

*The 6th Annual
IU/OSU Folklore
and Ethnomusicology
Graduate Student Conference*

*Publics and Networks:
Discourse, Circulation, and Power*

Presented at Indiana University, Bloomington, Indiana

*Friday and Saturday
March 1st-2nd
2013*

2013 Conference Planning Committees

Indiana University

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Paulina Guerrero: FSA President
Maria Angelica Rodriguez: FSA Vice President
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Wesley Merkes: Undergraduate Co-Chair, FSA
Rachel Paiscik: Secretary, FSA
Cristina Benedetti: General Member, FSA

2013 Annual Joint Conference

Publics and Networks: Discourse, Circulation, and Power

*The 6th annual collaborative conference between
The Ohio State University Folklore Student Association
and the Indiana University Folklore Student and
Ethnomusicology Student Associations*

Program and Abstracts

Keynote Speaker: Dr. Clifford Murphy

*Cedar Hall
Indiana University
Bloomington, Indiana
March 1st-2nd, 2013*

The following donors have provided generous support for this conference:

*Indiana University Student Association
Indiana University Department of Folklore and Ethnomusicology
Trickster Press*

Special thanks to:

*Danielle Perkins, Union Street Center
Andy Tellas, Residential Programs and Services, Parking
Maxi and Printing Services
Bloomington Bagel Company*



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General Information

Registration

Registration for this joint conference is free and is encouraged for attendance at all conference sessions. The registration desk will be located in the Auditorium of Cedar Hall. Registration hours are 8:00-9:30 AM on Friday and 8:00-8:30 AM on Saturday. Those attending who have not pre-registered may do so at the desk during these same hours.

Events

There will be two social events during the conference. Friday evening will include a potluck dinner at the home of Dr. Diane Goldstein, while Saturday evening will feature a Coffeehouse event with performances and open mic at Rachel's Café (300 E 3rd St.). More information about these events, including directions to the off-campus locations, will be available on the IU Folklore Students Association website: folksa.wordpress.com.

Meeting Rooms

Unless otherwise noted, all events will take place in the Union Street Center's Cedar Hall, 445 North Union St. at Indiana University, Bloomington, Indiana. The Auditorium is located on the ground floor, and session rooms are on the first floor, C103, C112 and C114. Additionally, the Poster Session will be held in the lounge area on the ground floor.

Meeting Services

Please report any problems or special requests during the conference to conference organizers, who can be identified by their distinctive name badges. Any lost/found items also may be turned in to these individuals.

Parking

Those needing to park for the conference will be able to buy temporary D parking passes for \$5, which will be good for Friday and Saturday. There is a large lot with D spaces available just south of Eigenmann Hall ('EG' on the map) and also along 7th Street. Those affiliated with Indiana University who have an A or C parking pass are encouraged to park in the spaces near Eigenmann Hall. Please be sure to follow the posted signs and only park in spaces for which you have a permit in order to avoid a ticket.

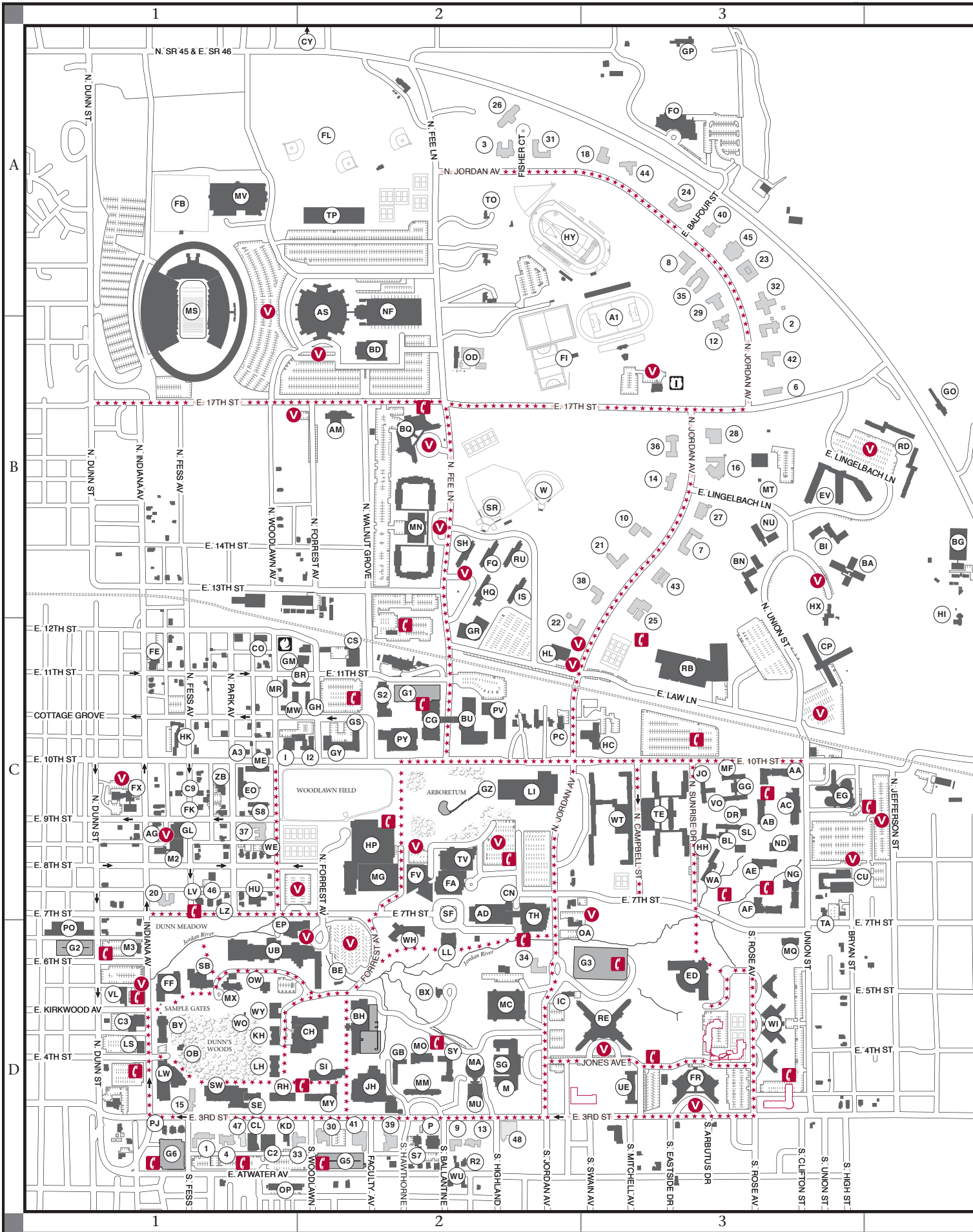
Folklore Forum

Special Issue: Publics and Networks: Discourse, Circulation, and Power, Proceedings from the 2013 IU/OSU Conference

Folklore Forum would like to invite participants in the 2013 IU/OSU Student Conference to submit their papers, posters, or papers based on their posters for a special issue highlighting the excellent work presented at the conference.

Conference participants interested in submitting revised versions of their papers to Folklore Forum for this issue should see our submissions guidelines on our website: www.folkloreforum.net. Those interested in submitting posters should email Folklore Forum for technical specifications at folkpub@indiana.edu.

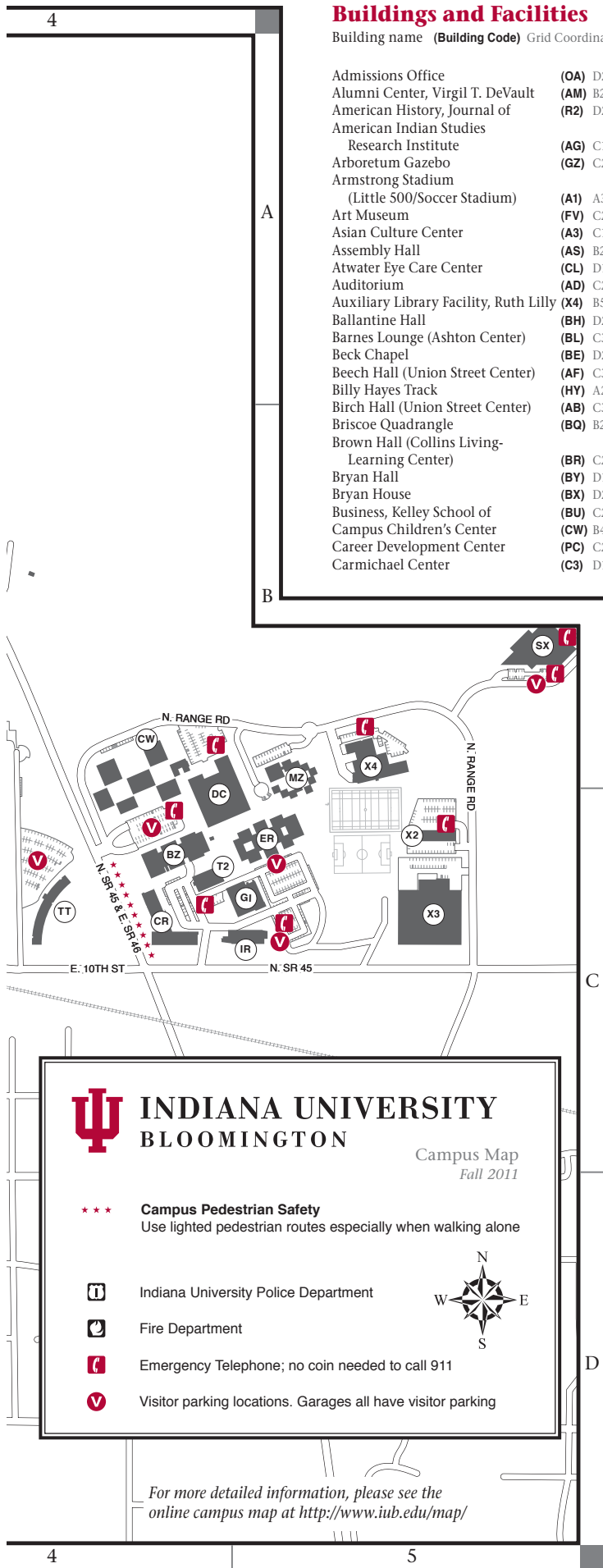
Folklore Forum is also currently seeking unsolicited manuscripts of any articles presenting research and analysis in the fields of folklore, ethnomusicology, and related disciplines for future issues. See our website www.folkloreforum.net for policies and procedures.



Buildings and Facilities

Building name (Building Code) Grid Coordinates

Admissions Office	(OA) D2	Cedar Hall (Union Street Center)	(AC) C3	McCalla School	(FX) C1
Alumni Center, Virgil T. DeVault	(AM) B2	Chemistry, Department of	(CH) D2	McNutt Quadrangle	(MN) B2
American History, Journal of	(R2) D2	Cinema, IU	(CN) D2	Mellencamp Pavilion	(MV) A1
American Indian Studies		Classroom Office Building	(C2) D1	Memorial Hall	(MM) D2
Research Institute	(AG) C1	Cognitive Sciences	(C9) C1	Memorial Stadium	(MS) A1
Arboretum Gazebo	(GZ) C2	Communication Services	(T2) C4	Moffatt Hall (Ashton Center)	(MF) C3
Armstrong Stadium		Cook Hall	(BD) B2	Monroe Hall	(MW) C1
(Little 500/Soccer Stadium)	(A1) A3	Cravens Hall (Collins Living-		Morgan Hall	(MR) C1
Learning Center)	(BR) C2	Learning Center)	(ME) C1	Morrison Hall	(MO) D2
Art Museum	(FV) C2	Cyberinfrastructure Building	(CR) C4	Motor Pool	(X2) C5
Asian Culture Center	(AS) C1	Cypress Hall (Union Street Center)	(AE) C3	Multidisciplinary Science Building 2	(S2) C2
Assembly Hall	(AS) B2	Data Center	(DC) C4	Music Building Addition	(MA) D2
Atwater Eye Care Center	(CL) D1	Dreiser Hall (Ashton Center)	(DR) C3	Music Library & Recital Center,	
Auditorium	(AD) C2	Edmondson Hall (Collins Living-		Bess Meshulam Simon	(M) D2
Auxiliary Library Facility, Ruth Lilly	(X4) B5	Learning Center)	(EO) C1	Music Practice Building	(P) D2
Ballantine Hall	(BH) D2	Education Building,		Music, Jacobs School of	
Barnes Lounge (Ashton Center)	(BL) C3	Wendell W. Wright	(ED) D3	(Merrill Hall)	(MU) D2
Beck Chapel	(BE) D2	Eigenmann Hall	(EG) C3	Musical Arts Center (MAC)	(MC) D2
Beech Hall (Union Street Center)	(AF) C3	Ernie Pyle Hall		Myers Hall	(MY) D2
Billy Hayes Track	(HY) A2	(School of Journalism)	(EP) D1	Neal-Marshall Black Culture Center	(TH) C2
Birch Hall (Union Street Center)	(AB) C3	Fieldhouse, Harry Gladstein		Optometry, School of	(OP) D1
Briscoe Quadrangle	(BQ) B2	Indoor Track Facility)	(NF) A2	Owen Hall	(OW) D1
Brown Hall (Collins Living-		Fine Arts,		Parking Garage—Atwater	(G5) D2
Learning Center)	(BR) C2	Henry Radford Hope School of	(FA) C2	Parking Garage—Fee Lane	(G1) C2
Bryan Hall	(BY) D1	Folklore Institute	(FK) C1	Parking Garage—Henderson	(G6) D1
Bryan House	(BX) D2	Forest Quadrangle	(FR) D3	Parking Garage—Jordan Avenue	(G3) D3
Business, Kelley School of	(BU) C2	Foundation, IU (Showalter House)	(FO) A3	Parking Garage—Poplars	(G2) D1
Campus Children's Center	(CW) B4	Franklin Hall	(FF) D1	Pine Hall (Union Street Center)	(NG) C3
Career Development Center	(PC) C2	Geological Materials Testing	(GM) D2	Pool, Outdoor	(OD) B2
Carmichael Center	(C3) D1	Geological Survey	(GS) C2	Poplars	(PO) D1
		Geological Survey Core Library	(CO) C1	Poynter Center	(PJ) D1
		Geological Sciences, Department of	(GY) C2	Psychology, Department of	(PY) C2
		Glenn A. Black		Public and Environmental Affairs,	
		Laboratory of Archaeology	(GL) C1	School of (SPEA)	(PV) C2
		Golf Clubhouse	(GO) B4	Radio-Television Center	
		Goodbody Hall	(GB) D2	(WFIU and WTIU)	(TV) C2
		Graduate and Executive Education		Rawles Hall	(RH) D1
		Center, William J. Godfrey	(CG) C2	Read Hall	(RE) D3
		Learning Center)		Residential Programs and Services,	
		Greene Hall (Collins Living-		Division of	(HL) C2
		Learning Center)	(GH) C2	Rose Well House	(WO) D1
		Greenhouse, Botany	(BG) B4	Service Building	(SX) B5
		Greenhouse, Jordan Hall	(JH) D2	Shea Hall (Foster Quadrangle)	(SH) B2
		Gresham Dining Hall		Showalter Fountain	(SF) C2
		(Foster Quadrangle)	(GR) C2	Simon Hall	
		Griggs Lounge (Ashton Center)	(GG) C3	(Multi-Disciplinary Sciences)	(SI) D2
		Harper Hall (Foster Quadrangle)	(HQ) B2	Smith Hall (Collins Living-	
		Health Center	(HC) C3	Learning Center)	(S8) C1
		Health, Physical Education,		Smith Research Center	(ER) C4
		and Recreation Complex (HPER)	(HP) C2	Social Research, Institute for/	
		Hershey Hall (Ashton Center)	(HH) C3	Center for Survey Research	(S7) D2
		Hickory Hall (Union Street Center)	(AA) C4	Social Work, School of	(WU) D2
		Hilltop Garden and Nature Center	(HI) C3	Speech and Hearing Sciences	(SG) D2
		Honors College, Edward L. Hutton	(HU) C1	Stempel Hall (Ashton Center)	(SL) C3
		Hoosier Courts Daycare Nursery	(HX) B3	Student Building	(SB) D1
		India Studies Program	(WE) C1	Student Legal Services	(LV) C1
		Indiana Institute on Disability		Student Recreational	
		and Community	(MZ) B5	Sports Center (SRSC)	(RB) C3
		Indiana Memorial Union	(UB) D1	Swain Hall East	(SE) D1
		Informatics East	(I2) C2	Swain Hall West	(SW) D1
		Informatics West	(I) C1	Sycamore Hall	(SY) D2
		Innovation Center, IU	(IR) C4	Tennis Center	(TP) A2
		Intercollegiate Athletics Gym	(GI) C4	Teter Quadrangle	(TE) C3
		Integrated Science and Accelerator		Von Lee	(VL) D1
		Technology Hall (ISAT)	(CY) A2	Vos Hall (Ashton Center)	(VO) C3
		International Center, Leo R. Dowling	(IC) D2	Warehouse, IU	(X3) C5
		International Programs	(M3) D1	Weatherly Hall (Ashton Center)	(WA) C3
		Jenkinson Hall (Foster Quadrangle)	(IS) B2	Wildermuth Intramural Center	
		Johnston Hall (Ashton Center)	(JO) C3	(HPER Complex)	(MG) C2
		Jordan Hall	(JH) D2	Willkie Quadrangle	(WI) D3
		Kirkwood Hall	(KH) D1	Woodburn Hall	(WH) D2
		Kirkwood Observatory	(OB) D1	Workshop in Political Theory	
		La Casa/Latino Cultural Center	(LZ) C1	and Policy Analysis	(ZB) C1
		Lee Norvelle Theatre		Wright Quadrangle	(WT) C3
		and Drama Center	(TH) C2	Wrubel Computing Center (UITS)	(BZ) C4
		Lewis Building	(LS) D1	Wylie Hall	(WY) D1
		Law, Maurer School of	(LW) D1		
		Library, Herman B Wells	(LI) C2		
		Lilly Library	(LL) D2		
		Linden Hall (Union Street Center)	(ND) C3		
		Lindley Hall	(LH) D1		
		Magee Hall (Foster Quadrangle)	(RU) B2		
		Martin Hall (Foster Quadrangle)	(FG) B2		
		Mason Hall	(MQ) D3		
		Mathers Museum	(M2) C1		
		Maxwell Hall	(MX) D1		



(Building list continued on back side)

Need a campus question answered?
Contact the Campus Call Center.
(812) 855-4848 or AskIU@iu.edu

Stop by the IU Visitor Information Center
in Carmichael Center (C3)



INDIANA UNIVERSITY BLOOMINGTON

Campus Map
Fall 2011

Administrative Offices

Admissions Office 300 N. Jordan Ave.	OA	D2
Arts and Sciences, College of Kirkwood Hall	KH	D1
Bursar, Franklin Hall 011	FF	D1
Continuing Studies, School of Owen Hall	OW	D1
Disability Services for Students Franklin Hall 006	FF	D1
Financial Assistance, Student Franklin Hall 208	FF	D1
International Services Franklin Hall 306	FF	D1
President, Bryan Hall 200	BY	D1
Registrar, Franklin Hall 100	FF	D1
Residential Programs & Services, Division of	HL	C2
Student Affairs, Division of Indiana Memorial Union, Room M084	UB	D1
Student Organization Accounts Franklin Hall 002	FF	D1
University Division Maxwell Hall	MX	D1
University Graduate School Kirkwood Hall	KH	D1
Veterans Affairs Indiana Memorial Union, Room M084	UB	D1
Provost and Executive Vice President, Bloomington, Bryan Hall 100	BY	D1

Arts/Music/Museums

Art Museum	FV	C2
Arts Annex	CS	C2
Auditorium	AD	C2
Music Library & Recital Center, Bess Meshulam Simon	M	D2
Fine Arts, Henry Radford Hope School of	FA	C2
Glenn A. Black Laboratory of Archaeology	GL	C1
Cinema, IU	CN	D2
Lee Norvelle Theatre and Drama Center	TH	C2
Lilly Library	LL	D2
Music, Jacobs School of (Merrill Hall)	MU	D2
Music Building Addition	MA	D2
Music Practice Building	P	D2
Musical Arts Center (MAC)	MC	D2
Neal-Marshall Black Culture Center	TH	C2
Mathers Museum	M2	C1

Campus Landmarks

Arboretum		C2
Arboretum Gazebo	GZ	C2
Beck Chapel	BE	D2
Dunn's Woods		D1
Metz Carillon Tower	MT	B3
Rose Well House	WO	D1
Sample Gates		D1
Showalter Fountain	SF	C2

Other Units

Alumni Center, Virgil T. DeVault	AM	B2
Asian Culture Center	A3	C1
IU Bookstore, Indiana Memorial Union	UB	D1
IU Bookstore, Eigenmann Hall	EG	C3
Creative Services	VL	D1
Data Center	DC	C4
Evans Scholars	10	A4
Foundation, IU (Showalter House)	FO	A3
Folklore and Ethnomusicology 800 N. Indiana Ave	FE	C1
GLBT Student Services	46	C1
Helene G. Simon Hillel Center	47	D1
Human Resources Management Poplars E165	PO	D1
Innovation Center, IU	IR	C4
La Casa/Latino Cultural Center	LZ	C1
Library and Information Science, School of, Herman B Wells Library	LI	C2
Mail Service, IU Warehouse	X3	C5
Press, IU, 601 N. Morton St. (<i>not shown</i>) Printing Services 638 N. Rogers St. (<i>not shown</i>)		
Residential Dining Services Food Stores 600 N. Rogers St. (<i>not shown</i>)		
Student Academic Center 408 N. Union St.	CU	C3
Student Legal Services	LV	C1
T.I.S. College Bookstore	48	D2
University Communications Carmichael Center	C3	D1
Visitor Information Center Carmichael Center	C3	D1
Woodburn House 519 N. College Ave. (<i>not shown</i>)		
Wrubel Computing Center (UITS)	BZ	C4
Wylie House 307 E. Second St. (<i>not shown</i>)		

Parking

Parking Operations Henderson Parking Garage 310 S. Fess Ave	G6	C2
Parking Garage—Atwater	G5	D2
Parking Garage—Fee Lane	G1	C2
Parking Garage—Jordan Avenue	G3	D3
Parking Garage—Poplars	G2	D1
Parking Garage—Henderson	G6	D1

Residence Centers Apartment Complexes

Ashton Center	GG	C3
Banta Apartments	BA	B3
Bicknell Hall	BI	B3
Briscoe Quadrangle	BQ	B2
Campus View Apartments	CP	C3
Christian Student Fellowship	3	A2
Collins Living-Learning Center	EO	C1
Eigenmann Hall	EG	C3
Evermann Apartments	EV	B3
Forest Quadrangle	FR	D3
Foster Quadrangle	FQ	B2
Hepburn Apartments	BN	B3
Hillcrest Apartments	HK	C1
Mason Hall	MQ	D3
McNutt Quadrangle	MN	B2
Nutt Apartments	NU	B3
Read Hall	RE	D3
Redbud Hill Apartments	RD	B4
Teter Quadrangle	TE	C3
Tulip Tree Apartments	TT	C4
Union Street Center	AC	C3
University Apartments, East	UE	D3
Willkie Quadrangle	WI	D3
Wright Quadrangle	WT	C3

Sports Facilities

Armstrong Stadium (Little 500/Soccer Stadium)	A1	A3
Assembly Hall	AS	B2
Cook Hall	BD	B2
Fee Lane Recreational Sports Field	FL	A2
Fieldhouse, Harry Gladstein	NF	A2
Football Practice Fields	FB	B2
Golf Clubhouse (Wegmiller)	GO	B4
Billy Hayes Track	HY	A2
Health, Physical Education, and Recreation Complex (HPER)	HP	C2
Intercollegiate Athletics Gym	GI	C4
Ireland Family Fieldhouse	FI	B2
Mellencamp Pavilion	MV	A1
Memorial Stadium	MS	A1
Outdoor Pool	OD	B2
Sembower Field	SR	B2
Student Recreational Sports Center (SRSC)	RB	C3
Tennis Center	TP	A2
Weathers Golf Team Center	GP	A3
Wildermuth Intramural Center (HPER Complex)	MG	C2
Women's Softball Field	W	B2
Woodlawn Field		C1

Fraternities

Acacia	1	D1
Alpha Delta Phi	*	
Alpha Epsilon Pi	2	A4
Alpha Phi Alpha	*	
Alpha Sigma Phi	*	
Alpha Tau Omega	*	
Beta Sigma Psi	*	
Beta Theta Pi	7	B3
Delta Chi	4	D1
Delta Kappa Epsilon	22	B3
Delta Tau Delta	8	A3
Delta Upsilon	9	D2
Kappa Alpha Psi	*	
Kappa Delta Rho	*	
Kappa Sigma	12	B3
Lambda Alpha Phi	*	
Lambda Chi Alpha	13	D2
Lambda Upsilon Lambda	*	
Omega Psi Phi	*	
Phi Beta Sigma	*	
Phi Delta Theta	14	B3
Phi Gamma Delta	15	D1
Phi Kappa Alpha	*	
Phi Kappa Psi	16	B3
Phi Kappa Sigma	6	B3
Phi Kappa Tau	*	
Phi Sigma Kappa	*	
Pi Kappa Phi	18	A3
Sigma Alpha Epsilon	*	
Sigma Alpha Mu	24	A3
Sigma Chi	20	C1
Sigma Lambda Beta	*	
Sigma Nu	21	B3
Sigma Phi Epsilon	22	B3
Sigma Pi	23	A3
Theta Chi	44	A3
Theta Chi Delta	*	
Zeta Beta Tau	45	A3

Sororities

Alpha Chi Omega	25	B3
Alpha Delta Pi	26	A2
Alpha Epsilon Phi	27	B3
Alpha Gamma Delta	28	B3
Alpha Kappa Alpha	*	
Alpha Omicron Pi	29	B3
Alpha Phi	30	D2
Alpha Xi Delta	31	A2
Chi Omega	32	A3
Delta Delta Delta	33	D2
Delta Gamma	34	D2
Delta Phi Omega	*	
Delta Sigma Theta	*	
Delta Zeta	35	A3
Gamma Phi Beta	36	B3
Gamma Phi Omega	*	
Kappa Alpha Theta	37	C1
Kappa Delta	38	B2
Kappa GammaDelta	*	
Kappa Kappa Gamma	39	D2
Phi Mu	40	A3
Pi Beta Phi	41	D2
Sigma Delta Tau	42	B3
Sigma Gamma Rho	*	
Sigma Lambda Gamma	*	
Sigma Lambda Upsilon	*	
Theta Nu Xi	*	
Zeta Phi Beta	*	
Zeta Tau Alpha	43	B3

Buildings in Which Classes are Held, Listed Alphabetically by Building Code

AD	Auditorium	C2	Bess Meshulam Simon	D2
AG	American Indian Studies Research Institute	C1	M2 Mathers Museum	C1
AM	Alumni Center, Virgil T. DeVault	B2	MA Music Building Addition	D2
AS	Assembly Hall	B2	MC Musical Arts Center (MAC)	D2
BC	Buskirk-Chumley Theatre (not shown)		ME Cravens Hall (Collins Living-Learning Center)	C1
BH	Ballantine Hall	D2	MG Wildermuth Intramural Center (HPER Complex)	C2
BQ	Briscoe Quadrangle	B2	MM Memorial Hall	D2
BR	Brown Hall (Collins Living-Learning Center)	C2	MN McNutt Quadrangle	B2
BU	Business, Kelley School of	C2	MO Morrison Hall	D2
BY	Bryan Hall	D1	MQ Mason Hall	D3
C2	Classroom-Office Building	D1	MR Morgan Hall	C1
C9	Cognitive Sciences	C1	MS Memorial Stadium	A1
CG	Graduate and Executive Education Center, William J. Godfrey	C2	MU Music, Jacobs School of (Merrill Hall)	D2
CH	Chemistry, Department of	D2	MV Mellencamp Pavilion	A1
CL	Atwater Eye Care Center	D1	MX Maxwell Hall	D1
CS	Arts Annex	C2	MY Myers Hall	D2
ED	Education Building, Wendell W. Wright	D3	MZ Indiana Institute on Disability and Community	B5
EG	Eigenmann Hall	C3	NF Fieldhouse, Harry Gladstein Indoor Track Facility	A2
EO	Edmondson Hall	C1	OB Kirkwood Observatory	D1
EP	Ernie Pyle Hall (School of Journalism)	D1	OP Optometry, School of	D1
ER	Smith Research Center	C4	OW Owen Hall	D1
FA	Fine Arts, Henry Radford Hope School of	C2	PC Career Development Center	C2
FF	Franklin Hall	D1	PJ Poynter Center	D1
FK	Folklore Institute	C1	PO Poplars	D1
FQ	Martin Hall (Foster Quadrangle)	B2	PV Public and Environmental Affairs, School of (SPEA)	C2
FR	Forest Quadrangle	D3	PY Psychology, Department of	C2
FS	Food Storage (not shown)		R2 American History, Journal of	D2
FV	Art Museum	C2	RB Student Recreational Sports Center (SRSC)	C3
FX	McCalla School	C1	RD Redbud Apartments	B4
GB	Goodbody Hall	D2	RE Read Hall	D3
GG	Griggs Lounge (Ashton Center)	C3	RH Rawles Hall	D1
GL	Glenn A. Black Laboratory of Archaeology	C1	S2 Multidisciplinary Science Building 2	C2
GR	Gresham Dining Hall (Foster Quadrangle)	C2	S7 Social Research, Institute for/ Center for Survey Research	D2
GS	Geological Survey	C2	SB Student Building	D1
GY	Geological Sciences, Department of	C2	SE Swain Hall East	D1
HC	Health Center	C3	SH Shea Hall (Foster Quadrangle)	B2
HP	Health, Physical Education, and Recreation Complex (HPER)	C2	SI Simon Hall (Multi-Disciplinary Sciences)	D2
HU	Honors College, Edward L. Hutton	C1	SW Swain Hall West	D1
I	Informatics West	C1	SY Sycamore Hall	D2
I2	Informatics East	C2	T2 Communication Services	C4
IC	International Center, Leo R. Dowling	D2	TA Theatre Annex	C3
JH	Jordan Hall	D2	TE Teter Quadrangle	C3
KD	814 E 3rd St	D1	TH Lee Norvelle Theatre and Drama Center/Neal-Marshall Black Culture Center	C2
KH	Kirkwood Hall	D1	TO Thomas House	A2
LH	Lindley Hall	D1	TP Tennis Center	A2
LI	Library, Herman B Wells	C2	TT Tulip Tree Apartments	C4
LL	Lilly Library	D2	TV Radio-Television Center (WFIU and WTIU)	C2
LS	Lewis Building	D2	UB Indiana Memorial Union	D1
LW	Law, Maurer School of	D1	WE 825 E 8th St	C1
M	Music Library & Recital Hall,		WH Woodburn Hall	D2
			WI Willkie Quadrangle	D3
			WT Wright Quadrangle	C3
			WY Wylie Hall	D1
			ZB Workshop in Political Theory and Policy Analysis	C1

* Fraternities or sororities that do not have chapter residences

Program Summary

Friday, March 1st, 2013

- 8:00 Registration (Food and Beverages in Auditorium)
- 9:45 Opening Remarks
- 10:30 Concurrent Sessions
Session 1: Politics and Protest (Auditorium)
Session 2: Poster Session (Lobby)
- 12:00 Lunch (Auditorium)
- 1:00 Concurrent Sessions
Session 3: Folklore, Technologically Mediated (Auditorium)
Session 4: Music and Dance (C114)
- 2:45 Concurrent Sessions
Session 5: Narrative and Discourse (Auditorium)
Session 6: Food and Festival (C114)
- 4:30 Round Table Discussion: “New Voices, Rich Lineages” (Auditorium)
- 6:00 Social Activity: Potluck Dinner, Home of Dr. Diane Goldstein

Saturday, March 2nd, 2013

- 8:00 Registration (Food and Beverages in Auditorium)
- 9:00 Concurrent Sessions
Session 7: Emic and Etic Mediation of Discourse (C112)
Session 8: Ritual and Social Integration (C114)
- 10:45 Concurrent Sessions
Session 9: Material Culture (C112)
Session 10: Identities in Conflict: Tradition, Change, and Globalization (C114)
- 12:15 Lunch (Auditorium)
- 1:30 Keynote Speech (Auditorium)
- 2:45 Concurrent Sessions
Session 11: Ethnic Minorities in China (C112)
Session 12: Memories: Evolving Sacred Traditions (C114)
- 4:30 Round Table Discussion “Publics: Toward New Directions” (Auditorium)
- 5:30 Closing Remarks (Auditorium)
- 7:00 Social Activity: Coffeehouse (Rachel’s Café, 300 E 3rd St.)

Program Schedule

Friday, March 1st, 2013

8:00: Registration (Food and Beverages in Auditorium)

9:45: Opening Remarks: Dr. Sue Tuohy (Auditorium)

10:30-11:45: Concurrent Sessions (1 and 2)

Session 1: "Politics and Protest" (Auditorium)

Discussant: Dr. Javier León

Papers:

Kelley Totten (Indiana University): "Volunteer, Activist, or Ethnographer? Or How I Joined a Knitting Circle in a Men's Prison"

Ryan Johnson (The Ohio State University): "'I'd rather go naked': Nudity, Solidarity, and Protest"

Alison Furlong: "Politics, Faith, and the East German Blues"

Session 2: Poster Session (Lobby)

Posters:

Lacey Cornell (Western Kentucky University): "For God's Sake, No Tomato-Juice: The Art of the Clambake."

Kelly Schultz (The Ohio State University): "Toward Freedom: Agency through Self-Management in the Performances of Second Generation Tibetan Refugees"

Danielle Hopping (The Ohio State University): "Jewish Humor: More Than Just a Good Laugh"

12:00-1:00: Lunch (Auditorium)

1:00- 2:30: Concurrent Sessions (3 and 4)

Session 3: "Folklore, Technologically Mediated" (Auditorium)

Discussant: Dr. Allison Fish

Papers:

Matthew Hale (Indiana University): "Discourses of the Flesh: Elves, Zombies, Jedis, and the Folkloristics of Reception"

Carinna Friesen (Indiana University): "Cell Phones as Mobile Media: Developing a Framework for Theorizations"

Jason Nguyen (Indiana University): "Unlikely Coalitions, Networked Publics, and the Role of Social Media in Vietnamese American Political Mobilization"

Session 4: “Music and Dance” (Ceder Hall C114)

Discussant: Dr. Jeana Jorgensen

Papers:

Maggie Bissler (The Ohio State University): “Discipline at the Margins of the Academy: Re-/De-Centering American Ethnomusicological Histories”

Kaustavi Sarkar (The Ohio State University): “Dancing Religion: Insider-Outsider Duality in “Public Art, Spectacle, and Festival”

Alexandra Harlig (The Ohio State University): “Skinny ties and bouffants welcome—but above all, come ready to dance’: History and Community at Columbus’s Heatwave Dance Party”

2:45-4:15: Concurrent Sessions (5 and 6)

Session 5: “Narrative and Discourse” (Auditorium)

Discussant: Dr. Ray Cashman

Papers:

Chad Buterbaugh (Indiana University): “Notes on Éamon Kelly, Ireland’s First Star of Mass Media Storytelling”

Meghan Hoffman (The Ohio State University): “The Father’s Visit”

Suzanne Barber (Indiana University): “Form or Function: Moralizing Discourse in Dog Fancy.”

Session 6: “Food and Festival” (C114)

Discussant: Dr. Jason Jackson

Papers:

Cristina Benedetti (The Ohio State University): “Contemporary Festival as Public/Counterpublic: Communities of Intention and Desire”

Maria Kennedy (Indiana University): “Finding Cider Apple and Perry Pear Trees: Informal Orchard Conservation in Britain”

Kurt Baer (Indiana University): “Participants or Attendees will Honor the Anthem According to Regulation or Custom’: Music in the Development of the Thai Nation”

4:30-5:30: Round Table Discussion: “New Voices, Rich Lineages” (Auditorium)

6:00: Social Activity: Potluck Dinner, Home of Dr. Diane Goldstein

Saturday, March 2nd, 2013

8:00: Registration (Food and Beverages in Auditorium)

9:00-10:30: Concurrent Sessions (7 and 8)

Session 7: "Emic and Etic Mediation of Discourse" (C113)

Discussant: Dr. Mellonee Burnim

Papers:

Paulina Guerrero (Indiana University): "Absence and Presence: Representations of Women Crab-pickers of the Chesapeake Bay"

Christopher Hemmig (The Ohio State University): "Tuning in to Life in the Fuuta: Local Radio and Community Practice in Southern Mauritania"

Jacob Somers (Indiana State University): "The Sacred Fire: Africanisms in 'Negro Spirituals'"

Session 8: "Ritual and Social Integration" (C114)

Discussant: Dr. Katey Borland

Papers:

Ehsan Estiri (Western Kentucky University): "Why are they crying? 'Nakhl Gardani' A Religious Ritual in Rim of Desert: An Ethnography and Analysis"

Afsaneh Rezaei (Western Kentucky University): "Inverted Religious Orders and Hierarchies in two Two Iranian Muslim Womens' Rituals"

Cheikh Lo (Indiana University): "Ndoep or the Lebu Healing Ritual in Senegal: Invisible Publics."

10:45-12:15: Concurrent Sessions (9 and 10)

Session 9: "Material Culture" (C112)

Discussant: Ms. Martha Sims

Papers:

Ginger Brothers (Western Kentucky University): "Strasburg Pottery: Framed Tradition"

Rebecca Smith (Western Kentucky University): "Snuffy Smith, South Park, and the Spice Girls: Art, Aesthetics, and Humor in the Group Identity of Corsair Artisan Distillery."

Rachel Paiscik (The Ohio State University): "They shall flourish like the palm tree: they shall grow like a cedar in Lebanon"

Session 10: "Identities in Conflict: Tradition, Change, and Globalization" (C114)
(Ten Minute Format)

Discussant: Dr. Dorry Noyes

Papers:

Jeffrey Tolbert (Indiana University): "'Some Swift Catastrophe': The Seat of Kings and the Motorway"

Shayna Taylor (Indiana University): "Human Trafficking in Western Europe: A Phenomenon of Supply or Demand?"

Tiffany Ho (The Ohio State University): "Maintaining Cultural Identity Unconventionally"

Kirstie Dobbs (The Ohio State University): "Moneyed Politics in the Equestrian Community"

12:15-1:30: Lunch

1:30-2:30: Keynote Speech: Dr. Clifford Murphy (Auditorium)

2:45-4:15: Concurrent Sessions (11 and 12)

Session 11: "Ethnic Minorities in China" (C112)

Discussant: Dr. Sue Tuohy

Papers:

Lijun Zhang (Indiana University): "Appropriation and Negotiation: Heritage Tourism and Local Community"

Yuanhao Zhao (The Ohio State University): "Pitcherdom and Water-testing Vendors Negotiating a Minority's Space in a Public Sphere"

Katie Dimmery (University of Michigan): "Nostalgia as Narrative Dissatisfaction in the 'Ethnic Literature' of Southwest China"

Session 12: "Memories: Evolving Sacred Traditions" (C114)

Discussant: Dr. Merrill Kaplan

Papers:

Lydia Bringerud (Indiana University): "Liminality and Belonging: Politics of Conversion in an Eastern Orthodox Church"

Kristina Downs (Indiana University): "Swapping the 'Totem for the Crucifix': Public Responses to the Canonization of St. Kateri Tekakwitha"

Pablo Martin Dominguez (Indiana University): "'Si Monumentum Requires, Circumspice: Monumental Legacies and Memory"

4:30-5:30: Round Table: : “Publics: Toward New Directions” (Auditorium)

Panelists:

Ilana Gershon (Indiana University)

Jason Jackson (Indiana University)

Cliff Murphy (Maryland Traditions)

Alison Furlong (The Ohio State University)

5:30: Closing Remarks: Dr. Diane Goldstein (Auditorium)

7:00-10:00: Social Activity: Coffeehouse (Rachel’s Café, 300 E 3rd St.)

Abstracts of Individual Papers

Kurt Baer (Indiana University)

'Participants or Attendees will Honor the Anthem According to Regulation or Custom': Music in the Development of the Thai Nation

Scholars studying nationalism and (post-)colonialism have often looked to Thailand in their studies. Never directly colonized by a Western power, the nation was nevertheless heavily pressured by the possibility of colonization to present itself as a modernized and Westernized nation-state—a situation that Herzfeld (2002) and others have described as “crypto-colonial” or “quasi-colonial.” This period of “forced” modernization and Westernization arguably culminated in twelve cultural mandates issued during the reign of Field Marshal Pibulsongkhram. These mandates, issued between 1939 and 1942, officially replaced the Kingdom of Siam with the Nation of Thailand and attempted to legislate the new nation into modernity—attempting to, among other things, require people to think of themselves as Thai, establish the national anthem, create a dress code, and outline the daily activities of Thai citizens.

This paper outlines the role that music played (or, rather, was imagined to be able to play) in the constructing of a modern Thai nation and a Thai national consciousness. More specifically, it discusses the development of the Thai National and Royal anthems (which are the focus of three of the twelve cultural mandates described above) and the institution of other legislation dealing with both Thai and Western music in the fledgling Nation-State in order to illuminate the (intended) role of music in constructing and representing a “modern” Thai nation.

Suzanne Barber (Indiana University)

Form or Function: Moralizing Discourse in Dog Fancy

“I’m a dog person” seems on the surface, to offer a homogenized group identity, yet the dog world is ripe with multiple, contradictory camps. This paper is about the moralizing discourse that occurs between the advocates of purebred dogs and those that are active in mixed-breed rescues. I will argue that both sides of this debate have officialized their ideologies, creating tellable and untellable narratives. Mixed in with this discourse is the revival of traditional animal husbandry forms and practices as a vernacular critique and solution for unsustainable breeding procedures and forms. These critiques center around current dog breeding practices that are seen as perpetuating aesthetic form over function. In contrast to the rhetoric of “hybrid vigor” proposed by some mix-breed advocates, this paper will explore the rhetoric constructed by breeders and breed advocates surrounding the revival of “heritage” breeds as both aesthetically accomplished show dogs, but also as solutions to increasingly complex environmental issues and to assist with sustainable agricultural practices. These “heritage” breeds are seen as being temporally and spatially placed outside of the current United States dog culture, and by bringing the periphery to the center either through educating others about the breed or literally importing specific dogs, breeders position themselves as forward thinking advocates.

Cristina Benedetti (The Ohio State University)

Contemporary Festival as Public/Counterpublic: Communities of Intention and Desire

This paper will investigate examples of contemporary American festivals as publics, counterpublics, or possibly something in between. I will use Michael Warner's definitions of "publics" and "counterpublics" as they are presented in his 2002 article to support my examination. Special attention will be paid to the importance of "strangerhood" in contemporary festival, specifically to the negotiation of the personal vs. the impersonal as key the festival experience. Additionally, I will examine the festival public as situated in a larger socio-political lifeworld, and suggest that through festival, members of "the" public imagine and enact social and political alternatives to the current state of affairs. I will bring in the work of art and cultural critic Dave Hickey, who frames artworks (like Warner's texts and public addresses) as creators of publics ("communities of desire," in his words) in order to further examine the aesthetics/poetics inherent in the creation of a public. Festival has been characterized as a highly affective, aesthetic space (Smith, 1972, p.170), and I believe that it is a fruitful genre in which to examine the ways that expressive practices do necessary work in holding publics together – which Warner characterizes as inherently unstable. Finally, the phenomena of attention, action and participation all help constitute Warner's publics, and festival as a contemporary cultural practice offers several sites of investigation for each of these modes of being. Specific examples will be drawn from disparate central Ohio festivals The Nelsonville Music Festival, The Lancaster Festival and ComFest.

Maggie Bissler (The Ohio State University)

Discipline at the Margins of the Academy: Re-/De-Centering American Ethnomusicological Histories

Although the discipline of Folklore Studies may have a more nuanced awareness of its history within an American context as a venture involving the efforts of "amateurs," Ethnomusicology has yet to bring those academically marginalized voices into a critical disciplinary history in ways that acknowledge a) the contemporary classed, gendered and racialized barriers to the academy, b) the methodological and theoretical innovations produced in those spaces because of and in spite of difficult-to-navigate center-margin relationships and the auspices of differing educational, preservationist, and governmental institutions, and c) the work of activism and advocacy as productive spaces within early ethnomusicological ventures, as well as today. To address these lacunae, I will analyze the work of Natalie Curtis (1875-1921) as a case study demonstrating the necessity for changing the stories we tell ourselves and others about the discipline of Ethnomusicology. Curtis is recognized as an important figure historically, primarily as a part of a trend of "amateur" women studying American Indian music, but further analysis will show her work to stand on its own as ethnomusicological.

This paper is part of a larger, ongoing project to produce a critical disciplinary history of American Ethnomusicology focusing on the margins of the academy. This marginality is key in attending to the classed, gendered, racialized, and media-inflected collaborative spaces in which projects intersecting the study of expressive culture, particularly in relation to subaltern populations, take place. This project also seeks to position Public Folklore and Applied Ethnomusicology as they exist today within a deeper history of para-academic or “amateur” cultural ventures.

Lydia Bringerud (Indiana University)

Liminality and Belonging: Politics of Conversion in an Eastern Orthodox Church

St. John’s Orthodox Church waited fifteen years before converting to Orthodoxy from its charismatic evangelical past. Part of the reason for the wait was discomfort with the cultural traditions of neighboring Orthodox churches--Serbian, Romanian and Greek, to name a few. St. John’s own cultural traditions are related to its American, charismatic roots, and the community feared having to give up its own traditions if it chose to convert. Now that the community has converted, St. John’s struggles to separate its cultural values and its spiritual dynamics in an effort to forge an expression of faith which is at once authentic to its own local traditions and simultaneously authentic to a longer historical tradition.

Ginger Brothers (Western Kentucky University)

Strasburg Pottery: Framed Tradition

While working in the Shenandoah Valley in the summer of 2012, I came across an art that was specific to the region: pottery. In the city of Strasburg Virginia community tradition and value has shaped the style and aesthetic in which pottery is created. My research explores dynamics, aesthetics, style, and individual expression in relation to set community standards. I sought out and researched the creative processes associated with pottery by speaking with two artists, community historians and museum professionals in the region. I also drew upon the research of Henry Glassie, Gerald Pocius, and Garth Clark my research looked at the dynamics of pottery in both the discipline of art and folklore. In conducting my research I discovered that the relationship that potters have to their work comes from historical frameworks of authenticity. The tradition of Strasburg pottery fits into community standards of collection and reproduction. In the eyes of the community aesthetic, pottery becomes valuable when it follows styles and creative processes that mimic those of the past. Degrees of authenticity are framed in specific processes which include making clay, clay forms and skill set, color choices, and firing techniques. Potters are allowed some artistic freedom in their creations, such as in color or molding techniques, however, the pot still should follow historical example. Pottery is a connection, not just an art in the Shenandoah Valley. Pottery serves as a link between the past, present and future in the Shenandoah Valley and is appreciated by collectors and artists alike.

Chad Buterbaugh (Indiana University)

Notes on Éamon Kelly, Ireland's First Star of Mass Media Storytelling

Despite his diverse accomplishments on stage and screen, the late Irish actor Éamon Kelly is most famous for playing the role of a storyteller. Not only that, Kelly is popularly remembered as a storyteller, with the gap between the man and the role having been shrunk to nonexistence over decades of public appreciation.

Donning a heavy coat and hat, and leaning deeply into the country accent that he inherited at birth, Kelly spent the latter half of the 20th century telling stories onstage, on the radio, and on television. He inhabited the storytelling role with such appeal that the artifice of his performance—its scripted nature, its position as a single role among many that he played as an actor—receded in importance under the quality of the narrative entertainment that he provided.

Today, Kelly is called seanchaí, or loremaster, and his work is famous the length and breadth of Ireland. This paper seeks to identify the space that Kelly's seanchaí occupies in the Irish popular imagination. It describes Kelly's life and career, examines the history of his storyteller character, and analyzes the processes by which this figure has come to serve as a commemorative symbol for Irish audiences. A concluding discussion shows that the storyteller induces nostalgia, and his popularity is evidence of audiences' desire to locate themselves in the current moment by imagining their way out of it.

Lacey Cornell (Western Kentucky University)

For God's Sake, No Tomato-Juice: The Art of the Clambake

Clambakes are in the simplest sense, picnics. They are gathering celebrations comprised of many groups of people enjoying each other's company with music, dancing, and an abundance of delicious food. Sometimes, however, the focus of the entire event is the food, so very little entertainment is required. Clambakes are inherently folk cookery, but they have found a home in modern life and in some popular culture forms. This study takes an academic approach, focusing on the history of the clambake, beginning with its origins and delving into the way in which it has changed throughout time with a review of ingredient variations, including a poem devoted to the importance of omitting tomatoes from clam chowder, a common side dish in the clambake tradition. Clambakes centered in one region: the Northeastern portion of United States, otherwise called the East Coast. In a world of many different types of cuisines and preparatory methods, clambakes are quite distinctive, because they are literally prepared on beaches using tools found nearby, such as large rocks, wood for a fire, and seaweed or rockweed. Modern life has changed the ways in which people practice this art of cookery, including the phenomenon of ready-to-cook clambakes that can shipped across the country or even the slow removal of the practice altogether for faster forms of cooking.

Katie Dimmery (University of Michigan)

Nostalgia as Narrative Dissatisfaction in the “Ethnic Literature” of Southwest China

This paper is an attempt to consider one particular structure of nostalgia, a form I refer to as “narrative dissatisfaction,” as it is expressed in literary and ethnographic works by Ge Agan, a Naxi ethnicity author and culture researcher from southwest China. As Ge put it to me in a conversation last summer, “All my writing is connected to one idea—that I am Naxi.” In Ge’s own estimation, then, his various works have their basis in a sense of Naxi identity. In this paper I suggest that, due largely to changes that have come to Naxi areas in the last century, that identity is in flux, and nostalgic narratives seek to stabilize it by locating some core of Naxi-ness in the past. However, the variation among these narratives and their almost obsessive repetition indicates a frustration with how they themselves identify Naxi truth. Thus, in Ge’s case, nostalgia is a process of identity-seeking that emerges from discontent: not primarily with present reality, but rather with existing historical narratives, of which the nostalgic tale is one. Furthermore, I suggest, the source of that dissatisfaction lies in linguistic incommensurability operating on literal as well as metaphoric levels. (Or more bluntly put: to describe a Naxi past in standard Chinese involves simultaneously embracing and reinterpreting Chinese linguistic and cultural systems, systems with no intrinsic connection to the evoked object.) In pursuing this analysis, I hope to shed some light on the experience of cultural and personal loss, which seems to underlie nostalgia of this form.

Kirstie Dobbs (The Ohio State University)

Moneyed Politics in the Equestrian Community

This paper explores the relationship between the political and socio-economic structures within the equestrian show jumping industry. It finds an elitist community that is motivated by prestige attainment. The thesis of this analysis is that there are economic constraints inherent within the industry that hinder the majority of those invested in the sport, to advance to higher levels of riding and competing. The correlation between the ages of riders, price-point of horses bought to compete, and number of shows that the riders participate in a year, gives insight into who is benefitting from the current political system and who is not. Prestige is associated with money, and money is associated with politics within the show jumping industry. This case study serves as a relevant representation of the hierarchies that exist within democratic organizations and institutions that dictate the social rules on participation and representation within the governmental structures of society.

Pablo Martin Dominguez (Indiana University)

“Si Monumentum Requires, Circumspice: Monumental Legacies and Memory

Monuments are material creations in the service of memory. However, this memory is never neutral and with remembrance, there is a constellation of discourses attached to the monument that offer very particular venues for memory.

In this case, I analyze the Valle de los Caidos, dictator Franco's massive tomb next to Spain's capital, Madrid. Drawing from this example, I want to problematize both the discourse of memory and the possibility of chaining its frame faced with the problems of the particular discourse of memory this monument offers. Is it really possible to change the meaning of a building and is it possible to re-incorporate the commemoration of a dictatorship in a democratic society?

Kristina Downs (Indiana University)

Swapping the 'Totem for the Crucifix': Public Responses to the Canonization of St. Kateri Tekakwitha

On October 21, 2012, Kateri Tekakwitha was officially canonized by the Roman Catholic Church. Hailed as the first Native American saint, her canonization was met with celebration in Rome, the United States, and Canada, but it was also met with controversy. While many saw it as an acknowledgment of the place of Native Americans within the Catholic Church, for others it evoked memories of the church's past abuses and connection to colonization. News accounts that referred to Tekakwitha as swapping the "Totem for the Crucifix" drew attention to the persistence of Native American stereotypes. The very title "first Native American saint" was debated in a discussion which questioned what it meant to be "Native American" or "First Nation." Another debate questioned whether she was "from" the United States or Canada. I will examine the discourses surrounding her canonization to understand what they reveal about Tekakwitha's significance for Native and Euro-Americans. This paper will incorporate primary and secondary sources to analyze what public responses reveal about perceptions of race, religion, colonization, and national identity. It will draw from news stories, interviews, and online posting in order to gain insight on what Kateri Tekakwitha represents to different groups and individuals.

Ehsan Estiri (Western Kentucky University)

Why are they crying? 'Nakhl Gardani': An Ethnography and Analysis of a Religious Ritual in Rim of Desert

My paper has introduced a ritual in heart and rim of desert in Iran, called Nakhl Gardani. Nakhl Gardani is a Shiite religious ritual in which a structure or frame called Nakhl is carried by participants. The frame, weighing more than a ton, is carried by some participants in a route, from point A to point B, as other central audiences follow the structure. Religious rhymes are being sung at the same time during the ritual. Although Nakhl Gardani is being practiced in many areas in Iran, my ethnographic data is obtained from observation of the ritual in a small town called Ferdows, located in east of Iran. In addition to describing the ritual, this essay intends to reveal the emic meaning of the ritual by means of ethnography and casual interview.

Besides, in light of Gellian theory, I am going to detect the "indexes" and "agency" in the ritual. Although, the ritual is obviously religious, the "agency" here, I suggest, is not only in relation with the Shiite ideology, but also reinforces the "social stratification" in town: Nakhl Gardani provides an opportunity for participants to emphasize and sustain the community hierarchal

order. In other words, the social stratification which has been most probably created due to lack of water and water rationing in an agricultural society, is being projected and preceded in Nakhil Gardani; even when the town is no longer agricultural, nor is water crucially important.

Carinna Friesen (Indiana University)

Cell Phones as Mobile Media: Developing a Framework for Theorizations

Given global increase in cell phone usage, there has been growing interest in the study of cell phones and related technologies. Although earlier approaches focused on development, access and impact, particularly in the area of interpersonal communications, more recent studies address the social implications of these technologies. Scholars from the humanities and social sciences have joined the discussion, bringing new perspectives and approaches as they highlight cell phones' use as mobile media devices. This analytical shift requires attention to different sets of social negotiations and relationships, a shifting perspective toward public and private space.

These have also played a role in how scholars have theorized about the use of mobile music devices (iPods, MP3 players, etc.) and related technologies. Scholars emphasize their use in developing personal soundscapes, offering a means of individually controlling aural environments. Notions of "cocooning" or "aestheticizing" separate listeners from their busy urban environment while paradoxically offering a sense of community through mediated social interaction with musicians. These scholars highlight the individualized nature of mobile technologies, yet their studies are focused in urban, frequently U.S., contexts. Can their claims be expanded in the current global adoption of cell phones? How does context shape the role of mobile media devices? Do these Western-based urban studies remain valid for situations such as rural Burkina Faso, where cell phones are shared and lack of earphones means private space may blur into the public realm? In this paper I raise these and related questions, developing a framework from which to approach these issues in future research.

Alison Furlong (The Ohio State University)

Politics, Faith, and the East German Blues

In 1979, youth pastor Rainer Eppelmann of East Berlin's Samariterkirche (Church of the Good Samaritan), together with blues musician Gunther "Holly" Holwas and other members of the church, hosted the first so-called "Blues Mass." The event followed a landmark agreement between Head of State Erich Honecker and Bishop Albrecht Schönherr stating that, although open displays of political opposition were illegal, churches would be protected sites. In exchange for official political neutrality, people in church spaces were allowed to express themselves freely. This freedom was, of course, contingent: some church members and neighborhood residents did not approve of the use of "their" space by hippies and punks; the state scrutinized events in churches; and the church hierarchy walked a tightrope line between neutrality and advocacy.

Between 1979 and 1986, twenty Blues Masses took place at the Samariterkirche, Auferstehungskirche, and Erlöserkirche, and at the height of their popularity they attracted as many as 4,000 people to multiple masses in a single day. Although the government could not officially ban these events, officials watched them carefully, often assigning multiple functionaries to cover a single event. Some reports placed particular emphasis on the religious content of an event, while others focused on the appearance, smoking, and alcohol consumption of the attendees. Within these semi-public church spaces, Blues Masses became a genre unto themselves. The conventions of this genre can help reshape our understanding of both public political action and private faith in socialist East Germany.

Paulina Guerrero (Indiana University)

Absence and Presence: Representations of Women Crab-pickers of the Chesapeake Bay

For most of the 20th century Crisfield MD was considered “the seafood capital” of the United States. Commercial fishermen from all over the Chesapeake Bay would dock at crab houses for their catches to be packed and processed inside and then shipped all over the country. Crab-picking and packing was done by women, and was one of the few jobs open to hiring African American women. In 1938, a series of strikes started by African American women crab-pickers led to massive rioting and mob rule for over six months. Representatives from the crab houses went to the U.S Department of Labor to ask the National Guard to come and pacify the situation. National media coverage of these riots represented and constructed these women in very particular and problematic ways, while lesser known newspapers gave these women voices and stronger autonomy. These events, and the way these women were constructed are relevant to the current situation in the Chesapeake Bay area where crab-pickers are now migrant seasonal workers from Mexico. Through major media outlets and also vernacular public discourses, these women struggle with the same labor issues, and subsequently the same absence in media coverage as African American women did in 1938. For both of these groups of women, despite the large time gap, they struggle with similar issues of simultaneous absence and clearly defined constructed presences in public discourse.

Matthew Hale (Indiana University)

Discourses of the Flesh: Elves, Zombies Jedis, and the Folkloristics of Reception

Dragon*Con is the largest fan-run popular culture convention held in the United States. Every year over 50,000 fans journey to Atlanta, Georgia over the Labor Day weekend, flooding the city with costumes, commerce, and entertainment. Based on fieldwork conducted between 2010 and 2012, this paper examines how fans materialize and embody various semiotic elements from mass mediated public texts (e.g. film, television, internet memes, viral videos, video games) and reanimate them in a practice known as cosplay. Cosplay- a portmanteau term that joins the words “costume” and “play”- describes a performative action in which one dons a costume and/or accessories and adopts an alternate “body rhetoric” (Laude 1993) and speech style in

order to generate meaningful correspondences and contrasts between one's body and a set of texts from which that body is modeled and made to relate. I examine how cosplayers replicate, revise, and modulate these public textualities, all of which serve as an intertextual currency amongst Dragon*Con attendees. In doing so, I argue two things: (1) For a more phenomenological approach to the study of fandom, participatory culture, and media reception and (2) for increased intellectual exchange between media and cultural studies scholars and folklorists.

Alexandra Harlig (The Ohio State University)

“Skinny ties and bouffants welcome—but above all, come ready to dance”: History and Community at Columbus’s Heatwave Dance Party

Though most people describe it as a “60s dance party,” Heatwave’s organizers describe it as “a monthly all-vinyl dance party spinning Motown/Garage Rock/Mod/R&B/Soul/Oldies.” Started in the fall of 2011, Heatwave has quickly become a staple for Columbus’s young adult community. As the quote in the title, taken from Heatwave’s Facebook group, indicates, the attendees not only experience the sounds of decades past, but also engage in sartorial and kinetic expressions of the time.

Based in participant observation, interviews with attendees and organizers, and analysis of Heatwave’s online presence, this paper investigates the Warnerian public formed around the kinesthetic and aural experience of Heatwave, as well as the texts which circulate within, as well as constitute, this public. I am particularly interested in the influence of mediated histories of the era such as the movie and stage versions of musicals like *Grease* and *Hairspray*, and more recently the TV show *Mad Men*, as well as the continuous mediation of the party experience through engagement with the event and its participants over Facebook. Through this analysis I discuss the appeal and success of Heatwave, its place in Columbus’s larger dance and bar scenes and the nexus of affiliations formed around and through the monthly event.

Christopher Hemmig (The Ohio State University)

Tuning in to Life in the Fuuta: Local Radio and Community Practice in Southern Mauritania

Local radio is flourishing today in the Fuuta region of southern Mauritania and northern Senegal and offers a dynamic platform of engagement for academics and activists who work with Fuuta communities. Global media and information technologies have made their way into the lives of virtually everyone in this relatively isolated, predominantly rural, and severely underdeveloped region. However, it is the older technology of radio that has become the liveliest medium of discourse and information exchange that Fuutankoe utilize in their daily lives in their own language, Pulaar. Villagers tune in to multiple Mauritanian and Senegalese outlets daily, according to the times when each

outlet broadcasts programming in Pulaar. Not only does radio function as a means of gaining information concerning national and international news and debates, programs offer discussion of topics of local interest regarding development, education, cultural identity (fuutanke), Islam, obituaries, and local events. Furthermore, local radio includes a vibrant participatory dimension in that listeners call in to pass on their greetings and news to long-distance relatives and friends or comment upon the topic of a specific program. Radio personalities such as Ba Samba Harouna, Ndiaye Seydou Amadou, and Gelongal Ba have emerged as leading public intellectuals who are strongly connected to communities throughout the region. This essay explores the role of radio in community practices of Mauritanian Fuuta communities, the contention for airtime among Mauritania's different linguistic groups, and the potential for academics to support and engage with this communication medium to share information and strengthen relationship networks.

Tiffany Ho (The Ohio State University)

Maintaining Cultural Identity Unconventionally

In today's society interconnectedness, diversity and cultural awareness are intended goals for many ethnic organizations, but yet what keeps a diverse group together and maintain an identity together? This paper focuses on one particular Asian-Awareness sorority at the Ohio State University called Omega Tau Zeta, and seeks to find a reason for their diminishing membership. Furthermore, it discusses the sisterhood and how it is being expressed in this closed group. The lack of structure and discourse also adds to the problematic future the group faces. Through interviews with former Vice-President and a former member of the group, it is clear to see that this sorority is struggling to compensate for their lack of deep-rooted traditions in order to maintain a cultural identity.

Meghan Hoffman (The Ohio State University)

The Father's Visit

Last fall, I gathered a group of family members for a storytelling session at my house, hoping to hear anecdotes about a bootlegging great-grandfather. I did collect stories about the bootlegger, but I also collected a number of stories I had never heard before about another great-grandfather with spiritual healing powers and the presence of an inherited ability within the family to communicate with the dead. I chose to focus in on and analyze a short narrative told by my aunt about my great-aunt feeling the presence of this great-grandfather after his death. These stories about supernatural events within the family opened up a long discussion about the validity of such claims and the value of keeping an open mind when faced with the unexplainable. Telling this story allowed my aunt to indirectly assert her belief in such phenomena. It was also a way for her to validate her own similar supernatural experience, cope with her grief over the death of her sister, my mother, and offer comfort to her family members who share her grief. As a legend told only within the family, it encouraged esoteric ideas of strong bonds and affection within the family and that, as a group, we are different from others. By implying that the soul persists after

death and can return to Earth to interact with the living, the story also challenges the dominant religious and secular worldviews in America. In short, this short ghost story proved to be enormously significant to my aunt and the family in general.

Danielle Hopping (The Ohio State University)
Jewish Humor: More Than Just A Good Laugh

At a gathering of reform rabbis, it is not uncommon for a joke or two to be exchanged. These jokes contain a variety of subject matter, one of which is Jew jokes. Through a series of three interviews with one reform Jewish Rabbi, a corpus of approximately forty Jew jokes were collected in addition to a few monologues about Jew jokes. This paper focuses on the uses and functions of these Jew jokes by the performer and the audience through the detailed examination of a few of my informant's jokes. I argue that one function of these jokes is to act as a social model. My informant states that Jew jokes are about one's ability to find the humor in a situation, because so many situations and events have the capacity to be laughable. Many of the jokes in his repertoire take situations that could be found worrisome or frustrating and instead find the humor in the situation. Furthermore, this ability to take situations full of tension or adversity and find a way to acknowledge and celebrate something positive is a pervasive theme in Jewish philosophy.

Ryan Johnson (The Ohio State University)
'Td rather go naked': Nudity, Solidarity, and Protest

This paper will analyze a form of semi-nude protest used by the United Students Against Sweatshops (USAS) at the Ohio State University. This particular form was used twice by USAS in their action against the signing of a single source deal for OSU apparel with Silver Star Merchandising. They were protesting because they claimed Silver Star used sweatshop labor. Using photos and video footage collected online, I constructed a text for analysis. I also conducted an interview with Rob Battista, a planning member of USAS protests. The group has a small contingent of eight continuously active members, but the group has been able to garner the attention of the New York Times and ESPN. Rather than the use of completely nude protest, the group strategically used signs to cover their extremities. In some cases the students were clothed but could also participate in the protest. Of course, the group discussed nudity and what nudity might entail within their planning. In particular, they discussed the possible sexualization of female protesters and the impact of complete nudity on the directness of their message. In this paper, I will examine the role of nudity and the paradigms of the naked body in these protests. Furthermore, I will discuss the protests' role in subverting North American Westernized hegemonic views of the sexualized nude body with particular focus on the subversion of sexualization of the nude female protesting body. Using Alaimo's theory of trans-corporality and intercorporeality (2010), I will then examine the group's ability to stand in solidarity with other bodies of struggle and their ability to call on other bodies for ethical response.

Maria Kennedy (Indiana University)

Finding Cider Apple and Perry Pear Trees: Informal Orchard Conservation in Britain

Orchard conservation has become an increasingly popular variety of countryside conservation in Britain. With activist roots in the Common Ground movement of the 1980s, it has now become a project beloved of conservation organizations such as AONBs, Wildlife Trusts, the National Trust, and the Marcher Apple Network, as well as many smaller local groups. However, informal networks of fruit, cider, and perry enthusiasts also do much to find and circulate horticultural knowledge, plant material, and local history that contribute cultural depth to ecological habitat and agricultural land conservation. Researching orchard records, scouring the countryside for trees, and circulating graft material, these enthusiasts are scholars and activists in their own right, often acting outside formal institutional networks.

From the perspective of folklore studies, the practice of searching for and collecting old traditional varieties of fruit trees has a familiar ring. While we usually associate folklore studies with the collection of traditional folksong, folkdance, and folk story, in the manner of early twentieth century scholars such as Cecil Sharp, I think we can look at collecting traditional fruit varieties as a similar activity. It is an effort to save objects of cultural heritage from extinction, usually motivated by a fear that their existence is under threat by the unrelenting forward movement of modernity. It is interesting from our perspective, that the cultural material of interest in this case is botanical. The impulse to conserve valuable and threatened biological material is of course, familiar within the realm of environmental and ecological studies. What happens, however, when ecological conservation and cultural conservation cross paths? This paper will present a survey of some of these informal conservation activities observed through ethnographic research and will explore their motivations and outcomes, particularly relating to the growing economy of craft cider and perry production. These economies present an interesting avenue for considering the circulation of heritage narratives and materials, being neither completely institutional, public, or private, but rather rooted in the complex exchanges of business, neighborhood, friendship, and craft.

Cheikh Lo (Indiana University)

Ndoep or the Lebu Healing Ritual in Senegal: Invisible Publics

Healing rituals are one of the characteristics of African folk beliefs and medicines. Individual health problems are generally considered as microcosmic manifestations of larger macrocosmic realities. As such, when dealing with these problems, public rituals are held as reminders for the people about the invisible world of which they participate and must be aware. Wide-ranging activities, healing ritual in Africa involves families, extended families, or communities that share the same belief systems. The performance of the rituals, often, embeds multiple expressive forms or genres such dance, songs; and sacrifices, libations, and many other symbolic enactments (Kratz, 2004:399-400). In this present paper, I am particularly interested in Lebu healing ritual called Ndoep in Senegal. For Ortner, the questions for studying ritual should be: what are the

problematic realities in the culture to which the symbolic construction addresses itself? What strategic orientations toward those realities are embodied in the symbolic construction and finally how does it work? I add, how do external factors entailed by social change affect the ritual? Before attempting to discuss these questions, I will provide background information about theoretical approach, then the social organization of the Lebu, and finally analyze the ritual proper. The method I will adopt is modeled after Milton Singer's cultural performance theory. My analysis is more speculative than ethnographic, as I merely rely on published work and internet video reportages.

Jason Nguyen (Indiana University)

Unlikely Coalitions, Networked Publics, and the Role of Social Media in Vietnamese American Political Mobilization

In February of 2012, Vietnamese American pop media company ASIA Entertainment released multiple versions of "Who are you?" (Anh la ai), a song by jailed Vietnamese activist Viet Khang, through social media (Facebook and YouTube). The song cover featured ASIA's stars and coincided with a Whitehouse.gov "We the People" petition started by the company's CEO, Truc Ho, urging for U.S. government pressure on Vietnam to release Viet Khang and other political prisoners. The online petition reached over 150,000 signatures, warranting a hearing on the issue in Washington D.C. with White House officials.

Music fans and young second-generation Vietnamese Americans, groups not normally involved in Vietnamese politics, participated in ways ranging from online signatures to producing their own song covers for social media—but this is potentially unsurprising. In this paper, I argue that an in-depth examination of the campaign's online mobilizations provides a means of understanding the unlikely coalition. Furthermore, I problematize a dominant discourse of "the power of social media" by tempering the acknowledged role of technology in some modern political activism with the reciprocal understanding that networks often exist both inside and outside of the movement of bytes and bits. I operationalize this work by exploring the mobilizations of Vietnamese and Vietnamese Americans in response to the jailing of Viet Khang as a set of "networked publics" in the sense advanced by danah boyd (2010), considering the reciprocal relationships between (a) the Vietnamese diasporic encounters surrounding the Viet Khang jailing created through online social media and (b) the pre-existing networks—local communities, music fan networks, other mediatized publics (audiences of newspapers, CDs/DVDs, television, etc.)—that served to frame those encounters and provided the technological affordances with their social power and leverage.

Rachel Paiscik (The Ohio State University)

“They shall flourish like the palm tree: they shall grow like a cedar in Lebanon”: The Personal Politics of Ethnic Lebanese Jewelry

Using Henry Glassie’s notion of tradition, I examine how two pieces of personal jewelry implicate an ethnic heritage and the creation and revival of tradition. These pieces of jewelry consist of a gold bracelet and a Cedar tree necklace pendant. The Cedar tree is the one of the most widely used symbols for Lebanon: emblazoned on their flag, and displayed by stylized gold pieces proudly worn around necks. These pieces were gifts given to me and my sisters, by our mother who is Lebanese, Italian, and German. This paper examines how my mother reclaims a Lebanese identity through the construction of this tradition, both for herself and for us. The pendant has come to accrete multiple meanings in multiple contexts for me. The personal display of the jewelry has, at times, established a connection to this Lebanese identity, while at others, has represented a disconnect. Yet beyond its role as such a marker, it remains intimate familial tradition that draws on nostalgia for the past and fortifies relationships for the future.

Afsaneh Rezaei (Western Kentucky University)

Inverted Religious Orders and Hierarchies in Two Iranian Muslim Women’s Rituals”

In the institutional religion of Islam, women seem to have often been assigned a peripheral role, or placed at the bottom of the religious hierarchy in which men have always had the authority. At the same time, a number of religious rituals have been developed by women themselves that have excluded men as participants, and can be argued to have brought Muslim women the religious centrality they have often been deprived of. Looking at two of such rituals, Rowze and Moloudi, which are held by Iranian Muslim women either for mourning the martyrdom or celebrating the birth of their religious figures, I will argue whether these rituals have served such a purpose for Muslim women, and if so, to what extent each has brought them the religious centrality and served as inversion to the hegemonic masculine religious orders. As a final note, I will discuss whether these rituals, if considered as symbolic inversions to the institutional masculine religion, have either defied those disciplines or reinforced them by keeping women at their traditionally assigned domestic sphere for practicing their religion.

The required data for this paper has been mainly gathered through participant observation in both rituals in the urban areas of contemporary Iran. Written questionnaires and casual interviews with the informants have also been conducted in order for the ritual descriptions to be more accurate.

Kaustavi Sarkar (The Ohio State University)

Dancing Religion: Insider-Outsider Duality in “Public Art, Spectacle, and Festival

According to Williams, culture is the bi-product of an abstract process entailing intellectual, spiritual and aesthetic development especially in artistic activity of an anthropological

community. Being a Bengali artist, I immerse myself into understanding the Bengali diaspora of Columbus through choreographing their amateur performances at religious festivals, for understanding their identity along the lines of Judith Hamera's *Dancing Communities*. While conducting the ethnographic fieldwork with epistemic privilege, I am in the dilemma of being an insider or an outsider, since the question of Bengali identity differs and defers my readability as a postpositivist ethnographer. Through discourse analysis and *Natyasastric Performativity* (based on the ancient Indian treatise on performing arts called the *Natyasastra*), I elucidate the reiterative, citational and sedimented effects of their cultural performances. In this material intersection, between my dancing body and their relational, affective and political lives, emerges an intra-cultural performance that is performative of pride in the diasporic Bengali identity. My work within the formal rhetoric of South Asian aesthetics, explicates social, economic, and political framework of the diaspora. I contextualize my subjectivity and apply performance theory to investigate the social spectacles and cultural production of the Bengali community. I like Bhabha's critique of Eurocentric cultural pluralism and refrain from defining an ontologically homogeneous diasporic Bengaliness. The relational lattice created due to recurring creative interactions in the performing Bengali body eventually relegates my construction of the diaspora to the margins, spinning the wheel of Derridean deconstruction and reconstituting my positionality in this article and in the diaspora.

Rebecca Smith (Western Kentucky University)

Snuffy Smith, South Park, and the Spice Girls: Art, Aesthetics, and Humor in the Group Identity of Corsair Artisan Distillery

A tour of the Corsair Artisan Distillery in Bowling Green, KY includes those things one would expect to see in a distillery: a large copper pot still, barrels of varying sizes lining the walls, bottles- some labeled and others awaiting labels, some full and others awaiting liquor - a few t-shirts, and commemorative glasses. However, if one were to look just beyond the still and barrels, one would find a space profusely decorated in humorous displays of play-on-words, artistic interpretation, and employee commentary. Material and verbal expressive forms are primary discursive elements that realize Corsair's public space, where employees of Corsair have added various photos of pop icons from the Spice Girls to the Korean singer Psy of "Gangnam Style" fame, used visual imagery from television shows like *Futurama* and *Beavis and Butthead* to create an ironic commentary on their workplace, and developed a working "battle cry" evoked by and building upon these and other pictures on the walls. Using the criteria Gail Matthews talks about in her article "Mercedes Benzene: The Elite Folklore of Physical Chemists," and Elliot Oring's words on identity, I examine the folk decorations at Corsair Artisan as a reflection of the community created within the workplace, as well as a shortcut to communication between the employees when the workplace is also a tourist destination.

Jacob Somers (Indiana State University)

The Sacred Fire: Africanisms in 'Negro Spirituals'

The Africanisms controversy is an age-old debate about the aesthetic cultural retentions of slaves in the New World. Although it took decades to come to the conclusion that spirituals were syncretic, I will argue that evidence for African cultural retentions can be found when comparing writings from the seventeenth to nineteenth century on Africa and slaves in the New World. Initially, scholars in the nineteenth century such as Newman Ivy White and Richard Wallaschek used inadequate research methods and racist ideologies to justify that slave spirituals were “mere copies of European melodies.” With the development of cultural anthropology, these perspectives developed into more well-founded arguments based on fieldwork and newly developed anthropological theories. After decades of discourse, scholars finally agreed that African American spirituals were grounded in African-derived musical practices, shaped by the United States sociocultural experience, but I believe that clear evidence of this was present long before the twentieth century. Through an analysis of the musical practices described in texts concerning the music and celebrations of slaves, I demonstrate the aesthetic similarities and cultural characteristics in the music, including call-and-response singing, use of percussion, and communal performance. Looking at a notated ‘negro spiritual,’ I show the use of pentatonic scales, syncopation, and the same call-and response singing mentioned in these primary texts, further proving the existence of Africanisms and exposing the issues present in earlier scholarship.

Kelly Schultz (The Ohio State University)

Toward Freedom: Agency through Self-Management in the Performances of Second Generation Tibetan Refugees

Since the 1950 Chinese invasion of Tibet, a rich Tibetan refugee diaspora has spread throughout the world. Unlike many other diasporic populations, however, many Tibetans refuse citizenship in their new countries of residence and maintain ties to Tibet through the holding of “Green Books,” a document of Tibetan exile citizenship, hoping and acting on a future return to their ancestral homes. This project examines the self-expressive performances of three young Tibetan refugees living in America, including two personal experience narratives and one poetry collection. I argue that public performances by these three women serve as spaces of self-management, allowing them to create, negotiate, and/or reaffirm constructions or demonstrations of their own Tibetan selfhood through the mediums of presentation to a wide audience commonly used by contemporary young Tibetan refugees. These acts of self-management have a function beyond the individual search for self-knowledge; they operate as subtly active, agential processes through which these young Tibetans negotiate and perhaps even subvert existing networks of power and dominant discourses surrounding their place, circumstance, and cultural selfhood. In their presentations of self, these performers not only implement the political acts of raising awareness of Tibetan exile and political circumstance, but also establish an idealized

protagonist to which the audience is able to develop a connection, thus “humanizing” the political circumstance and perhaps gathering support for the resistance to Chinese authority in the area previously known as Bö, Tibet.

Shayna Taylor (Indiana University)

Human Trafficking in Western Europe: A Phenomenon of Supply or Demand?

According to the ILO, there is an estimated 500,000 people that are trafficked into the European Union every year. With the high demand for sex workers, and a never ending supply of women looking for better opportunities outside of the European Union, Western Europe has become a magnet for in-migration rather than emigration (Muus, 2001 39-40). In order to combat human trafficking, European governments have proposed several methods addressing the most common form of sexual exploitation: prostitution. So how are European government’s addressing this problem? The solution lies in addressing factors that target the supply or demand side of this illicit industry.

In this research, I will explain why approaching the elimination of sex trafficking from strictly a supply or demand approach is not sufficient and attempt to offer a new model. Using Sweden, the Netherlands, France, and German as countries that have enacted anti-human trafficking laws that seek to address the supply aspect, demand aspect, or both aspects of trafficking, I will rate which laws have proven more effective through the comparison of societal, political, and cultural outcomes that have resulted in the implementation of this legislation. I will then attempt to offer policy recommendations on how to further eliminate the issue of human trafficking in Western Europe through a new model or a combination of the pre-existing models.

Jeffrey Tolbert (Indiana University)

‘Some Swift Catastrophe’: The Seat of Kings and the Motorway

The Hill of Tara, located about three-quarters of an hour northwest of Dublin, is a site whose significance transcends the merely historical. Quite apart from its role as the seat of ancient Irish kings, Tara figures prominently in the debates over land use and national identity that have characterized Irish politics in recent years. In this paper I examine several strands of discourse surrounding the Hill of Tara and the recent controversy over the construction of the M3 Motorway, which physically altered the royal complex of Tara and prompted heated debate over the value of the place as a symbol of Irish heritage.

I am less concerned here with considering the broad topic of the/an “Irish sense of place” than I am with exploring the intersection of discourses of place with my own sense of Irish places. This is not, however, an autoethnographic endeavor; I do not intend here to analyze my own subjectivity in terms of Irish places, or to fit my personal experiences into broader discourses of “Irishness.” Instead I hope to use my experiences as an American folklorist conducting fieldwork in Ireland as a point of entry into larger issues of place and its relationship to local, regional, and

national identities. I also hope to point out some areas in which folkloristics, as practiced in the United States, can contribute to existing discussions of sense of place among scholars working in Ireland.

Tara not only embodies collective perceptions of the Irish past: it also stands as a monument to the controversies generated when contemporary social and political pressures impinge on local and national senses of place. As such Tara exemplifies the disruptive potential of place.

Kelley Totten (Indiana University)

Volunteer, Activist, or Ethnographer? Or How I Joined a Knitting Circle in a Men's Prison

In February 2011, I worked with a team of folklorists on a collaborative project with a group of incarcerated men in Salem, Oregon. The men participated in a crochet club to make blankets, hats, and scarves to donate to outside organizations. Our initial intentions to create a one-time exhibit sent us, individually and collectively, into multiple directions for ongoing documentation, research, and exhibition projects. When I moved to Indiana later in 2011, I met with a group of men at a minimum-security prison in Indianapolis who meet twice a week to knit items for charity. Influenced by my experience with the exhibit project in Oregon, I decided to volunteer with the Indianapolis group. The boundaries of my interactions are blurred by my position – I am a knitter, a student, a folklorist, a volunteer, an activist. My experiences address questions to how I personally negotiate these multiple positions. Additionally, it raises disciplinary questions regarding representation and power dynamics. As ethnographers, how do we negotiate the complicated environment of prisons where power inequities are institutionalized? What can “collaboration” mean in the context of prisons and the arts? My presentation reflects on these experiences to explore the ways in which our individual ethics and lives intersect with our professional, academic pursuits.

Lijun Zhang (Indiana University)

Appropriation and Negotiation: Heritage Tourism and Local Community

In my research on the relation between UNESCO inspired heritage tourism and an impacted local community, the following two questions are my primary quest: (1) In what particular ways has UNESCO recognition impacted local everyday economics and cultural practices? (2) How do local people find ways to cope with the rapidly changing environment while negotiating with internal and external forces? My ethnographic field research on heritage tourism at the UNESCO heritage site known as Yongding Hakka Earth Building Folk Culture Village in southeast China examines the relationship between heritage tourism and vernacular culture, as well as how UNESCO heritage designation and heritage tourism enable local Hakka people to make strategic use of available resources to explore new opportunities and to renegotiate tradition, customary lifeways, everyday economics, and cultural politics in the wake of great cultural change and socio-economic transformation. The change and transformation may be seen in a more intimate way through consideration of these people's physical homes, structures known as tulou (“rammed

earth building”). In 2008, these large multi-story, multi-family vernacular buildings enclosed by a thick rammed earth wall were designated by UNESCO as celebrated “world cultural heritage”. In the space of a few short years, these large private dwellings have been transformed, becoming cultural symbols and commercial targets for tourism development, which brought profound impacts on the local community.

Yuanhao Zhao (The Ohio State University)

Pitcherdom and Water-testing Vendors Negotiating a Minority’s Space in a Public Sphere

In the Chinese Spring Festival Gala of 2012, an ethnic minority, the Hui, was represented by maidens carrying pitchers on their heads to present the ethnic diversity in China. Different from what has been featured in the Gala, the pitcher is not simply used as a water vessel in quotidian Hui life, rather, it could be a space-creating sign that conveys special meanings to proper audience.

In this article, I will analyze a story about how some Hui people in the City of Jinan in Shandong Province, China used to test the halalness of food being sold by alleged Hui vendors by using a double entendre about the pitcher sign on their stall cart: “does it have water or not?” By deploying the theory of performance and semiotics, I will try to understand how a pitcherdom of Hui people is created in a public sphere shared by majority Chinese people and Hui minority, and how the boundary of this pitcherdom is negotiated. Looking at the spatial negotiation, I also plan to make observations on the relation between ideas of “cleanness” and “halal food” in Hui people’s life, distinct meanings that the pitcher as a sign delivers to different audiences, and ways some Hui people perform their differences to distinguish themselves from the majority Chinese and even from other Hui people.