more mundane matters such as the prolongation of a performance of a single song for a sit-in, so that it would last 20 to 25 minutes. I will, additionally, seek to integrate Martin Luther King Jr’s view of the centrality of the lyrics of the freedom songs to the movement, with Carl Seashore’s assertion of the centrality of communal musiking, orchestrated by rhythm.

A graduate of UCD (BA and BMus), Professor Thérèse Smith has lectured at Brown University, USA, Bowdoin College, USA and, since 1991, University College Dublin, where she is Associate Professor of Music. Trained as an ethnomusicologist at Brown University (MA and PhD), she has given invited lectures at a variety of universities across the United States, as well as throughout Ireland, and across Europe. Specialising in African American music and Irish traditional music, she has published widely both in Ireland and internationally.

Music that is created from the interacting forces of sound environments and complex social layers becomes a repository of histories, relationships and events culturally sustained through time. A prime example is African American music, which has captured the essence of change and turmoil sustained through centuries of suffering and oppression. Beginning with the transatlantic slave trade, each stage of its evolution is marked by experiences, understandings and actions that work in creative tension with one another. Most of this complicated history has been chronicled in song and transported through time via the oral tradition.

The Georgia Sea Island Singers are important guardians of this tradition. Founded in the early 1920s by Lydia Parrish on St. Simon Island, GA with descendants of slaves, their music is one of the most authentic soundtracks of the African American experience available today. The group shares intimate details of how slaves used music as a tool for social protest by expressing the ugly essence of oppression, using biblical analogies to express optimism and hope and representing the determination of a people to survive. By continuing this tradition for almost 100 years, they remind those who listen how they keep faith with the past and honor their historical responsibility to continue the cultural lines of transmission that inform this rich and vital tradition.

Grounded in a theoretical framework inspired by notables in the field, we will explore the sustainability of social protest in the music of the Georgia Sea Island Singers through time, how social protest can create change and how protest is performed.

Robert W. Stephens has authored articles and chapters in the fields of ethnomusicology, music education and diversity. He is the recipient of a Rockefeller Foundation Fellowship Residency for his research on Afro-Cuban religious music and of awards with Junda from the National Endowment for the Humanities for their Landmark Grants, Gullah Voices: Traditions and Transformations.

Mary Ellen Junda is co-director with Stephens for their Landmark Grants, Gullah Voices: Traditions and Transformations, awarded $371,000 by the National Endowment for the Humanities. The proceedings will be shared globally through the Connecticut Digital Archives. Recent articles are featured in College Music Symposium, and with Stephens in the International Journal of Critical Cultural Studies.
The Strange History of “Kumbaya”:
Challenging Cultural Defusion of Songs for Peace and Justice

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Kumbaya, an African American spiritual that asks God to “come by here” and deliver justice and solace, is one of a number of freedom songs that traveled all over the world, popularized by folk musicians in the 1950s.

Pete Seeger, who was instrumental to this process, called Kumbaya “a beautiful example of how the world’s folk music continues to intermingle, sans passports or permission, across boundary lines of fear and prejudice.” The song was frequently recorded and sung around campfires, clearly associated with movements for peace and justice. A few decades later the word took on a very different meaning as commentators began to use it in a snide and cynical way. The shift began on the right, but has become widely accepted. Rather than Kumbaya representing a call to action based on power in togetherness and harmony, the word has come to reflect weakness. Politicians invoke it regularly to ridicule the idea of compromise, implying that singing together is an inane substitute for taking action to solve problems.

In The Art of Protest, T.V. Reed suggests that the “ongoing, irresolvable, creative tension between [cultural] diffusion and defusion should be a key point of study for the cultural analysis of movements.” Kumbaya presents an intriguing case with which to address this paradox. My paper will address the roots and original meaning of the song, recount its history as a song for peace and justice, and analyze the reasons it has become a metaphor for inaction (at best). It will also challenge the audience to consider how such a process of defusion takes place and how it might be challenged.

Robbie Lieberman is Professor and Chair of the Interdisciplinary Studies Department at Kennesaw State University outside of Atlanta, Georgia. Her publications include “My Song Is My Weapon:” People’s Songs, American Communism and the Politics of Culture 1930-1950 (University of Illinois Press, 1989, 1995), which won the Deems-Taylor Award from ASCAP.
Exploiting Musical Traditions:
The Protest Songs of Ton Steine Scherben and Franz Josef Degenhardt

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When looking at definitions and potential impact of protest songs a productive focus of analysis is the period of the students’ movement of the late 1960s and early 1970s in West Germany. A wealth of political song was produced here in both areas of folk and rock music. These were for the most part two distinct scenes, but had the following points in common: Firstly they both formed integral parts of social movements in which they were situated, the songs expressing structures of feeling and reflecting political identities of their supporters. Secondly, as well as being influenced by British, American and contemporary developments in folk and rock music, they both also linked into distinctively European, pre-Third Reich traditions of protest. In this way oppositional political consciousness was promoted through the re-invoking of ‘democratic’ cultural memory. A particular reference point was the political cabaret and agit-prop revue of the Weimar Republic.

As illustrative examples I will take the chansons of Franz Josef Degenhardt in the context of the Extra-Parliamentary Opposition in the mid- to late 1960s, and the anarchic rock songs of the band Ton Steine Scherben (Sound Stones Splinters) in the West Berlin squatters scene of the early 1970s. I will look at lyrical, musical and performance traditions that are exploited by both, in order to establish communication and identification with their audiences. Degenhardt, while drawing on contemporary political chanson, uses a narrative role-playing technique pioneered in 1920s literary cabaret. Ton Steine Scherben’s blues rock aesthetic, clearly influenced by Jimi Hendrix and Cream, is augmented by a Weimar agit-prop approach combined with political slogan chanting reminiscent of the early Clash – and this five years before the Clash were known.

David Robb’s main field of research is German political song. He has recently completed a 3-year AHRC-funded project on the ‘History of Reception of the Songs of the 1848 Revolution’. His book publications include Zwei Clowns. Das Liedertheater Wenzel & Mensching (Berlin, 1998) and Protest Song in East and West Germany since the 1960s (Rochester/NY, 2007)
Identity construction and modernity negotiation in the tradition of choral singing in contemporary Estonia

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Singing, and popular songs, have been largely explored from the point of Anglo-saxon music scene and societies. What is sometimes missing in literature is the regional perspective.

This study will explore the spaces of resistance and contestation created and perpetuated through choral singing and popular folk songs in Estonia. The Baltics, and Estonia, are particularly interesting cases given their tradition of merging contentious politics, social movements and choral singing, best exemplified in the Singing Revolution (1987-1991) during which joint singing united Balts in the peaceful social movement against the communist regime.

Scholars assessed the Baltic singing primarily as an expression of ethnic nationalism (Bohlman 2011, Kannike & Aarelaid-Tart 2004). This paper introduces a critique to this approach by arguing that the tradition of choral singing is a dynamic contemporary phenomenon that reflects the negotiation between the global and the national; the song festivals serve as a platform for negotiating national identity and the wider political and cultural status quo of liberal modernity. On one hand, they provide a ‘comfort zone’ to consolidate one’s own identity and cope with uncertainties triggered by rapid transition and intense globalisation. On the other hand, the song celebrations are a touristic product to be consumed as an ‘authentically Estonian experience’. The two intertwined tendencies – performing the national myth and satisfying the needs of cultural tourism – confirm the utility of thinking in national terms and therefore, contribute to the unfading popularity and attractiveness of choral singing and the song festivals.

Methodologically, this paper is based on qualitative content analysis (Schreier 2012) of: (1) expert interviews with members of state foundation responsible for the organisation of the song festivals in Estonia; (2) the narrative about the song festival and choral singing presented in the main information booklet distributed at the 2014 song festival in Tallinn.

The study contributes to the debate on the role of popular culture in identity negotiation in Central Eastern Europe.
Emilia Pawłusz is an early stage researcher in the Marie Curie Initial Training Network Project 'Post-Soviet Tensions' at the Department of Political Science and Governance at Tallinn University. She obtained her M.A. in sociology and social anthropology in 2011 from the Jagiellonian University of Krakow, Poland. In 2012-2014 she was a visiting researcher within the Swedish Institute Visby Programme at the Centre for Baltic and East European Studies at Södertörn University, Sweden. Her fields of interest include Baltic choral singing, nation-building in Central Eastern Europe and visual anthropology.
Symbolic resistance: The importance of music as expression of protest of young migrants in Vienna

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My paper is primarily based on a research project on "Musical Behaviour of Second Generation Children of Migrant Workers in Vienna" but also draws on the fieldwork which was an essential part of the ethnography courses I’ve held both at the University of Applied Arts and at the Department of Political Science, University of Vienna over the last years. The presentation shall focus on the analysis of the ethnographic material.

In order to elucidate the importance of (popular) music in the everyday lives of adolescent migrants I will use the following structural model in order to discuss how they organize their everyday lives in the context of the tension resulting from the meeting of ‘three cultures’:

On the one hand, there is the parent culture, on the other, there is the dominant culture of the host country with its sometimes strange norms which must be adopted (at least outwardly), but which can also be understood as an opportunity to escape the narrowness of the traditional parent culture. Finally, there is the highly varied world of popular Anglo-American media culture.

In the paper I will demonstrate how popular music is being used by the young migrants to express their resistance against the stresses and strains of the world they are living in. This is being done by a particular contextual reading of songs of protest (reception) but also by the creation of various forms of popular music (production) that combine diverse musical styles and use different languages (e.g. German, Turkish, English).

Dr. Roman Horak is professor and Head of the Department of Cultural Studies at the University of Applied Arts Vienna. He is currently on the editorial committee of ‘Culture Unbound’ and the ‘European Journal for Cultural Studies’ and a board member of the ‘Association for Cultural Studies’ (ACS). His research focuses on the politics of the popular. He has published 16 books and over 100 articles in academic journals and books in 6 languages. His latest international publication is About Raymond Williams (ed. with L. Grossberg & M. Seidl), Routledge 2010.
"Protest Music and 'Counter-Protest' Music in Israel: An Analysis of Yuval ben Ami's *Kiss my Ass, Lieberman* and Ariel Zilber's *Politically Correct*"

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An article from September 2014 in the Israeli newspaper, *Haaretz*, featured the title: "The Protest Song is Dead: Why Aren't Israeli Rockers More Political?" It might be more accurate to suggest that protest songs from one side of the political spectrum are in trouble, or at least encountering a strong "counter-reformation." Although one might think that protest music is the purview of the political left, in Israel it has become in the past two decades—in the wake of the Oslo Accords, the assassination of Prime Minister Yitzhak Rabin, second *intifada* of 2000, and the disengagement and multiple wars in Gaza, a powerful medium of the far right and conservative establishment.

In 2012, Israeli essayist and musician Yuval ben Ami released what some called Israel's first true protest album, *Kiss My Ass Lieberman*, a blistering attack on the Netanyahu government. Two years later, right-wing singer Ariel Zilber, whose 2008 album *Politically Correct* attacked the left, had a lifetime achievement award revoked. Zilber's music and the "counter-protest" protest music of many others on the right requires us to broaden our understanding of the functioning of protest music within the context of politics and political movements, that is to say, that they are against an existing state and in favor of either its reformation or overthrow, or in the case of Israel, against the status quo that has operated since the 1967 war. Focusing specifically on the albums by ben Ami and Zilber, this article addresses the cultural and political war going on in Israel as expressed in two very different protest media.

Jonathan C. Friedman is the Director of Holocaust and Genocide Studies and Professor of History at West Chester University. He is the author or editor of seven books, most notably *The Lion and the Star: Gentile-Jewish Relations in Three Hessian Communities* (University Press of Kentucky, 1998), *Rainbow Jews: Gay and Jewish Identity in the Performing Arts* (Lexington Books, 2007), and *The Routledge History of Social Protest in Popular Music* (Routledge, 2013).
How to Write a Protest Song in the style of Bertolt Brecht. A workshop

Mike Wilson

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I am a writer, musician, performer and teacher, working predominantly freelance in the Adult and Community Education sector in England. I devise and offer courses on protest songs for the Workers’ Educational Association.

I wrote and performed a ‘Brechtian’ theatre-piece – about the connecting lives and contrasting politics of Brecht, Weill and Eisler – 1927-1950. It toured the country to great acclaim. As an added extra I offered workshops to contributing theatres, schools and colleges, on How to Write a Protest Song in the style of Bertolt Brecht.

In this workshop I take templates from typically spiky Brechtian songs and write words with a contemporary resonance – about the latest crisis or scandal to hit the news that week.

Writing protest songs ‘from the inside’ gave participants precious insights into Brecht’s skills as a poet and polemicist, and an understanding of some historical context for the protest song. It also exemplified ‘total-immersion learning’ as we arrange performances to complement the main theatrical event on the day.
All We Are Doing Is Protesting....

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When Linton Kwesi Johnson took to the stage for the second part of the show at Essex University he held some papers with poems performed in front of a student audience. “Some people say I don’t write love songs” he declared and the largely student audience were stunned. He then proceeded to recite “Loraine” with every line ending in the monotonous rhyme ‘rain’ ‘pain’ ‘explain’ ‘vain’. This was Linton’s protest for protest songs. Whether protest songs create change is questionable because measuring their impact is difficult to quantify and qualify. This paper will explore issues of definition, impact and change from a range of auto-ethnographic experiences as a performance poet and as someone who has a wide listening experience of music from the 1960’s. How and why we protest as creative people relates to issues of oppression, power and control. Simultaneously what we chose in terms of live and recorded music, as listeners and audiences, is linked to how we relate to specific struggles in society. It is questionable however to presume that music alone can change the world. Even when music is rooted in experience and struggle protest songs are commercial texts, owned mechanically by record companies who exploit them for financial gains. What music can do is be part of a change which starts firstly with the creators themselves, who in turn through their works may attract like-minded people to specific ideas and beliefs.

Mike is an Associate Professor at The University of Nicosia in the Department of Communications. His PhD was in Cultural Studies at The Centre for Contemporary Cultural Studies (CCCS) in Birmingham, England. Besides being an academic Mike is also a performance poet, recording artist, DJ, radio presenter and freelance writer.
Protest songs have historically played a major role in Portugal’s democratization. In 1974, two songs “E depois do adeus” (by singer Paulo de Carvalho) and “Grândola Vila Morena” (by Zeca Afonso) provided the passwords for the military-led “Carnation Revolution” which put an end to dictatorship. Through a cultural approach combining the theoretical frameworks provided by Stuart Hall and Serge Denisoff, this paper argues that protest songs have continued ever since to play a paramount role in popular resistance and dissent against dominant political and economic power. Recent waves of mobilization and protests in Portugal after the start of austerity measures have been unleashed by the now famous song “Que parva que sou” (“What a fool I am”), by Deolinda, and have also been instrumental in spreading protest to Spain, leading to the creation of the Indignado movement.

The paper further argues that there is a conscious and continuous link between this particular song “Que parva que sou” and the songs written during and after the dictatorship. In fact, the prolific Zeca Afonso and his protest songs (“The Vampires” is another favourite) and also José Mário Branco’s song “FMI” (the Portuguese acronym for International Monetary Fund) continue to be an inspiration for social movements and protests since the beginning of austerity measures, with funny and cunning adaptations, such as the “Grandolada” (a form of protest in which protestors sing “Grândola Vila Morena” with the goal of preventing speeches by government members). This reappropriation of older songs by a generation born after the revolution has been fundamental for articulating grievances and mocking the current political power and its neoliberal narrative.

Isabel David is Assistant Professor at the School of Social and Political Sciences. Her latest publication is entitled Everywhere Taksim: Sowing the Seeds for a New Turkey at Gezi, an edited volume on last year’s Gezi protests in Turkey (Amsterdam University Press, 2015). She is currently working on a book on social movements and protests in Portugal.
‘Caught in a Culture Crossover’:
The Pakistani protest within Rock Against Racism

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Rock Against Racism (RAR) was one of the most notable musical protest movements of post-war Britain. Established in response to Eric Clapton’s racist comments at the Birmingham Odeon in August 1976, RAR sought to mobilise the perceived oppositional power of rock culture to challenge fascist social attitudes. These attitudes were manifest most clearly in the burgeoning popularity of the National Front: a political party who campaigned for the ‘repatriation’ of non-white British citizens. Through large scale carnivals and smaller, locally-promoted gigs, RAR organisers built multi-racial concert programmes to exemplify multicultural cohesion. However, their choice of acts has led to criticism. Line-ups tended to follow the zeitgeist of the time, pairing white punk bands with Afro-Caribbean reggae groups, while the British Asian communities which were widely targeted by National Front campaigning were apparently not represented onstage. This paper examines the actions of a group which serves to challenge this characterisation of RAR: the three-quarter British Pakistani band Alien Kulture. With specific reference to a personal interview conducted with members of the band, alongside analysis of their musical material, I will demonstrate that while RAR did not necessarily engage with British Asian communities on a large scale, the teenage children of Pakistani immigrants saw the movement, and therefore the music of punk rock, as an opportunity to vocalise their experience and protest their characterisation by the National Front as the ‘other’. However, in doing so they reasserted the notions of authenticity and stylistic assumptions perceived as endemic in musical performances of social protest.

A musician and academic, Joe recently completed his PhD thesis on ‘Authenticity, Politics and Post-Punk in Thatcherite Britain’, which establishes the explicit and implicit ways in which popular music was used from the late 1970s and through the 1980s in Britain as a vehicle for political protest and social action.
Songs and Identity in the Umbrella Movement in Hong Kong

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Songs are powerful framing tools in social movement. They consolidate participant’s identity by creating collectivity and distinction. The Umbrella Movement in Hong Kong had given birth to numerous “umbrella songs” which take crucial role in the process of identity formation. The paper aims at studying the relationship between social movement songs and identity. Based on a textual analysis of the lyrics of these songs, two significant findings are discovered. They are the framing of personal noun “you”, “me” and “them”; and the articulation of togetherness by shaping “umbrella people”. Bonding between “you” and “me” are intensely produced, meanwhile distancing the third person “them”. “Me” represents protesters; “you” indicates those politically neutral people who are not yet participants of the movement; while “them” implies the government. Identity is accented in umbrella songs, which creates togetherness among the first person (protesters) and distant the third person (government). Furthermore, sense of cohesion is built by giving protesters a shared identity, the “umbrella people”. Umbrella is regarded as soul of the social movement, which is being used by completely unarmed protesters to resist pepper spray and tear gas from the police force. Identity is further strengthened by creating this collective frame. This paper argues that identity is constructed, by building up the difference between “you” and “me”. Also, the use of collective frame in the music can amplify the identical effects and make the massive circulation of meanings.

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Anthony Y.H. Fung is Director and Professor in the School of Journalism and Communication at the Chinese University of Hong Kong. He received his Ph.D. from the School of Journalism and Mass Communication at the University of Minnesota. His research interest and teaching focus on popular culture and cultural studies, gender and youth identity, cultural industries and policy, and new media studies.
On 28 May 2013, a wave of demonstrations and civil unrest began in Turkey to contest the proposed demolition of the Gezi Park to make way for an Ottoman-style shopping center. The protests were inflamed by the violent eviction of peaceful protestors at the park. The Gezi protests, named also as a ‘dignity movement’ were an outburst of anger by citizens against rising authoritarianism, oppression on social and private lives by public authorities, the violation of public spaces and demolition of urban landmarks for urban renewal projects of the ruling party.

Protest music played a crucial role in the carnivalesque atmosphere of this movement. In contrast with the solemnity of revolutionary anthems of the 1960s, 1970, plurality of genres and use of humor was remarkable in the protest songs of the movement. The paradoxical coexistence of precisely defined differences (LBGTQ, Anti Capitalist Muslims, Football Fans, Feminists, etc.) in the Gezi protests was also apparent in the variation of the songs of the movement that created a sense of solidarity and communality among the protestors.

The aim of this paper is to discuss these various typologies of protest songs of Gezi Movement and examine the possible tactics that made them efficacious including reappropriation, humor, disaccreditation, linkage with roots of protest music in Turkey and use of social media. Globalization and latest technologies enable social movements to transcend borders rapidly, so within this context the international support to Gezi Movement from the global music industry will also be addressed. Finally, the government’s reception of these protest songs that break the rules of the hegemonic game will be analyzed taking the discursive formation of the songs composed by the proponents of the ruling party (as a reaction to the success of Gezi Movement songs) into account.

Aylin Sunam is a PhD Candidate with particular interests in Gender, New Media, Popular Culture and Everyday Life. She continues her studies in Paris 1 Pantheon Sorbonne University, Political Science Department and Galatasaray University, Media & Communication Studies Department. She has accomplished her BA in Boğaziçi University, Psychological Counseling Department and she holds a Master Degree from Sabancı University, Visual Arts & Visual Communication Department. Prior to her PhD Studies, she worked as a Communication Strategist in Turkey and U.A.E.
From Counter-Invasion to Ongoing Dialogue: Protest Music and Musicians’ Engagement in Taiwan’s Sunflower Movement

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On 21st March 2014, protestors broke into Legislation Yuan (the parliament) in Taiwan at night and started a twenty-four day occupation, after the ruling party KMT pushed Cross-Strait Service Trade Agreement (CSSTA) with the People’s Republic of China into final vote without a clause-by-clause review as promised. It raised concerns over national security from the public.

During the twenty-four days, protest songs were written, music videos were made, music performances inside and outside Legislation Yuan were arranged. Through ethnographic research on musicians involved, this article aims to explore the functions of protest music in Sunflower Movement, and how artists engage with the movement on individual levels, and collectively as ‘musicians’. It also explores further how musicians position themselves in the movement.

Moskowitzs (2009) called the phenomenon that regardless of state control from governments both sides, Taiwan’s Mandopop had been a leading force in the PRC’s market in the past 30 years an ‘counter-invasion’. Through examining musicians’ participation, this article argues even Taiwan’s importance as the production center is decreasing, music continues serve as an agency for direct and indirect dialogue for both straits. In the past Taiwan’s ballads bringing in cultural influence; now music raises questions in relation to the still existing political tension. This article suggests flexibility of music production in the age of digitalisation, independent musicians’ autonomy in relation to the market, and musicians being more open to make political statements in post-authoritarian Taiwan, have contributed to this gradual change, yet ongoing dialogue.

Chen-Yu is a postgraduate researcher in University of Liverpool. Her research interests include Chineseness in Mandarin popular music, music censorship in China, and China Wind Pop. She’s a columnist for Insight-Post and World Island magazine in Taiwan.

Yan-Shouh has been an adjunct instructor in history of rock and roll in National Yang-Ming University since 2008. He is a dentist obsessed with music, and a social activist with a medical profession. He was active in Sunflower Movement and many other social movements in Taiwan.
Heavy metal is by no means a political movement as a whole, but certainly a location with alternative and subversive statements. That heavy metal possesses in some cases political potential in its songs is validate in different studies (cf. Epp, Masurek & Othmer, 2011; Kleiner & Anastasiadis, 2011). With the help of examples from Europe and the Middle East this will be demonstrated. Comparing the political potential of both regions one will discover differences how protest and subversive potential is represented and used in the songs. Undoubtedly differences are not only based on cultural disparities. To a much higher degree they are dependent from governmental restrictions e.g. censorship and repressions in the Middle East. Similarities as well as differences in the statements of the songs will be revealed in the presentation. Furthermore, it will be shown how the lyrical level affects the political performance on stage.

André Epp (M.A.) studied at the University of Göttingen and got a M.A. in Education and Music Science. He has participated in a variety of research projects, such as „mit Wirkung! zur Nachhaltigkeit der Kinder- und Jugendarbeit“ (“With effect! Sustainability in youth work”) one of which was the evaluation of a music project in the field of youth work. Currently he has a scholarship and is working towards his PHD about teachers beliefs. Besides his PHD, he is doing further research in the field of heavy metal studies where he already published some articles. Among his publications is

“BOOM Goes the Global Protest Movement: Connections between Heavy Metal, Protest, and the Televisual in System of a Down’s “Boom!” Music Video”

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Activist musicians often present the persona of an oppressed group member or an “everyday person” in their performances. Bob Dylan, for example, used his “Okie” persona to draw his audience closer to his music and messages of social justice. In my examination of System of a Down’s “Boom!” music video, I will use Philip Auslander’s concept of “persona” as a presentation of self in my reflection on the global protest movement in the early 2000s.

Armenian-American metal band, System of a Down, in collaboration with director Michael Moore (Bowling for Columbine, Fahrenheit 9/11), filmed “Boom!” during the global protest of the Iraq war on 15 February, 2003. The video uses a combination of protest footage, protester participation, on-screen text, and an animated sequence to reinforce the politically-charged lyrics and rhythmic music. By involving protesters in the creation of the video and downplaying their own appearances, the band successfully present themselves as protesters and invite their audience to think independently and engage further with the subject matter.

The video asserts that each person in society is responsible for participating in a global dialogue. System of a Down’s use of heavy metal’s rhythmic and timbral conventions allows the band to convey this message with the energy of anger and frustration that are explicit in the song’s lyrics. In my paper, I will explore the video’s use of heavy metal musical representations with reinforcing visual elements, lyrics and protester participation, to better understand its reception and place in the context of post-9/11 America.

Clare L. Neil is currently completing Masters of Musicology under supervisor Dr. Jacqueline Warwick (president of IASPM Canada) at Dalhousie University in Halifax, Nova Scotia, Canada. Clare studied classical voice and folk singing in her undergraduate degree, and taught pop and rock voice lessons before beginning work on her master’s degree. Her thesis research focuses on the music of System of a Down and Serj Tankian and their contributions to protest music.
Camp Fascism: The Tyranny of the Beat

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Camp is often identified with gay male culture as a type of code, sensibility, process of humor, or textual reading that creates safe space, alleviates anxieties of living in an often dangerous heteronormative world, and establishes a system of signs, allowing for mutual recognition in reception. My project considers an alternate form of this sensibility found in industrial music that I have coined “camp fascism,” which employs the symbols, style, and, at times, language of fascism in performances. It can be understood as a means of transmitting a mode of political subversion, a call for revolt against the growing forces of corporate consumption and production.

The industrial bands I examine, Ministry, Marilyn Manson, Throbbing Gristle, and Laibach, deal in camp fascism; they play with modes of control used by totalitarian states, simultaneously granting fans submission to a charismatic leader and appropriating fascist iconography while attacking the politics of fear. Exaggerating the elements within their own society and using fascist symbols to represent those tendencies, these musicians mock neoliberalism, stripping away its benign appearance to reveal the threat beneath.

Industrial music’s appropriation of fascist symbolism demonstrates how the genre intersects in surprising ways with debates around masculinities, neoliberal capitalism, and war. By reflecting upon a camp framework that goes beyond the stereotypical homosexual connotations, I hope to begin a conversation regarding camp as political action. By placing camp in the realm of the political, it becomes a tool of power; how that power is read determines how it is wielded. Consequently, I will also consider the potential harm that may arise from this kind of camp when it is not appreciated by an audience as such, and will relate that fraught situation to a coded musical history of attempted revolution and consciousness raising.

Tiffany Naiman is a Ph.D. student in UCLA’s Department of Musicology, the Experimental Critical Theory, and Digital Humanities graduate certificate programs. She is a DJ, electronic music composer, and documentary film producer. Her work on David Bowie has been published in David Bowie: Critical Perspectives (Routledge, 2015) and Enchanting David Bowie (Bloomsbury, 2015).
The Truth Must be Told So I’ll Tell It:  
Social Protest and the Folk Song in the Music of Christy Moore

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In *Popular Music and Human Rights* (Peddie ed., 2010), I seek to locate Billy Bragg in the British folk tradition – specifically the Industrial Folk Song idiom codified by A.L. Lloyd and Ewan MacColl (through the medium of recording and performance as well as scholarly publication) as a constitutive part of the Second English Revival of the 1960s. Arguing that Bragg had revitalised the English folk song through informing it with the ethos of punk, I conclude that he identified a unique cultural vehicle through which contemporary political activism could be expressed through musical form. Bragg was politicised by the miners’ strike of 1984; and it was at the coalfield protests, picket lines and benefit gigs that surrounded this event that the singer first met exponents of the British folk tradition and began to fully appreciate its potential as a medium of social protest because of its capacity to express solidarity with the disenfranchised. In this paper, I extend this analysis to an examination of Christy Moore. The hugely popular Co Kildare singer in many respects presents a much more complex set of problems – and the effort to locate his heterogeneous musical output in the tradition is fraught with difficulty (it is a hybrid of many strands of diverse and mythical ideological traditions, including American folk, diasporic Irish culture, English balladry, indigenous Irish vernacular, populist rebel songs, contemporary folk etc.) a paradigmatic example of the culture of circulation in action, and with a career spanning four decades, his oeuvre has also undergone profound evolution. Indeed, the eclecticism of Moore’s repertoire – as well as his involvement with seminal acts such as Planxty and Moving Hearts – makes the attempt to locate his role within cultural concepts that presuppose the notion of stability (such as tradition) highly problematic. Nevertheless, two consistent elements stand out that make the effort to thematise his role within the tradition more plausible: on the one hand, his relatively consistent highly individual singing style (evolved from a kind of vernacular and vulgarised English-language version of sean-nos influenced by traveller singer John Reilly) insistently expressed in an indigenous, provincial Irish accent completely transforms the ‘preferred reading’ of, for instance, an English or Scots ballad; and, two, his commitment to the song of social protest. Regarding the concept of the protest song I rely on Weinstein’s definition that the protest song expresses ‘opposition to a policy, an action against the people in power that is grounded in a sense of injustice’ (Weinstein, 2006, 3). (Yet I also maintain an allegiance to Harlan Howard’s perhaps less sophisticated bromide: ‘three chords and the truth’.) In this paper, using a critical theoretical framework, I assess Christy Moore’s contribution to the legacy of the protest song and investigate his commitment (and ultimate transformation) of the folk idiom as a medium to express opposition to social injustice and inequality; in his vocal
chords it also becomes a means of diagnosing ideological symptoms of political oppression, as well as a channel to express anger toward Irish compliance and political apathy – and I conclude that this was ironically discovered by Moore in the English folk club scene of the 1960s and especially through the singing (and song writing) of Ewan MacColl. It was his experience as emigre in the UK in the early 1960s that witnessed the dual process of Christy Moore’s politicisation and his simultaneous induction into the (English) folk tradition.

Kieran Cashell lectures in the Limerick School of Art and Design and has a PhD in the Philosophy of Art. He is author of Aftershock: the Ethics of Contemporary Transgressive Art (IB Tauris, 2009) and has published several articles including a chapter on Billy Bragg in Popular Music and Human Rights (Peddie [ed.] 2011) and on the Smiths in Campbell and Coulter (eds) Why Pamper Lifes Complexities (2010).

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Following the reunification of Germany in 1990, the city of Berlin – as a whole – was reintroduced to the forces of globalisation. The process of gentrification, or gentifizierung, is among the effects of Berlin’s reawakening. Gentrification is expanding Berlin’s urban frontier through increased property development, corporate investment, and tourism. The process of gentrification is a double-edged sword for the city, bringing new districts into the urban fore, whilst marginalising many people who previously resided there. In Berlin, the effects of gentrification are felt most strongly in the district of Kreuzberg, found at the intersection of former East and West Berlin in the heart – figuratively and geographically – of Germany’s new metropolis.

As it unfolds, the dichotomous nature of gentrification also invites contestation. The contestation of gentrification in Berlin and Kreuzberg takes many forms but this paper explores how popular music is used as a form of social protest. This paper will analyse the audio-visual content of three online music videos that emerged out of the district of Kreuzberg between the years 2010-2013, which confront the issue of gentrification through the genres of hip-hop and punk. By using music as a lens, this paper will reveal insights into the state of anti-gentrification sentiment amongst Kreuzberg’s residents. One will be able to observe how the musicians of Kreuzberg display a kind of musical “militant particularism” in their songs of social protest, where solidarities of place are tightly bound leading to militant upholding of the “local.”

Jack Webster is a first-year iPhD candidate in Web Science at the University of Southampton and is a recipient of a scholarship from the Web Science Centre for Doctoral Training. Jack graduated from Southampton with first-class honours in Music and won the Edward Wood Memorial Prize for best Music student.
Psychologists and social workers agree that in every war, children are caught in the crossfire of adult conflicts and undergo detrimental post traumatic stress disorder (PTSD). Currently, in war-torn Syria, the death toll has exceeded 200,000, of whom ten percent are children. Furthermore, more than half of the approximate three million Syrian refugees are under the age of 18. With such alarming statistics, it is clear that the children of Syria endure the greatest effects of this conflict and are at risk of becoming a generation lost to adult belligerence. In a recent documentary, titled *Children of Syria*, BBC correspondent Lyse Doucet asserts that the war in Syria is not just a sectarian war, but a war on childhood. Living in the midst of the war and witnessing its atrocities is often inevitable for children; yet, their generation degrades even further as they are used as a means to protest and disseminate messages for the various militant factions. Video footage gives witness to the exploitation of those children featuring them bearing arms and singing songs of fanaticism, or grieving over the disintegration of a once stable country.

This presentation focuses on the songs of protest, as taught to the children of Syria by both pro- and anti-government groups, that attract millions of viewers on social media. I argue that these songs do not express the true feelings and beliefs of Syrian youth. Rather, they further aggravate the effects of PTSD and rally more Syrian youth to participate in a violent civil conflict.

*Guilnard is an assistant professor in the Languages and Cultures Department at the U. S. Naval Academy. He holds a Ph.D. in Ethnomusicology from UCLA with a specialization in the music and cultures of the Middle East. His research interests include issues of musical transmission and identity in the Maronite Church in Lebanon and the diaspora and music and social protest in the Arab World. He has published articles on the liturgical reform of Maronite chant and the Maronite funeral ritual. Guilnard has also contributed to the online documentary “Songs of the New Arab Revolutions.”*
The song *I Ain’t Marching Anymore* by Phil Ochs became the anthem of the American antiwar movement until being overtaken by *Give Peace a Chance*. While Lennon’s song is easier to sing along with, *I Ain’t Marching Any More* is truly radical and engages with questions of American history and American empire that are still relevant today. The same is true of many other Phil Ochs songs, such as “White Boots Marching in a Yellow Land” and “The Marines Have Landed on the Shores of Santa Domingo”. Ochs, like his hero Woody Guthrie, was embedded in American soil and culture yet was also able to embrace an international perspective in much the same way as another musical influence, Pete Seeger. Guthrie and Seeger’s status have long been recognised but Ochs remains on the sidelines. There is a sense in which Ochs was and is too radical to be absorbed into mainstream America the way that Guthrie, Seeger and Harry Belafonte were. Thus it is that he is not remembered in the same way. Or if he is remembered, it is as merely as a “topical” singer or, as Dylan once dismissed him, a journalist. Yet Ochs was always more than just a topical singer. He engaged with the politics of his days (and sadly our days too) with vision and feeling and magical poetry. He was a potent critic of American empire and this this can even be seen in two of his most hauntingly beautiful songs “There but for Fortune” and “When I’m Gone”.


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*Phil Ochs and the American Empire*

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As Christopher Small has emphasized, music is best thought of not as a noun but as a verb (*musicking* in Small’s work). Still, at this late date, many popular and academic commentators continue to reduce the complex question of how music serves social movements to what Dick Flacks and I have called the L=ARM equation: lyrics equals the audience’s received meaning. But clearly lyrics are not the sum of an artist’s intent, and an artist’s intent is—at most—only one factor in the meaning constructed by an individual audience member (if artist and audience are even separate, which is not always the case).

Pete Seeger was, at least in the United States, the foremost practitioner of an approach to music that stressed the politics of performance—and particularly “audience” participation—as more important than any other aspect of “political” music. While he was interested in lyrical meaning (as he was in all aspects of music and performance), he was most interested in the democratization of performance itself, where he believed the most crucial politics lay.

Based on discussions with Seeger, extensive reviews of his writings, and commentary by other musicians and critics, I critically examine this emphasis.

Rob Rosenthal is the co-editor of *Pete Seeger In His Own Words* (Paradigm, 2012), co-author of *Playing for Change: Music in the Service of Social Movements* (Paradigm, 2011), and the author of assorted articles on the use of music in social movements. He’s the John E. Andrus Professor of Sociology and past provost of Wesleyan University, and currently the director of Wesleyan’s Allbritton Center for the Study of Public Life.
While many musical forms have been recognised for expressions of protest, blues is a genre which has been somewhat overlooked in this respect. Particularly when self accompanied, blues performers can captivate an audience and transform them into a collective mind. Giving consideration to Bakhtin’s “expressive intonation” and Frith’s “non verbal devices” this work will examine specifically the global protest songs of Ry Cooder who has been described as a ‘gloves-off DIY soundscapist in wood, steel, and string’ (Snow, 2012). Importantly, it will trace the origins of Cooder’s forays into the ‘protest’ song genre examining the modes of expression and influences of Mississippi John Hurt and John Lee Hooker among others. The present work will argue that while lyrics themselves are an integral part of the narrative, the poignancy of such protest songs are greatly enhanced through vocal expression, repetition, nuances, foot stomping and most of all heartfelt groove. Having worked with artists as diverse as Captain Beefheart, Ali Farka Touré, Manuel Galbán, Neil Young, Arlo Guthrie and Buena Vista Social Club, Cooder is in a position of efficacy to offer socio-political commentary from many perspectives. Recorded works including Chávez Ravine (2005), Pull up some dust and sit down (2011) and Election Special (2012) will be discussed in particular where we see Cooder perhaps at his most outspoken. As he has openly stated, “These times, they call for a different kind of protest song, ‘Where Have All The Flowers Gone’, We’re way down the road from that” (George, 2011).

Donnacha Toomey is a Media Broadcasting Lecturer at the Institute of Technology, Tralee. Prior to this he worked as Production Co-ordinator at Ireland’s Cultural and Arts radio station RTÉ Lyric FM. He has been a musician for most of his life having produced a number of critically acclaimed recorded works. He is currently completing a Ph.D. at the University of Limerick on Prosumer Culture and the Independent Singer-Songwriter.
Musical Bodies, Seal Bodies, Missing Bodies: Tanya Tagaq and the Affective Politics of Performance.

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In September 2014, Tanya Tagaq Gillis, an experimental throat singer from Cambridge Bay (Ikaluktutiak) Nunavut, became the first Inuk recipient of the Polaris Music Prize, an annual award given to a Canadian album on the basis of artistic merit. Exemplary of Tagaq’s work, Animism features the traditional timbres of Inuit throat singing and a full range of improvised human vocalizations—screaming, sighing, shouting, crying, whispering—which are affectively manifested on stage through both sound and expressive body movements. While predominantly recognized for her visceral performances, as an Inuk woman Tagaq is also an icon for complex layerings of racial and gendered identities and ongoing issues of colonial inequality and violence. Along with her throat singing performance, during the Polaris Music Prize gala Tagaq was recognized for political acts which included the use of a scrolling display containing the names of 1200 missing and murdered indigenous women in Canada and an acceptance speech which condemned animal rights activists with a memorable “Fuck PETA”. Through these multiple genres of political performance—throat singing and public commentary—what is the potentiality of the singing and speaking voice to strategically navigate the ambivalent boundaries between complex layers of identity? Furthermore, using the Polaris Prize Music gala as a case study in activist indigenous performance, this paper will examine how Tagaq’s use of the affective voice and body indexes both particular and shared emotional subjectivities, allowing for non-discursive connections between diverse political publics while allowing for potential moments of reconciliation among Canada’s colonial peoples.

Kayla Chambers is a graduate student in Ethnomusicology at the University of Toronto where she studies the politics of affect and embodiment through performance. Her graduate research is supported by the Social Sciences and Humanities Research Council of Canada.
“Can you show me how not to feel?” Damien Dempsey’s counter hegemonic representations of pre and post Celtic-Tiger Ireland.

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A well known Irish journalist described the rise and fall of Ireland’s economy as making ‘Icarus look surprisingly boring’ (O’Toole 2010: 10). According to Allen (2009), dominant class interests turned our ‘economic miracle’ into a continuing catastrophe for vast numbers of the population. In the aftermath of the 2008 global financial crisis, the Irish State socialised the massive debts of private banks (McDonough and Loughrey 2009) which required a ‘bail out’ programme from the Troika - European Central Bank, International Monetary Fund and European Commission – to be put in place. Since then the Irish public have been exposed to massive austerity and a repetitive mantra from politicians and mainstream media that the protracted austerity programme being pursued was vital if we were to satisfy ‘the markets’, reduce the deficit and ‘regain our economic sovereignty’. Moreover, we have seen vulnerable groups being scapegoated as parasitic on a system that it is argued can no longer afford them or support their requirements in terms of healthcare, education, pension provision and social security. We are repeatedly told: ‘Our hands are tied!’

In that context what can song texts and their performance tell us about Irish society and the political sphere? Some critics argue that the political meaning of music cannot be located in a song text (Negus 1996) but nonetheless this chapter attempts to do just that. Our paper examines the use of song as a counter narrative which critically examines the hegemonic neo-liberal view of contemporary social and political issues, as a protest against austere times and as a mechanism of developing class consciousness in contemporary Ireland. This paper seeks to document how such ‘protest songs’ deal with the “hidden injuries of class” that characterise contemporary society (Coulter 2005:6).

The paper draws on the musical canon of (and in-depth qualitative interviews with) the Irish recording artist Damien Dempsey. It will focus in detail on three of Dempsey’s songs (Celtic Tiger, Community, and Moneyman), and illustrate how counter-hegemonic discourses concerning economic boom periods and the ‘age of austerity’ are inscribed by means of a semiotic, musical and contextual reading of these tracks and relating that to 'the grain of the (working class) voice’ (Barthes, 1977). Our interpretation of these songs is situated squarely in the context of recent debates concerning Neo-Liberalism, Austerity and Class-Stigmatisation.
Protest Singer as Case Study: 
The Case of Bruce Springsteen in Undergraduate Social Work

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This paper describes a pedagogical approach that utilizes the protest songs of Bruce Springsteen to create a case study for an undergraduate course in Social Work. The course encourages both theoretical literacy and activism on the part of students to better engage as reform advocates and community organizers. To a growing degree throughout his career, Springsteen has used music as a vehicle of protest in support of social causes -- anti-nuke, anti-war, capitalist exploitation, police brutality, racial injustice -- providing creative examples of the importance of ideals, symbols, and advocates in social movements and community organizing. Treated as a case study, Springsteen’s development as protest singer provides students the opportunity to view social consciousness as the emerging imperative to confront the gap between American ideals and reality. Springsteen’s protest songs question American normative values pertaining to work, social status, government, citizenship, and material success. His songs challenge students by presenting ideas that transcend or contradict customary American and Western political/economic goals and social norms. In line with basic Social Work values, Springsteen’s protest songs cause students to question their own passivity vis-a-vis prejudice, inequality, and oppression. Students are confronted by Springsteen the protest singer to challenge their own perspective of the intersecting roles of artists, activists, and engaged citizens. Thus, Springsteen’s protest music helps students to formulate a personal sense of higher purpose within their developing professional and personal identities. The approach outlined in this paper is relevant for courses in Psychology, Sociology, Media Studies, Social Science, Literature, and Philosophy.

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Interrogating Fela Kuti’s Music as Protest.

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Protest is usually carried out within a space of social embedding where participation is negotiated by the subjective interpretation of selfhood and community. In other words, the political sentiments and tensions that drive it are often local. Thus, group membership and social identification are conceived of as crucial psycho-social dynamics that drive protest (Klandermans 1997, 2000, Polleta 2009); a sense of a shared collective identity with a group motivates action against authority or establishment that is considered antithetical to group or community destiny. Thus, protests articulate local discontent and grievance and protest songs provide packaging and mitigation through entertainment. But sometimes they serve a rallying function and thus constitute part of a repertoire of action (cf. Tilly 1977).

This paper will address two of the thematic questions of the conference viz: 1). How do protest songs take on local and regional shape in different parts of the world? 2). How can we trace (and critique) the social significance of commercial artists’ occasional forays into the ‘protest’ song genre? We shall interrogate Fela Anikulapo Kuti’s music as it was framed within both the Nigerian political culture and system it addressed and the global popular culture of which it became a part. We shall argue that in the transition from local to global protest songs may either trade in their local political import for entertainment of a global audience (- cause + commerce) or transform into higher order political cause and become a tool in mobilizing for and representing action beyond the boundaries of their production. In the proposed framework, the Afrobeat genre propagated by Fela Anikulapo Kuti is evidently a ‘deviant and avant-garde artistic tool engaged by the critical community’ (Rochon 1998, Teune 2005) to maladministration and inequalities of all kinds.

Conceptually, we shall theorize Fela as a messenger who, through his musical art and activism, engaged a nation in a mess with a message of populism as indexed by the linguistic medium (Pidgin-English) through which the message was communicated, not withstanding the contradiction of formal education and middle-classness of his family. We explore the thematic details of the linguistic resources, sonic expressions and bodily hexes of Afrobeat as a holistic text for multi-layered signification of protest songs.
Morakinyo Ogunmodimu trained in Linguistics and Anthropology. His research is concerned with ways of theorizing social agencies that engender variation and language change within monolingual and monocultural societies. Educated in Africa and the United States, he had his first and second degree in Linguistics from Adekunle Ajasin University and the University of Ibadan, both in Nigeria. As a Fulbright scholar, he taught at the Social and Cultural Analysis Department of New York University in 2009 where he bagged a second M.A in African Studies. He will be obtaining his Ph.D in Linguistics from Tulane University May this year.
“Freedom is a Constant Struggle”: Adapting Anti-Apartheid Freedom Songs in Post-Apartheid South African Community Mobilizations

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In South Africa, freedom songs and accompanying dances played a critical role in mass mobilizations to combat apartheid and continue to flourish well after apartheid’s demise. Since President Jacob Zuma’s revival of the song “mshini wam” on the national stage in 2005, these songs have become mired in controversy amidst claims that freedom songs are time-bound compositions that do not belong in the country’s democratic epoch. Given such opposition, my presentation examines the continued salience of sung protests among South Africa’s marginalized populations. Using ethnographic study of collective demonstrations in the Johannesburg metropolitan area between 2009 and 2010, I investigate the adaptation of anti-apartheid freedom songs and emergence of new expressive forms in post-apartheid community mobilizations. I argue that the musical structure of these songs is integral to their political efficacy. Antiphony, repetitive variation, and embodied rhythm organized gatherings, and allowed for democratic leadership and collective participation. These qualities yielded a plasticity in the songs that made them adaptable to changing political circumstances. I demonstrate this plasticity by examining how apartheid-era freedom songs were adapted towards articulating post-apartheid grievances.

Omotayo is a cultural anthropologist with a background in performance and integrated arts. Her research focuses on the interdisciplinary intersections of performance, politics, and embodiment. She is co-editor of African Women Writing Resistance: Contemporary Voices. Her articles include “Cross-Circulations and Transnational Solidarity: Historicizing the US Anti-Apartheid Movement Through Song.”
Popular Music as Civil Society: 
Locating the political in Hiphop performance in Uganda 

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This paper investigates urban popular music and/as civil society in Uganda.

Ethnographies of Hip hop performances including the B-Global Hip Hop Summit are juxtaposed with phenomenological narratives of musicians. A critical analysis through perspectives from Western civil society, civil society in Africa and discussions on ‘uncivil’ society, segregates music first, as a medium of inclusion, where issues are articulated on the basis of shared interests and collaborative action for the betterment of society; second, as a sites of exclusion, identified by subversion of official discourses and resistance, to reveal shared spaces that integrate both qualities. In this study, the state and its inadequacies can be implicated in the formation of both bifurcations, making all such narratives, songs of protest.

Hiphop explicitly discusses social and political issues; performance provides a discursive space for this expression, facilitating interactions and negotiations with broader social contexts, through identity, community and collective action, all concerns of civil society. Uganda is an authoritarian state; engagement with political issues often occurs through means separate from state institutions, in informal spaces beyond the states’ purview, suggesting that popular music could function as a form of political civil society.

This paper presents an insight into a vibrant popular musical culture. It raises questions about the political role of music in authoritarian states and contributes to debates on civil society in Africa, with the aim to strengthen initiatives that place music as a transformational tool.
1) Main University Entrance
2) East Gate Entrance
3) Carlton Castletroy Park Hotel
4) Plassey Student Village
5) International Science Centre
6) Robert Schuman Building
7) International Business Centre
8) Computer Science Building
9) Silver Apoles Céche
10) Glucksman Library and Information Services Building
11) Foundation Building and University Concert Hall
12) Engineering Research Building and Millstream Courtyard
13) Main University Building
14) Plassey House and University Close
15) Visitors Information Centre
16) Student Centre, Shops, Banks, Bars
17) Kathleen Lonsdale Building
18) Materials and Surface Science Institute
19) Physical Education and Sport Sciences Building
20) Schrödinger Building
21) Grounds/Maintenance Compound
22) University Arena Including 50 metre Pool
23) The Sports Club
24) Kilnamry Student Village
25) Horticultural Unit
26) Dromore Student Village
27) Boathouse
28) Kemmy Business School
29) Tietmey Centre
30) Languages Building
31) The Living Bridge
32) Health Sciences Building
33) Irish World Academy Building
34) Medical School Building
35) Medical School Residences
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37) Irish Chamber Orchestra Building
38) Cappavilla Student Village
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