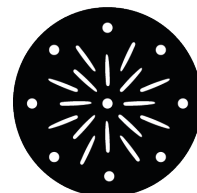


ISFC21



Power
Empowerment
Disempowerment



**FESTIVAL
CULTURE**
Research &
Education

Session One

Performance, Folk, Community and Digital Festivals

Date

5 June 2021

Time

1:00pm to 5:00pm (UK Time)

Chair

Dr Hanna Klien-Thomas

1:00pm - 1:40pm (40 minutes)

Opening Address

Michael La Rose

Guest Speaker

Dr Rebecca Finkel

Break (5 minutes)

1:45pm - 2:25pm (40 minutes)

Guest Speakers

Dr Lisa Gabbert

Pax Nindi

Break (5 minutes)

2:25pm - 3:45pm (1 hour 25 minutes)

Presenters

Orit Klien Vartsky, Israel

Dr Jo Buchanan, UK

Dr David Teevan, Ireland

Emily Allen, US

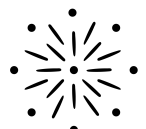
Dr Vikram Kapoor, Ireland

Rhonda Allen, UK

Emmanuel Chima, US

60 mins

Q & A



Session Two

Carnivals, Music and Literature

Date

6 June 2021

Time

1:00pm to 5:00pm (UK Time)

Chair

Prof Leon Wainwright

1:00pm - 2:00pm (60 minutes)

Guest Speakers

Dr Jarula M.I. Wegner

Dr Kim Johnson **Workshop: A New Paradigm,
Moving on from Bakhtin**

Break (5 minutes)

2:05pm - 2:25pm (20 minutes)

Guest Speaker

Dr Deborah Hickling Gordon

Break (5 minutes)

Chair

Dr Hanna Klien-Thomas

2:25pm - 3:45pm (1 hour 25 minutes)

Presenters

Dr Ivan Stacy, China

Prof David Akombo, Barbados

Dr Andrew Martin, US

Dr Andrew Snyder, Portugal

Meagan Sylvester, Trinidad and Tobago

Malvika Lobo, India

Dr Darwin A. Adams I, US

60 mins

Q&A



Guest Speakers

Michael La Rose, UK

Dr Rebecca Finkel, UK

Dr Lisa Gabbert, US

Pax Nindi, UK

Dr Jarula M.I. Wegner, Germany

Dr Kim Johnson, Trinidad and Tobago

Dr Deborah Hickling Gordon, Jamaica

Michael La Rose, UK

Bio

Michael La Rose was born in Trinidad and migrated to London in the early 1960s. He was the second ever Chair of the George Padmore Institute between 2006 and 2016. Michael is a cultural and political activist and also an author, researcher and lecturer on popular culture of the African diaspora. He is a director of New Beacon Books and was band leader and mas' designer of the Peoples War Carnival Band. Michael was elected vice-chairperson of the Carnival Development Committee (CDC) and later founded the campaigning Association for a Peoples Carnival (APC) and Reclaim Our Carnival (ROC). He is currently director of Savannah View, a cultural and educational promotion group.

Dr Rebecca Finkel, UK

In/Exclusion in Cultural Festival Spaces: Experiential Sites as Expressions of Power, Empowerment, Disempowerment

Bio

*Dr Rebecca Finkel is a cultural geographer and Reader in Events & Festival Management at Queen Margaret University, Edinburgh, and a Senior Fellow of the Higher Education Academy. She is committed to accessibility, inclusion, and diversity in education through student-centred teaching practices and also in her research focus, which frames critical event studies within conceptualisations of social justice, gender in/equality, and cultural identity. Dr Finkel is Co-Editor of the Routledge Critical Event Studies Research Book Series, as well as *Multispecies Leisure: Human-Animal Interactions in Leisure Landscapes* (2021, Routledge); *Gendered Violence at International Festivals* (2020, Routledge); *Accessibility, Inclusion, and Diversity in Critical Event Studies* (2018, Routledge); *Research Themes in Events* (2014, CABI). Rebecca has consulted for the Hong Kong Government and London Development Agency about investment in creative industries, and, more recently, Police Scotland about gendered perceptions of safety at Edinburgh's Christmas festivals. Additionally, she has been invited to deliver keynotes, workshops, seminars throughout the UK, Europe, Trinidad & Tobago, Chengdu (China), Austin (USA) on cultural festivals and events.*

Abstract

By observing the ways communities gather and celebrate, we can gain insight into the cultural architecture of a society. Through what Durkeheim (1995 [1912]) termed 'collective effervescence', experiential sites can reinforce a shared sense of self and express the prevailing belief systems of a society. However, this can often be exclusionary to non-dominant, non-privileged groups and cultures. Thus, by examining festival spaces from non-hegemonic viewpoints, we can better understand power dynamics and structural inequalities. As Parenti (2006) suggests, culture entangles the social and political, exposing logics of power, control, and domination. It is only recently that festival research has begun to centralise the marginalised and amplify feminist voices through the emergence of critical event studies. Drawing on feminist post-structural philosophy, such as Butler's (1990) theories of normative gender performativity and Wilks and Quinn's (2016) concept of the heterotopia of festivals, this presentation interrogates the in/exclusion of cultural festival environments and challenges contemporary theorisations of festivals as liminal spaces linked to the building of social and cultural capital. Investigations into inclusion and exclusion narratives surrounding festivals also have potential to further discourses related to power relations and to question idealistic views of festivals as sites of subversion and resistance. As settings where social ritual and hegemonic power interplay, cultural festivals most often perpetuate the status quo. Festivals are promoted as spaces of rupture and escapism; yet, like the societies they represent, they are not entirely free from the (re)production of hierarchies of culture.

Dr Lisa Gabbert, UK

Interrelationships of Festival, Community and Power in Winter Carnival: A Case Study

Bio

Lisa Gabbert is Associate Professor in the Department of English at Utah State University, where she served as Director of the Folklore Program from 2013-2019. She received a combined PhD in Folklore and American Studies from Indiana University in 2004. She has served on the executive board of the American Folklore Society and was a visiting professor in the Department of Communication at Ritsumeikan University in Kyoto in 2015. Her research interests are landscape and folklore, festivity and play, and humor in medical contexts. Her first book, *Winter Carnival in a Western Town* (2011) explored interrelationships between community

identity, festival, and socioeconomic change. Her current book project, *The Medical Carnavalesque*, argues that there is a significant carnivalesque element in modern hospital culture. She additionally is interested in the overlap of festival and monstrosity.

Abstract

This presentation examines rhetorics of community, festival, and power using the McCall Winter Carnival as a case study. Winter carnivals are festivals featuring a variety of sports as well as the construction of snow and ice sculptures. Such festivals have existed since the late-nineteenth and early-twentieth centuries in North America in places such as Colorado, Minnesota, New Hampshire, and Canada. The McCall Winter Carnival is the town festival planned and organized by the local chamber of commerce, run entirely by volunteers, and largely intended to promote tourism.

Organizers, volunteers, and residents characterize winter carnival as “good for the community,” rhetoric that typifies festivals organized for economic purposes in rural areas throughout the United States. But what does this phrase actually mean and how does it operate? What is meant by “community,” what does it entail, and for whom specifically is the festival “good”? Such questions are abstract and diffuse in ordinary life, and difficult to answer. The organization, planning, and enactment of Winter Carnival, however, makes such issues concrete, forcing citizens to engage on-the-ground with the meaning and nature of concepts associated with community such as moral obligation, economic interdependence, reciprocity, and citizenship. I argue that because this, the festival itself is a form of power and a form with power.

Pax Nindi, UK

Bio

Pax Nindi is Chief Executive and Founder of Global Carnivalz, as well as the National Advisor for Arts Council of England, South Africa Arts, Sports and Culture and Arts Council of Wales and Ireland. As a Fellow of the Royal Society of the Arts and an international carnival consultant, Pax is a keen advocate for the carnival art form, sharing his passion through his lectures at conferences around the world.

From 1996 to 2006, he served as a senior member of the Arts Council. During this time, he wrote the Carnival Arts Strategy, created 'On Route' (produced by the International Carnival Conferences) and initiated 10 International Fellowships in Brazil, Trinidad, Europe and the USA. Between 2011 and 2014, Pax directed St Paul's Carnival, later becoming Creative Director for UKCCA, where he produced Luton International Carnival – the only 2012 Olympics carnival in the Eastern region. Pax has gone on to direct The Brazil Encontro and The Carnival Project in Denmark, the UK, Hungary and Germany, adding another publication to his growing repertoire in the form of Rampage: In Pursuit for Carnival Excellence.

Dr Jarula M.I. Wegner, Germany

Beyond Bakhtin and Ethnography: The Politics and Aesthetics of Caribbean Carnivals

Bio

Jarula M.I. Wegner is an Adjunct Lecturer at the Department of English and American Studies at Goethe University in Frankfurt, Germany, and co-founder of the Interdisciplinary Memory Studies Group at the Frankfurt Humanities Research Centre. He holds degrees in Chinese (BA), German (MA) and English (PhD), with a doctoral thesis entitled 'Transcultural Memory Constellations in Caribbean Carnivals: Literature and Performance as Critical Theory.' His work has been published in peer-reviewed journals including ARIEL, Caribbean Quarterly, Journal of Aesthetics and Culture, Journal of West Indian Literature and Memory Studies.

Abstract

Caribbean Carnivals continue to attract considerable artistic, intellectual and scholarly attention. While this suggests a widespread consensus regarding their cultural significance, questions concerning the appropriate theoretical approach to these Carnivals are subject to heated debates.

In such disputes, it is possible to identify a division between two opposing camps. On the one hand there are those building on Mikhail M. Bakhtin's theorizations of the carnivalesque. Proponents of this group tend to work with classical formalist concepts and are mainly interested in Carnival aesthetics. Opposing this methodology are those relying on ethnographic approaches. Representatives of the second group regularly emphasise the incomparability of Caribbean Carnivals, are particularly interested in their embeddedness in their respective society and their specific socio-political relevance. In short, while both

camps emphasise the importance of Caribbean Carnivals, formalists focus on their aesthetic expression, while ethnographers focus on their socio-political significance.

I contend that not only does each side gain from considering the approach of the other side. But more importantly that one side is actually empowered by taking into account the criteria, functions and values of the other side. Considering carefully René Depestre's description of Jacmélian Carnival and Peter Minshall's contribution to Trinidad and Tobago Carnival, I will argue that it is necessary to move beyond classical Bakhtinian and ethnographic approaches in order to understand the dialectics of politics and aesthetics in Caribbean Carnivals.

Dr Kim Johnson, Trinidad and Tobago

Moving on from Bakhtin

Bio

Dr Johnson is the former Director of the Carnival Institute of Trinidad & Tobago. He began his career as an educator at the University of the West Indies teaching sociology. He has worked as an academic editor for the Institute of Social and Economic Research in Trinidad and Tobago, and as a journalist for newspapers in the Caribbean. He has embarked on a decade-long study of the 'Steel Pan Movement', the project was continued throughout his PhD at the University of the West Indies in Trinidad and Tobago and then later to the University of Trinidad and Tobago where he worked as a Senior Research Fellow. Dr Johnson has published extensively on Trinidad and Tobago's history and culture and has worked intensely on films on the 'Steel Pan Movement' within festival culture.

Workshop

Bakhtin's literary criticism of the carnivalesque inspired writing about Trinidad and Tobago's carnival, if we removed this dimension, what would we be left with? The workshop aims to re-think and debate, moving on from the Bakhtian perspective of festival culture.

Dr Deborah Hickling-Gordon, Jamaica

Bio

Dr. Deborah Hickling Gordon is a lecturer in Cultural Studies in the Institute of Caribbean Studies (ICS), on the Mona Campus of the University of the West Indies; where she is also the is coordinator the Bachelor of Arts in Cultural and Creative Industries and the Bachelor of Arts in Entertainment and Cultural Enterprise Management. Deborah is the author of the book Cultural Economy and Television in Jamaica and Ghana: decolonization2point0. She sits on the CARICOM Expert Group on Cultural and Creative Industries and is Jamaica's representative on the UNESCO Expert Facility on the Diversity of Cultural Expressions. She is also the President of the Jamaican Chapter of Women In Film and Television International; Convenor of the Public Relations Society of Jamaica and a Director of Ink and Vision Ltd, a facilitation company for cultural and creative projects and practitioners in Kingston, Jamaica. Deborah holds a PhD in Cultural Studies, focused on transnational media and cultural economy in the Caribbean and Africa. Her professional and research interests include advocacy for a Decent Work agenda for Creative Work; the interrogation of the political economy of media and culture; cultural and media policy modelling; and formulation of a culture in development agenda for nations of the Global South.

Abstract

Indigenizing cultural economy policy development has become a central focus in those countries of the Global South that recognize this process as an imperative for economic growth and sustainable development. Some nations of the South have sought to adopt and adapt cultural economy policy design and implementation models that have been developed for, and implemented in advanced industrial nations over the last two decades. Few of the models that have been designed and implemented in advanced industrial countries take into account the unique and nuanced circumstances, structures, processes and resources of countries of the Global South. This paper therefore presents 'festivalesque' modalities as central to a cultural policy implementation agenda in the Global South. It further argues that the current 'diversity era' of the cultural economy provides the required platform for articulating the importance of designing and implementing cultural policy models that respond directly to national and regional cultural specificities in countries of the Global South.

The South Star model of cultural economy development previously articulated as an option for policy design in Jamaica and the Caribbean region

(Hickling 2011, 2015); the cultural economy and in particular audiovisual sectors in Ghana (Hickling 2011, Hickling Gordon, 2020); and the design of analytical tools for the Monitoring and Evaluation of cultural efficacy in an International Agency programme implemented in Burkina Faso (Jacobs Bonnick et al; 2021); provides an overarching structure for cultural policy modelling in the Global South. Using this model as its methodological guide, this paper seeks to demonstrate a 'festivalesque' approach to developing a culturally-specific, practical modality for cultural policy drafting and implementation in countries of the Global South.

The Caribbean region is presented as case study for the practical, implementation based approach to cultural policy development in keeping with Tull's Notions of Praxis (2017) and Festival Economics and Statistics (2013); Nurse's insistence on "an innovation agenda" for governance using the idiom of festivals; the concept of "Caribbean Festivalization" in the post Pandemic era (Burke, 2020) and Falicov's exploration of festival networking in the Caribbean (2017). That is, principles of conceptualizing, producing, funding, staging, consuming and measuring festivals were used in this paper to shape practical modalities for national and regional cultural policy implementation that respond to specific requirements for engendering enabling CCI environments in the South.

Prof Leon Wainwright, UK

Chairing Session Two of ISFC 21

Bio

I began my university teaching career in 1997 at the School of Oriental and African Studies (SOAS, University of London), before becoming a Research Fellow in Visual Culture and Media at Middlesex University (2000-2002). There I helped to set up the national curriculum change project, 'Globalising Art, Architecture and Design History' (GLAADH). The project had a lasting impact on more than a fifth of the UK's Higher Education sector, by embedding more global and diverse topics and materials into the teaching of undergraduate degrees in art history. I held the post of Lecturer in Art History at the University of Sussex (2002-2004), and undertook long-term fieldwork in 2004-2005 focused on art and social agency in Trinidad, Guyana and other locations in the Caribbean (with support from a Leverhulme Early Career Fellowship and Sussex). I have benefitted from visiting fellowships at the University of California in Berkeley, and at Yale. Before moving to the OU in June 2011, I was Reader in History of Art at Manchester Metropolitan University. In 2013 I won the Philip Leverhulme Prize, awarded by The Leverhulme Trust 'For researchers at an early stage of their careers whose work has had an

international impact and whose future career is exceptionally promising.’ From 2014 to 2015, I held the inaugural position of Kindler Chair in Global Contemporary Art at Colgate University in New York. I have been Head of the Department of Art History at the OU since 2018 and in 2020 I became Professor of Art History.

Session One

Performance, Folk, Community and Digital Festivals

Orit Klien Vartsky, Israel

Dr Jo Buchanan, UK

Dr David Teevan, Ireland

Emily Allen, US

Dr Vikram Kapoor, Ireland

Rhonda Allen, UK

Emmanuel Chima, US

Orit Klien Vartsky, Israel

The Caged Female Sings: the Daughter, the Wife and the Heroine in Ballad, Lai and Tale in a Discourse of Courtesy and Class in Folk Fair

Bio

Orit Klein Vartsky is an MA student of English literature, with focus on medieval literature and balladry. She is currently working on her MA thesis, regarding the representation and restaging of medieval literature in English and Scottish balladry of late medieval and early modern times, and the changes made in balladry as a means of social critique of the courtly class of feudal society. She has also written and published (under the pen name Emily Klein) historical novels set in medieval times and influenced by balladry.

Abstract

This essay will demonstrate how ballads, through alterations to medieval literature use the scene of man/woman relationships to criticise a relationship between the aristocracy and their vassals. Folk ballads often sung at festivals or fairs, are a genre contrived by, and intended for the class of yeomanry, which served as a means of critique on the aristocracy (Gwendolyn A. Morgan). Marie de France's 'Yonec', which tells of a wife imprisoned by her jealous husband, her shapeshifter bird lover, his tragic death and the revenge taken by their son, has a close ballad analogue: The Earl of Mar's Daughter, which is similar but alters it in other elements. However, some plot components, such as an old husband and the avenging son appear only in other ballad types. This split of the plot into more than one ballad type can be explained by the lai, itself, being comprised out of several tale types recurring in Celtic tradition. Chaucer's Squire's Tale also employs the element of a lover in bird form, which has significations relating to gender and class.

Related studies demonstrate how bird imagery, falconry, hunting, courtly love, class and gender relations animality and humanity, communality and courtesy, masculinity and femininity are all representative of each other, conflated for each other, or used to signify one another in Chaucer, lai and ballads. Ballads take this class and gender charged discourse and charge it further with critique on feudal society and does so by shifting to a domestic drama and by changing some of the imagery and plot acts. Balladry draws from medieval literature, or from the same well, but uses it within its generic repertoire, concealing its critique of courtly classes within domestic dramas/ plots focused on gender relations, conflating

animal, woman and peasant on the one hand, and human, man and lord on the other.

Dr Jo Buchanan, UK

Cornwall's Festivals: A Cocktail of Creativity and Subversion

Bio

I have a doctorate from Northumbria University in Performative Heritage, including the festive form. My research aimed to explore the complexities of how heritage is valorised, and the importance of creating dialogue on cultural diversity. The study has contributed to a UK Government report on creativity and heritage, and will be part of a forthcoming book by Routledge. I have also worked on Port Eliot Festival as part of my official heritage work, based at a historic house. My interests include trans-disciplinary approaches to 'heritage' and democratisation of culture, playing music and attending festivals.

Abstract

This presentation is related to research into performance of heritage in public within Cornwall (UK), how the festive form creates a cultural battleground for recognition of Cornish minority culture. I start this performance -centered approach, with St Germans May Tree Fair, a revived ancient practice of calendar festival where a specific mode of behaviour, termed the festive form of convergence, revelry and subversion, is re-enacted in this community -led event. 'Subversion' will be explored as both the temporary change from every day routines, along a continuum to calls for recognition and longer-term societal change. For example the second case study the Man Engine Pilgrimage, chosen by a UNESCO WHS, offered a way in for 'from-below' heritage practices and expression of ICH within Cornwall.

Finally Port Eliot Festival is outlined as a loose heritage space. All case studies focus on valorising of heritage through living performances, which are increasingly seen as a reflexive cultural process where values and symbolic meanings are seen in action – a 'loose' expressive space in contrast to managed. Meanings and values are created, negotiated, confirmed or refuted in this diverse process of heritage making. I argue the expression of ICH (festivals, traditions) are more than socioeconomic value and encourage a shift towards a dynamic cultural process of active valuing. The festive form as a performative heritage addresses power and agency and as an important piece of human activity and experience, also highlights a person-centered, participatory way of 'doing' heritage that

addresses inequality.

Dr David Teevan, Ireland

Digital Footlights: A Critical Analysis of Festivals' Digital Pivot during Covid-19

Bio

Dr David Teevan is a researcher and arts consultant. His article 'Online and on Land: An Examination of Irish Arts Festivals' Response to COVID-19' is under peer review for IJAMCP. Recent publications include 'Audiences Need to Learn New Skills to Consume Art Online' in The Irish Times (15/3/2021) and Digital Need?: Irish arts festivals' transition to programming a blend of live and digital experiences for ENCATC. David worked as Artistic Director of Clonmel Junction Festival (2001-2015), is currently engaged as Festival Advisor to The Arts Council/An Chomhairle Ealaíon and is a regular guest lecturer at University of Limerick, Queen's University Belfast and University College Dublin.

Abstract

Government-imposed lock-downs and social distancing measures imposed to stem the spread of the Covid pandemic, forced festival organisations to choose between cancelling their event, or moving their programming online. In Ireland, the response to efforts by arts festivals to present work in the virtual realm, in both national and social media, has been overwhelmingly positive. While not diminishing the achievement of these festival organisations, and acknowledging the importance of this action for the artists involved, this paper will problematise this emergent development in the festival ecology. This research will examine the social and political consequences of moving festivals from their familiar concentrated space-time setting to online platforms. Using the Bakhtinian concepts of 'carnival rite' (1984, 200) and the carnivalesque crowd's awareness of 'its unity in time' (255), the research will interrogate the hypothesis that: in moving to online programming, festivals have changed the public's relationship from being that of participants into what Bakhtin might have called 'gloomy guests' (245).

Using a theoretical framework that understands festival making as a durational, dialogical, collaborative practice, and festival studies theory that considers audiences not just as consumers but 'as a partner in the networked festival production' (Luonila and Kinnunen 2019, 1), this research will critically examine digital methodologies used by Irish arts festivals to connect with the public during the pandemic. The research data will be drawn from fieldwork

attending festivals online, the archive of an Arts Council of Ireland festival webinar series run in early 2021, and semi-structured interviews with festival makers.

Emily Allen, US

Mobile, Alabama's Joe Cain Procession: A Confederate Memorial and The People's Parade

Bio

Emily Ruth Allen is a PhD candidate in Musicology at Florida State University, where she also received a Master of Music degree in Historical Musicology. Additionally, Allen holds a Bachelor of Music degree with Concentration in Outside Fields (Math) from the University of South Alabama. Her dissertation research focuses on Carnival parade musics in Mobile, Alabama, inspired by her experiences marching in the parades during her high school and college years. Her work has been supported by the Society for American Music's Adrienne Fried Block Fellowship, an FSU Graduate School Dissertation Research Grant, and other grants and fellowships.

Abstract

Focusing on Mobile, Alabama's Joe Cain Procession (a Mardi Gras parade), this paper investigates the white supremacist discourses that permeate this tradition. The parade has been in part a celebration of the Lost Cause, referring to a specific trend of revisionist history of the U.S. Civil War in which the Confederacy is remembered as heroic and noble, downplaying the role of slavery and racism in southern states. The Joe Cain Procession therefore functions as a mobile Confederate monument/memorial, honoring a man who revived carnival after the Civil War by parading as a character called Slacabamorinico in a band called the Lost Cause Minstrels.

I discuss the sonic resonances of Joe Cain's minstrelsy not confronted in Mobile Mardi Gras historiography. Cain's sonic legacies can be described as "noise," building on musicologist Dale Cockrell's idea of minstrelsy's noise, as seen in the way some participants in the Cain parade today march in redface and noisily articulate their white masculinity. On the other hand, the procession has also been a space for democratizing an elitist celebration embraced by different marginalized groups in the form of the People's Parade, the other name for the Joe Cain Procession. I discuss how those groups are also sonically represented in the procession, offsetting the "noise" of Cain's Confederate legacy. Employing both historical and ethnographic research, I show that Mobile's carnival can

simultaneously be a space for defiance and reaffirmation of social hierarchies, using the Joe Cain Procession as an example of that theory in practice.

Dr Vikram Kapoor, Ireland

Revisions in Indian Religious Rituals & Festivals During the COVID-19 Pandemic

Bio

Vikram Kapoor has a PhD in Marketing and Management from the University of Limerick in Ireland. He also holds an Mphil degree in Business Administration and Management from Bocconi University in Italy and an MCom degree in Marketing Management from the University of Calcutta in India. In 2019, his PhD dissertation won the ACR-Sheth Doctoral Dissertation Award in the Public Purpose track. Recently, he also won the 2021 AMS Review-Sheth Foundation Annual Doctoral Competition for Conceptual Articles. Vikram's previous works have been published in *Consumption Markets & Culture*.

Abstract

Religious rituals and festivals may undergo revision as a result of crises like the ongoing COVID-19 pandemic. Some revisions may result from participants' actions, others may be the result of organizers' motives, and still others may be the result of government intervention. We present evidence of Indian religious ritual revisions during the current pandemic. We studied major modifications to *Durga Puja* festivities in West Bengal. *Durga Puja* is a key festival in the region and is dedicated to the Mother Goddess *Durga*.

One area of changes was in *Durga's* idol. In one context, the Mother idol was depicted as a Corona warrior (a medical doctor). In another *Durga* portrayal she was depicted as a migrant worker, adversely affected by the pandemic, with her children struggling to get back to their village by foot. During the nine-night festival of *Navaratri*, devotional songs or *bhajans* sung in praise of the Mother Goddess were re-themed around the coronavirus this time. These devotional songs included well-designed messages for public safety. Both these cases represent changes by the organizers of the festival. A third adjustment was institutionalized. In this case, the Indian Prime Minister invoked the ritual of lighting lamps, or *diyas*, to show our unity in the fight against the pandemic. Changes were brought in by the participants themselves in the fourth case of fire rituals or *Havans*. Many people were seen performing *havans* to rid themselves of the pandemic, tossing

corona balls into the sacred fire. These four cases show how the government, organizers, and participants all influence ritual revision.

We analyze how such ritual transformations incorporate the strength and power of tradition and the relevance of current crises to provide reinvented traditions that both soothe and invoke help and blessings together with safety practices in some cases but chances for super-spreader events in others. In this sense, the psychic benefit seems to dominate the scientific benefit.

Rhonda Allen, UK

Popular Culture in a Time of Lockdowns

Bio

Rhonda Allen is a former Director of the Sheffield Carnival involved in organising its first virtual carnival in 2020. She has judged costume competitions in Trinidad and Tobago, St. Vincent and Leeds, and the UK. Recently she has been on panel at Sheffield Theatres selecting plays to be performed in the upcoming 2021 theatre season. Her research focuses on carnival, in particular, the aesthetics of costume design and performance and how it is judged both in Trinidad and Tobago and the UK. She has many years experience working in and through carnival in various capacities that has encouraged her to focus on carnival costume judging its traditions, practices and contemporary perspectives. She is currently exploring costume making, costume design and performance, embodiment, heritage, the costumed body, and autoethnography.

Abstract

The advent of the Covid 19 pandemic in 2020 saw the implementation of rigid governmental laws imposed on our freedom of movement within our communities, spaces and places to keep us 'safe. Socialising was therefore a forbidden activity and all planned outdoor events came to a complete halt.

No festivals, no carnivals – culture took an unexpected hit. However, online it prevailed and prospered. The online world was used as the main medium for socialising, the alternative for being outdoors attempting to facilitate the carnival ambience indoors. This was the new experience for those accustomed to carnival on the city streets. Festivals across the world had to re-invent and reassess a new way of surviving within the confines of governmental restrictions on movement and time, spaces and places were affected financially, socially, physically and environmentally.

Duffy and Mair (2018: 4) highlight ‘festival events are much more than simply a source of financial gain; rather, the processes of festivals enable notions of place, community, identity and belonging to be to some extent actively negotiated, questioned and experienced’. Using interviews and the lived experience of carnivalists based in smaller carnivals such as Sheffield. This paper aims to investigate carnival practices online as a means of facilitating festival culture, particularly identifying ways in which people created and experienced bringing outdoor ambience indoors. It would also investigate how the move online impacted on the ‘norm’, the lessons learnt, challenges faced and the discovery of another way to share lived experiences within the confines of governmental restrictions that may or may not have empowered or disempowered carnivalists.

Emmanuel Chima, US

Tumaini Festival: Cultural Production and Transnational Exchange at Dzaleka Refugee Camp in Malawi

Bio

Emmanuel Chima is a second year PhD student in the Michigan State University School of Social Work. His research focus is trauma and psychosocial wellbeing among refugee youth and older adults. His current research centers on the community at Dzaleka refugee camp in Malawi.

Abstract

The origins of Malawi as a nation can be traced back to the sixteenth century Maravi Kingdom, itself a product of migration primarily from the Congo basin. Malawi now hosts more than forty-eight thousand refugees, mostly from the Democratic Republic of Congo. The Tumaini Festival, founded in 2014 by Congolese refugee artist Trésor Nzengu Mpauni, has centred conversation on the experiences of refugees within and beyond Malawi. I explore how cultural production, as an interactional transformative practice, has brokered a transnational exchange through the annual festival held at Dzaleka refugee camp.

Popular acts at the festival include the Amahoro drummers whose red, green and white garb represents Burundi’s national flag; the intricately choreographed Umushagiro and Umushayayo women’s dances from Rwanda; Congolese rumba; and Mganda, one of Malawi’s own traditional dances. The visual and melodic aesthetics of the cultural artforms are complemented by modern ones like spoken word and skits which give voice to the plight of refugee life at Dzaleka and in

Malawi. In re-claiming and re-writing refugee narratives, the Tumaini Festival functions as a form of artistic resistance.

Through the festival, I also draw parallels between prejudice towards refugees in Malawi, and the implicit, divisive elements of geopolitics and nationalism rooted in colonial history. The global engagement of festival founder Mpauni completes the cycle of transnational exchange that began with the cultural capital and artistic talent that was brought to Malawi by the refugee community.

Session Two

Festivals: Literary and Music

Dr Ivan Stacy, China

Prof David Akombo, Barbados

Dr Andrew Martin, US

Dr Andrew Snyder, Portugal

Meagan Sylvester, Trinidad and Tobago

Malvika Lobo, India

Dr Darwin A. Adams I, US

Dr Ivan Stacy, China

The Collapse of the Carnavalesque in the Novels of Karen Tei Yamashita

Bio

Ivan Stacy is an Associate Professor in the School of Foreign Languages and Literature at Beijing Normal University. He is the author of *The Complicit Text: Failures of Witnessing in Postwar Fiction*, which was published by Lexington in 2021. He has also published articles on Kazuo Ishiguro, W. G. Sebald, China Miéville, and on the American television series *The Wire*, focusing on his main research interests, which are complicity and the carnivalesque. He has taught in China, Thailand, the UK, Bhutan, Libya, and South Korea.

Abstract

The idea that carnival may be a form of empowerment for marginalized or subaltern groups is bound up with its status as an exceptional time and space. This sense of exceptionality is itself the result of implied oppositions and hierarchies that may be subverted.

This paper argues that we have reached a historical moment at which the oppositions that enable carnival to function as a space of empowerment and liberation have collapsed. It discusses the novels of Karen Tei Yamashita, which serve as literary examples of the causes and consequences of this collapse: in general, her writing represents the global south and the developed north as opposing poles, and these tend to collide in climactic scenes that are rendered in carnivalesque terms. This paper will discuss in detail the endings of *Through the Arc of the Rain Forest* (1990) and *Tropic of Orange* (1997). In the former, a carnival in the middle of the rainforest, intended to induce a 'genuine experience of surfeit and intense celebration, something to release' actually transpires to be an occasion of death and disappointment, while in the latter a climactic wrestling match is followed by the sense that 'the audience, like life, would go on': in both cases the results of oppositional encounters are ambiguous, the poles that would enable carnival to act as a liberating form having collapsed into each other.

Prof David Akombo, Barbados

Music Festivals Empower Absolutely: The Case for Kenya

Bio

Prof. David O. Akombo is an Associate Professor of Music Education and Dean of the Faculty of Culture, Creative and Performing Arts at the University of the West Indies at Cave Hill, Barbados. Prof. Akombo holds a Bachelor of Education (B.Ed) degree from Kenyatta University, Kenya, a Master of Arts (M.A.) in Teaching Learning and Technology from Point Loma N. University, California, a Master of Music (M.Mus.) in Ethnomusicology from Bowling Green State University, Ohio, and a Doctor of Philosophy (Ph.D.) in Music Education from The University of Florida in Gainesville, Florida. He is a member of several regional, national, and international music, education and health organisations, with broad-based research interests including music and cognitive development in children and young adults; ethnomusicology; comprehensive musicianship; cultural identity and Afrocentricity issues in choral and instrumental music; multicultural music education; African song–dance dyad ; community music; teaching and learning theory; music technology; psychology of music; and quantitative research in music and biomedical sciences.

Abstract

Many media resources on music festivals exist but with reference to Kenyan music, most of these resources are either too scanty or are insufficient in providing the fundamental background of the music festivals in Kenya that capture the traditional music and dance cultures of Kenya. The lack of these resources creates a need for more exposure to Kenyan music festivals in order to understand the cultural contexts of the rich diversity of Kenya's music festivals and their role in empowering the people of Kenya. This presentation explores music festivals in Kenya showcasing music and dance in the east African country of Kenya with specific foci on the role of music and dance in social cultural contexts. The presentation samples diverse cultural ethnicities found in the county of Kenya including but not limited to the Luo, Luhya, Kikuyuy, Maasai, Gusii, Kamba, and the other Kenyans of Indian origin. This presentation highlights the traditional music of Kenya as features in the annual music festivals. The presentation is suitable for students, scholars, researchers, cultural creators as well as well as enthusiasts who want to understand the rich musical heritage of Kenya. The presentation discusses Kenya's music festival in a social-cultural perspective. The learners will be able to synthesize and analyze the union of the music and dances that presented through the festival prism and how the absolute festival creates a core form of absolute

empowerment.

Dr Andrew Martin, US

Holiday Island(s): Artistic Mobilities and a Caribbean Festival

Bio

Andrew R. Martin, Ph.D., is Professor of Music at Inver Hills College, St. Paul, Minnesota where he teaches courses in music history, music analysis, percussion, and directs the African music ensemble and steelband. Martin's research explores globalization, Caribbean music and mobilities, tourism, American music, and exotica. His research has appeared in several print and digital journals, newspapers, blogs, and in reference works such as the Grove Dictionary of American Music. He is the author of the books *Steelpan Ambassadors: The US Navy Steel Band 1957-1999* and *Steelpan in Education: A History of the Northern Illinois University Steelband*.

Abstract

During the late 1940s and early 1950s, the Caribbean region, much like the rest of world, underwent dramatic postwar economic and cultural changes. Many Caribbean nations were in the process of shedding their colonial tethers and eager to forge new economic opportunities out of the embers of the former plantation economies of the region.

In 1952, the Caribbean Tourism Association sponsored a ten-day festival in Puerto Rico that brought together musicians and dance troupes from across the Caribbean. The program of music, dance, and mas offered a cultural tour through the archipelago, celebrating each country through its unique "folkloric" artistic heritage. The festival spurred enthusiasm in the region for celebrating Caribbean artistry and would later serve as the model for the current CARIFESTA festival.

The cultural tourism presented at the 1952 Caribbean Festival of the Arts, though, is deeply entwined with American and European cultural tastes and their transoceanic mobilities. As Caribbean tourism resumed following WWII, many Caribbean countries faced cultural reckonings and worked to remake and rebrand elements of their unique cultural identities and heritage festivals (music, dance, Carnival) attempting to create a single Caribbean-wide "island paradise" identity easily marketable by the travel industry. This paper will examine and contextualize the 1952 Caribbean Festival of the Arts as a facet of Caribbean tourism development. In particular, this paper explores how the festival simultaneously

empowered Caribbean artists while also manipulating them to adapt and remake their cultural products to more closely align with the island fantasy promoted by the tourism industry.

Dr Andrew Snyder, Portugal

Carnaval em casa:” Activist and Carnavalesque Inversions in Rio de Janeiro’s Street Carnival during the COVID-19 Pandemic

Bio

Andrew Snyder is a Postdoctoral Researcher in the Instituto de Etnomusicologia at the Universidade Nova de Lisboa. With an interest in public festivity and radical politics, he has written about alternative brass band movements in his forthcoming book, Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro (Wesleyan University Press); two co-edited volumes entitled HONK! A Street Music Renaissance of Music and Activism (Routledge) and At the Crossroads: Music and Social Justice (Indiana University Press 2021); and articles in Latin American Music Review, Journal of Popular Music Studies, Ethnomusicology, Luso-Brazilian Review, and Yearbook for Traditional Music.

Abstract

The carnival of Rio de Janeiro of 2021 was unprecedentedly cancelled due to the COVID-19 pandemic. The city administration knew it would have to enforce the decision and convince residents to avoid celebrating despite the restrictions. Importantly, officials had the support of the samba schools and the blocos of street carnival. The blocos organized a manifesto and campaign declaring that in 2021 carnival would be “at home.” While many have shown how street music can mobilize revelers, this article shows that the blocos of Rio’s street carnival also have the capacity to demobilize them.

I argue that their campaign drew on familiar carnivalesque and Brazilian tropes to rationalize a biopolitical message of civic responsibility, respect for life, and resistance to virus denialism. They played on long-standing Brazilian tropes of carnival as an ephemeral moment whose presence is fleeting and soon experienced as saudade, or nostalgia, amidst the enduring facts of oppression and sadness of life in Brazil. Promising the greatest carnival in history in 2022, the “real” carnival was imagined as a future liberatory moment deferred but not forgotten. I explore various manifestations of the campaign, including their manifestos and arguments, as well as some of the alternatives that were offered,

such as virtual carnival performances and new carnival songs adapted to the situation. Embracing an inversion of their traditional demands to occupy the streets and instead limiting festivity to domestic space, they framed their plea not as a departure from carnival tradition, but as fundamentally carnivalesque.

Meagan Sylvester, Trinidad and Tobago

Taking the Power Back! Caribbean Musical responses to COVID 19

Bio

Meagan Sylvester is a published author from the Caribbean twin island of Trinidad and Tobago. She is a University of the West Indies, St. Augustine graduate and a Caribbean scholar whose doctoral research focused on Narratives of Resistance in Calypso and Ragga Soca music. Her continuing interrogation within the academie, centers on Music, Gender, and National Identity in Calypso and Soca, Music of Diasporic Carnivals, Music and Human Rights and Steelpan and Kaiso Jazz musical identities.

Abstract

This paper intends to look at the ways in which Carnival cultures have grappled with the issues of power, disempowerment and empowerment during the pandemic. In many ways, COVID 19 has brought with it the cessation of **power** in several forms such as: (i) movement (ii) work (iii) travel. In many Carnival cultures however, the grueling effects of the pandemic has not been able to stymie the creative genius of cultural expression. Instead, the concept of **power** has been re-engineered to possess new meaning in festival spaces, and one such example is Trinidad and Tobago, the islands on which this paper will place focus.

Popular music has had the reputation of constantly re-inventing itself in response to societal trends and innovative and technological changes in the music industry both locally and internationally. In this paper, Calypso and Soca music will be the popular music in focus where specifically the music of Trinidad and Tobago Carnival 2021 will be the main unit of analysis.

Several Calypso and Soca artistes in the twin island economy took their performance **power** back during the 2021 Carnival season and appeared in several events online. Virtual music shows became the dominant form of festival culture as headliners took to the airwaves.

Concerning itself with impact, identity and socio-demographic correlates of how musicians and the music industry organized to provide musical content in a

world plagued by a pandemic, this paper will seek to explore these intersections using a music sociological lens.

Malvika Lobo, India

The Ritual of Roce: Gender, Kinship and Premarital Celebrations of Konkani speaking Catholics

Bio

Malvika Lobo is a Ph.D. student at the English and Foreign Languages University, Hyderabad, India. She is also a freelance translator who hopes to systematically document Konkani songs that are orally recited and are retained through memory. Her research interests lie in fields such as oral literature, spatiality, postmodernism and digital humanities. Currently, her work focuses on geocritical analysis of diaspora literature. Simultaneously, she is also working on various rituals of the western coastal region of South India.

Abstract

This paper presents an anthropological and literary study of the ritual of *Roce* (translated: coconut milk) that involves bathing the bride and groom with coconut milk and, folksongs called *voviyo* and the various festivities associated with it. *Voviyo* are Konkani folk songs sung by women who belong to the Konkani speaking Roman Catholic communities that reside in the coastal areas of Goa and Karnataka. They are sung during the ritual of *Roce* that is performed a day before the ceremony of marriage. The tradition of singing folksongs during the ceremony of *Roce* remains alive even today among the Konkani Catholics as an occasion to teach and transmit values and customs in the community. The first section of this study discusses from an ethnographic interpretive framework the rituals performed at the *Roce* ceremony, the traditions food served, the celebrations and exchange of gifts to understand the kinship that underlines the community practices. The second section is a literary analysis of some *voviyo* that I have recorded and translated to English that are being orally passed down from generation to generation. These translations are analysed with respect to other symbolic festivities to examine traditional gender relations in the context of the family. The analysis maps recurrent gender images and the community's expectations of an ideal marital relationship described through these songs.

Dr Darvin A. Adams I, US

The Blues and the Black Poor: Presenting the 'Chitlin Circuit' Nightclub as a Cultural Festival

Bio

Dr. Darvin A. Adams completed his Masters of Divinity degree in 2009 from the Louisville Presbyterian Theological Seminary, where he studied Theology, Culture and Black Religious History. In May 2018, he completed a PhD in Theology and Ethics at the Garrett-Evangelical Theological Seminary, on the campus of Northwestern University in Chicago, Illinois. Dr. Adams' dissertation, 'Cause De Spirit Spoke to Me: Robertsian Conversations on Black Liberation Theology Amidst Economic Deprivation,' received distinctive marks from his committee and the Garrett institution. Over 40 of his articles have been published nationally, and he is currently working on three major book projects.

Abstract

The spiritual power of the Blues empowers the Black poor in a 'cultural festival' kind of way. As referenced in a thick description of the Chitlin Circuit nightclub experience, Black culture happens when the Holy Spirit touches down with hope on the human spirit of Black people. What this means is that the Blues creatively speaks to the poverty condition of Black people in such a way that the experience itself embodies both a dancing and listening festival of feelings, thoughts and visions. Existing as a walking festival of bright colors, cultural language, internal rhythms, hip-hop rhymes, liberating sounds and the deep longing for economic development in the context of their everyday cultural festival, the Blues brings to visual light the religious experience of material poverty as one that carries cultural currency within the nightclub environment. This cultural currency is founded in the Chitlin Circuit nightclub being a viable form of a cultural festival. Here the Blues also gives purpose to the walking festivals of thought within the distraught minds of those who bring their burdens and concerns to the nightclub to hear what the instruments have to say in food, drink and music for their souls. This paper will describe how the festival culture of the Chitlin Circuit nightclubs complement and confirm our inalienable right to be free by way of helping the Black poor (other poor people as well) to re-imagine a reality of power and empowerment. Describing the nightclub experience is our way of storying the festival.

Special Thanks to:

All our guest speakers, chair, presenters and attendees for taking the time to attend this symposium and helping to make our vision become a reality.

The Festival Culture Research and Education Network is happy to bring together diverse and dynamic speakers and presenters from around the world to engage in thought provoking discussion. We hope that you will find the symposium informative and worthwhile.

The information contained in this programme is correct at 26th May 2021.

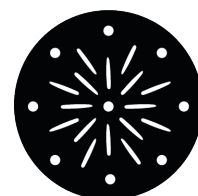


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All attendees are asked to be respectful, responsible, considerate and patient in their actions so that we can communicate effectively with common courtesy to our fellow participants.

FCRE are committed to creating and nurturing a welcoming, respectful, and collaborative community, and we thank all our attendees for sharing our commitment.



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