

6th Global Reggae Conference – Reggae Innovation and Sound System Culture II

The University of the West Indies, Mona Campus and Birmingham City University

February 13-16, 2019

Conference Programme

PRE-/POST-CONFERENCE ACTIVITIES

CONFERENCE TOURS

Wednesday, February 13

TOUR 1. Reggae Experience Day Tour

Nine Mile - Bob Marley

St Ann's Bay – Marcus Garvey

Dunn's River Falls

Back to Hotel

Cost: US\$100.00

TOUR 2. Music and Sound Day Tour: Alpha Boys' School and Jam One Sound System

This tour connects the instrumental foundation of reggae music with Kingston's equally important sound system culture. You will visit the legendary Alpha Boys' School (now Alpha Institute) where you will tour the 138-year old campus still operated by the Religious Sisters of Mercy and learn about Alpha's role in the development of some of Jamaica's most accomplished musicians (Yellowman, Johnnie Osbourne, Leroy Smart, Don Drummond, Cedric Brooks) as well as hear a presentation by the current Alpha band. You will also visit Jam One Sound System HQ, to learn about the street technology of the sound system -- the source of the sonic architecture of the dancehall space -- in one of the last places where sound systems are still built from the ground up. Never had the chance to chat on a sound? Now you can! Includes lunch at Jamaica Nice, a local watering hole operated by a local musician. Meet at 10am at the Undercroft.

Cost: US\$60.00 **LIMIT 28 PERSONS**

Friday, February 15

Denzil Forrester

Exhibition of New Work

Opening 4 to 7pm Friday 15th February 2019

and then 10 am to 5pm on Saturday 16th and Sunday 17th

The Painting Room #14, Visual Arts Dept, Edna Manley College of Visual and Performing Arts,
1 Arthur Wint Drive, Kingston 5

FREE

Sunday, February 17**Tour 3 - Reggae Innovation Music Tour**

Bob Marley Museum

Peter Tosh Museum

Recording Studio Visit - Anchor Recording

Cost: US\$60.00

Participants need to register for this by February 5. Minimum number of participants = 20.

CONFERENCE DAY I - THURSDAY, FEBRUARY 14, 2019

Venue: The Council Room, Senate Building, UWI

8:30-9:00am - Registration

9:00-10:30am - Conference Opening & Plenary Conversation -

Chair: Hugh Douse, University of the West Indies, Mona Campus

Kenneth Bilby, "From Sound Culture to Sound System Culture: Grounding Jamaica's Ultramodern Music in an Ancestral Livly"

Kenneth Bilby, currently a Research Collaborator at the Smithsonian Institution, has been studying Jamaican music as an anthropologist and ethnomusicologist for more than four decades. Starting with his first field recording in 1974, he has researched and recorded music in traditional contexts in every parish of Jamaica. Although his most intensive work has focused on Maroon music and Kumina, he has undertaken original research on several other genres as well, including Buru, Revival, and Mento. He has also done extensive research on urban popular music, carrying out in-depth interviews with more than one hundred of the original studio musicians who created the genres of ska, rocksteady, and reggae during the 1960s and 70s. His books include *Caribbean Currents: Caribbean Music from Rumba to Reggae* (with Peter Manuel and Michael Largey), *True-Born Maroons*, and *Enacting Power: The Criminalization of Obeah in the Anglophone Caribbean* (with Jerome Handler). He has also authored many academic articles and book chapters on Jamaican culture and music. His latest book is *Words of Our Mouth, Meditations of Our Heart: Pioneering Musicians of Ska, Rocksteady, Reggae, and*

Dancehall. Bilby has also carried out ethnomusicological work in several other parts of the Caribbean, including French Guiana, Suriname, the Bahamas, and St. Vincent, as well as West Africa.

Dennis Howard, "The Sounds of Kingston: Innovation, Creativity and Cultural Appropriation"

Dennis Howard is one of Jamaica's noted ethnomusicologists, possessing over thirty years of experience in the creative industries. A Grammy nominated music producer, he holds a Ph.D. in Cultural Studies from the University of the West Indies. He is director of research at the Institute of Cultural Policy and Innovation and General Manager, Radio Services at the RJR Gleaner Communication Group. He's also an adjunct lecturer at the University of the Commonwealth Caribbean and the Media Technology Institute. He's the author of *Rantin Inside the Dancehall* and *The Creative Echo Chamber: Contemporary Music Production in Kingston Jamaica*.

10:30-11:00am - Break

11:00-12:00am - Diaspora and New Genres

Chair: Lisa Tomlinson, University of West Indies, Mona Campus

Monique Charles "Reggae Remix = Grime Time: Recontextualising Cultural Aurality through New Soundscapes"

Marcus O'Dair "Sound System Entrepreneurs: A Behavioural Perspective on Entrepreneurship in Reggae and Grime"

Niel Scobie "Sound Clashing in 'The 6': Placing Toronto Within the Black Atlantic"

Umi Vaughan "As We Move: Dancehall Selectas, Social Discourse, and Spiritual Journeys"

12:00am-12:15pm - Break

12:15-1:30pm - Innovation and Economics

Chair: Kim-Marie Spence, Independent Scholar

Melville Cooke "Corporate Soun' Bwoy: LIME Flings Mavado, Kartel Dubplates at Digicel"

Amilcar Lewis "Dancehall and Economy & The History of Jamaican Music"

Nicole Plummer and Erin MacLeod "'If you don't make money, then you don't make sense': Representing Wealth in Popular Jamaican Music"

Kim-Marie Spence "The Transnational in the Global Cultural Economy: The Case of Australian Dancehall"

1:30-2:30pm - Lunch

2:30-3:45pm - Spotlight on Creativity

Chair: Eric Abbey, Oakland Community College

Eric Abbey "Technological Changes of Culture: The Influence of Technology on Jamaican Music and Culture"

Shari Williams "The Legacy of the Diwali Riddim"

Jonathan Day "Reggae in Global Spaces, Reggae Futurists, Reggae in Global Spaces, Reggae as Source for Musical Intersection, Reggae in Transition – Crossovers"

David Aarons "Songs about Zion: The Impact of 'Repatriation Reggae' on the Rastafari Repatriation Movement to Ethiopia"

3:45-4:00pm - Break

4:00-5:15pm - Thinking about Sound System Innovation

Chair: Asante Amen, University of the West Indies, Mona Campus

Stefanie Alisch "Towards an Epistemology of Sound Systems"

Will Edmondes "Immersive Listening & the Irruptive Outside: The Exponential Legacy of Jamaican Sound System in the 21st Century"

Larisa Mann "Innovating In and Out of Time: Sound Systems' Challenges to Citizenship"

5:15-5:30pm - Break

5:30-6:45pm - Reggae Reaches Out

Chair: Donna Hope, University of the West Indies, Mona Campus

Daniel Johnson and Roy Wallace, "From 'Sleng Teng' to 'Skankin in the Dancehall': A Case Study of the Impact that Second Wave Jamaican Reggae had on the British Sound System Culture"

Justin Koo, "I Wanna Love You... But We Need Copyright to Treat You Right"

Keri Johnson, "Gayelles and Gully Sides: An Exploration of the Creativity Behind Reggae and Calypso Music; From Theory to Practice, Methods and Processes"

(Via SKYPE)

CONFERENCE DAY 2 - FRIDAY, FEBRUARY 15, 2019

Venue: The Council Room, Senate Building, UWI

8:30-9:00am - Registration

9:00-10:15am - Innovation in Aesthetics, Language and Narrative

Chair: Joseph Farquharson, University of the West Indies, Mona Campus

Joseph T. Farquharson "Language Use in Jamaican Reggae Music and its Implications for the Concept of Diglossia"

R. Anthony Lewis "Dialling Down Dancehall's Anti-gay Discourse: Strategic Tensions in Jamaican Creole Nationalism"

Emma Perot "Protecting the Persona of Reggae Artists on a Global Scale: A Comparative Examination of Jamaica, the US and the UK"

Kieran C. Murray "Jamaica sings Robert Burns: Jamaican Performing Artists and Musicians Re-interpret Scotland's National Bard through Jamaican Music"

10:15-10:30am - Break

10:30am-12:30pm - SPOTLIGHT CONVERSATION - DUB HISTORIES

Moderator: Carolyn Cooper, Independent Scholar

Gussie Clarke, Mutabaruka (TBC), Jah9, Bongo Herman & King Jammy in conversation

12:30-1:30pm - Lunch

1:30pm-3pm - Reading Reggae and Women

Chair: Anna Perkins, University of the West Indies, Mona Campus

Ajamu Nangwaya "Rastafari's Ital Livivity (Re)presentation of Alternative, Anti-Capitalist Development Discourse in Reggae and Dub Poetry"

Matt Martin "'*dancehall business in the dark*': Reggae Soundscape as Threat and Redemption in Kamau Brathwaite's *Trench Town Rock*"

Anna Kasafi Perkins "Dolphin Curses Elephant: Masculinity in Jamaica Through the Lens of a Dancehall Feud"

Opal Palmer Adisa "Framing Desire: A Woman's Self-fulfilment or Seducing the Man"

Jahlani A. Niaah & Mr Gavin Walters "From One Draw to Steamaz a Bubble: Reggae Queens and the Ganja Debate"

3:30-3:45 Break

3:45-5pm - Innovation Online and Beyond

Chair: Pedro Cravinho, Birmingham City University

Travis-John "Habibi" Bailey "Strictly Roots & Ripe New Fruits"

Carla Becker "Rasta, Reggae, and Website"

Paul "Stamma" Watson "Reggae Innovation and Soundsystem Culture: Reggae's New Music, New Media, and New Technologies"

5:00-5:15pm - Break

5:15-6:45pm - Reconfiguring/Reinventing Reggae and its Dissemination

Chair: Nadia Whiteman, University of the West Indies, St. Augustine Campus

Kai-Yaneeke Tapper "Reggae in Transition: Reinventing Reggae, Reconfigurations, Collaborations and Crossovers"

Nadia Whiteman "Black Nationalism & Jamaican Tastes: The Mainstream and Alternative Processes for Authenticating the Production and Consumption of Jamaican music"

Zanj Rracc "ZANJ RADIO: Showcasing Reggae's New Music Through New Media & New Technology"

Mike Wire "The Relevance of Radio in The Reggae Music Industry"

Kevin P. Green "Curricular Concepts in Children's Music Education with Jamaican Music and the Melodica"

7:00pm - Bob Marley Lecture

Venue - Neville Hall Lecture Theatre (Rm. N1), Faculty of Humanities and Education

Title: "Reggae Urbanism: Re-mixing Design, Sonic Culture, and Archiving the Reggae Continuum as Planetary Discourse" - Dr. Les Johnson, Birmingham City University

Dr. Les Johnson is an alumnus of the Royal College of Art, London. He is the lead design and management consultant for Equator International. Currently a Research Fellow at Birmingham City University, his Ph.D. was awarded for practice-driven research in cultural visualisation and innovation. He has two pending publications due in 2020: 'Reggae Futurism' around ideas he introduced at the first staging of 'Reggae Innovation and Sound System Culture' at Birmingham City University in April 2018; and 'Metamodernism and Reggae Super Culture'.

Nadine Sutherland - Acoustic Session

CONFERENCE DAY 3 - SATURDAY, FEBRUARY 16, 2019

Venue: The Council Room, Senate Building, UWI

8:30-9:00am Registration

9:00-10:15am - Plenary Roundtable: Archiving / Curating Jamaican Music

Chair: Les Johnson, Birmingham City University

1. "Archiving and Inscribing Reggae through the ACIJ/Jamaica Memory Bank", David Brown
2. "Digitisation and the Impact of Online Archives", Pedro Cravinho
3. "The Experience of Establishing the Jamaican Music Museum", Herbie Miller
4. "British Library the National Sound Archive", Andy Linehan (TBC)
5. "The Experience of Curating Jamaica-Jamaica!", Sebastien Carayol
6. "Uptalking Reggae and the Role of Radio", Tim Wall

10:15-10:30am - Break

10:30-11:45am - SPOTLIGHT SESSION ON DENZIL FORRESTER: "Sonic Space: Colours and Perspectives"

Chair: Julian Henriques, Sound System Outernational & Goldsmiths, University of London

Born in Grenada in 1956, Denzil Forrester came to England at the age of ten. After completing his BA at the Central School of Art and his MA at the Royal College, he won the Rome Scholarship in 1983, followed by the Harkness Scholarship which took him to New York for eighteen months. In 1987 he received the Korn/Ferry International Award for work of exceptional merit of any category; 'Carnival Dub' at the Royal Academy Summer Show. In 1991 he was awarded a touring exhibition by the Harris Museum & Art gallery. In 2000 he was awarded the Scottish Gallery, Dianna King Prize for a painting in any medium; "Bag Bag" at the Royal Academy. Denzil Forrester's work is rich, complex and highly sophisticated. The strength of his draftsmanship and his extraordinary use of colour enable him to bring to his canvasses dynamic movement, and purposeful power. London's urban life is his main source of inspiration. The music which permeates his work comes from the West Indies; the range of iridescent colours into which he translates the music has been evoked by the light and colour of Italy. Forrester has been painting at his London based studio for the past 30 years. He is currently lecturing at Morley College.

Julian Henriques, "The Sonic Space of the Dancehall and Denzil Forrester's Canvasses"

Denzil Forrester, "Sonic Space: Colours and Perspectives"

Discussant: Tao Leigh Goffe, New York University

11:45am-12:00pm - Break

12:00-1:15pm - Gallery and Street Space

Chair: Annie Paul, University of the West Indies, Mona Campus

Panel: Leasho Johnson (via Skype), Matthew McCarthy and Katrina Coombs

Just as dancehall disrupted the existing soundscape of Jamaican music, the work of a new generation of visual artists on the island, represents a rupture with earlier models of art making in Jamaica. The embodied multi-sensory experience of reggae dancehall finds expression in a range of art forms beyond the dancehall itself, as seen with Leasho Johnson's work in the recent Jamaica Jamaica! exhibition at the highly prestigious Philharmonie de Paris. Even if younger artists are not explicitly referencing or invoking the current incarnation of Jamaican music, they are making work in a world profoundly altered by the furious cornucopia of dancehall and the new social soundscapes it has engendered. How could visual art in and of Jamaica ever remain immune from this virus of vernacular creativity? This session discusses the variety of creative

spaces being explored by a younger generation of Jamaican artists working in both street and gallery spaces.

1:15-2:15pm - Lunch

2:15-3:45pm - International Innovations 1

Chair: Tim Wall, Birmingham City University

Candia Mitchell Hall "'Dred in a PRA': Reggae, Rastafarianism and Revolution in Grenada Fest"

Dariusz Brzostek "Reggae Music Festivals in the Polish People's Republic in the 1980s: Muzyczny Camping Festival in Brodnica (1982-1993) - A Case Study"

Svetlana Boltovska "Reggae Behind the Iron Curtain and Snow: Perception in the Soviet Union and Subcultures in the Eastern European Countries"

3:45-4:00pm - Break

4:00-5:15pm - International Innovations 2

Chair: Ewan Simpson, University of the West Indies, Mona Campus

Gareth Stanton "Raï and Reggae: Rebel Musics in a Postcolonial Frame"

Adebanji Joseph Williams "Nigeria: The Impact of Reggae Music and Cultural Memory"

Babacar Mbaye "The Influences of Black Diasporan Music and Cultures on Senegambian Reggae Since the 1960s"

Dinesh Yadav "Manganiyar: Reggae from the Desert of India"

David Bousquet "'Reggae Ambassadors': The Growing Importance of France in Reggae's Global Economy"

5:15-5:30pm - Break

5:30-6:45pm - Sound System Crossroads: Analysis and Predictions from Owners and Operators

Chairs: Melville Cooke, University of Technology

Senor Daley of Klassique Disco (host of Jamaica's longest continuously held sound system session, Rae Town Old Hits, originally based in the Rae Town community of Kingston)

Jack Scorpio, Black Scorpio Sound System, from Drewsland, Kingston

Yanique Walford of Bass Odyssey Sound System (from the hills of Alexandria, St Ann), founder of the Jamaica Sound System Festival in Priory, St Ann

Whitfield 'Witty' Henry, founder of Soul Tone and promoter of the Uptown Monday's sound system session in the Half-Way Tree area of Kingston

Gabre Selassie, Dub Club (Jacks Hill, St. Andrew)

Monte Blake of Merritone (the world's oldest continuously active sound system, originally from Morant Bay, St Thomas)

7:00pm - Conference Closing and Launch of Global Reggae Archive

Venue: The Courtyard, Faculty of Humanities and Education

Featuring:

Peace Development Crew (Germany)

One Third (Jamaica)