



English
Folk
DANCE & SONG SOCIETY

Vaughan Williams
Memorial Library

Diversity in Folk

Vaughan Williams Memorial Library Conference

Saturday 13 November 2021

Cecil Sharp House, London NW1 7AY

Online, via Zoom link

#FolkConf

Organising Committee

Tiffany Hore (Library and Archives Director)
Malcolm Barr-Hamilton (Archivist)
Elaine Bradtke (Cataloguer)
Alex Burton (Librarian)
Nick Wall (Librarian)

Selection Panel

Tiffany Hore (Library and Archives Director)
Caroline Bithell (University of Manchester)
Theresa Buckland (University of Roehampton)
Christopher Butler (Royal Holloway, University of London)
Ross Cole (University of Cambridge)
Simon Keegan-Phipps (University of Sheffield)
Angeline Morrison (Falmouth University).

Thanks also to Steve Roud and Tina K. Ramnarine for their guidance.

General Information

Recording and photographs

The conference organisers may take photographs, or screen-captures of the Zoom meeting, during the conference for publicity purposes. Please let us know if you do not wish to be photographed.

The conference will be videoed for the live stream. The recording will be available to consult in the Vaughan Williams Memorial Library only. It will also be retained on a private, passworded link and made available to all ticket bookers for a month after the conference. This will enable people to revisit presentations and also to watch the parallel session they missed. It is possible we may wish to make small sections of the day available on the library website or on EFDSS channels in the future, with the permission of speakers. If you do not wish to appear in such videos, please make yourself known to one of the library staff.

Refreshments

Refreshments will be available throughout the day in Kennedy Hall. Lunch is provided downstairs in Trefusis. Catering by Pink.

Getting There

The conference is taking place at Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. There are limited parking facilities at Cecil Sharp House, so please use public transport where possible. The nearest tube stations are Camden Town (Northern Line branch), which is a 10 minute walk away from Cecil Sharp House, or Camden Road (Overground), which is a 15 minute walk or you can take the 274 bus from Royal College St (opposite the station) which drops you off at Gloucester Avenue outside Cecil Sharp House.

INFORMATION FOR ZOOM PARTICIPANTS

You must register using the link you have been sent prior to the event. You will then be sent a joining link. The Zoom Webinar will be opened shortly before the start of the first session.

If you have to leave Zoom at any point, you will be able to get straight back in on the same link.

If you have any trouble getting into the Zoom Webinar, please email boxoffice@efdss.org and someone will assist you.

If you wish to ask a question of a speaker, please use the Q&A button on Zoom. A member of staff at Cecil Sharp House will relay this to the Session Chair.

Please remain muted at all times.

PROGRAMME

9.30	Registration and refreshments
10.00	WELCOME and KEYNOTE (Chair: Tiffany Hore) Tina K. Ramnarine (Royal Holloway, University of London): Transnational folk
11.00	SESSION 1 (Chair: Rachel Elliott) Jim Mageean (Newcastle University): The black origins of sea shanties
11.30	Talitha MacKenzie (Royal Conservatoire of Scotland): The Hog-Eye Man and other stories: Colourism in the Afro-American sea shanty
12.00	Coffee
12.15	SESSION 2 (Chair: Malcolm Barr-Hamilton) Derek Schofield : International relations: Nationalism and internationalism in the English folk dance revival
12.45	Brian Peters : Racial crosscurrents in Appalachian folk song
13.15	Lunch
14.15	SESSION 3A (Kennedy Hall. Chair: Martin Nail) Rose Ardron : The Southern Folk Cultural Revival Project
14.45	Nick Wall (Vaughan Williams Memorial Library): Folk purism, the enemy of diversity
14.15	SESSION 3B (Both of these talks have been pre-recorded and will be available for viewing in Trefusis. Please note that Zoom attendees will not be able to access these on the day, but will be sent them afterwards) Simon Lichman (Centre for Creativity in Education and Cultural Heritage (CCECH)): Celebrating Diversity – Applications of Folklore to Shared Society Education within the Conflict Situation of the Middle East
14.45	Alex Burgar : An inclusive EUtopia? Folk, images of identity, and diversity on the Eurovision stage
15.15	Coffee
15.30	SESSION 4 (Chair: Steve Roud) Chloe Middleton-Metcalf : Fun not fascism: Exploring perceptions of white nativist ethnicity in contemporary English folk culture
16.00	Fay Hield (University of Sheffield): How to increase and diversify participation in English Folk Clubs?
16.30	SESSION 5 (Chair: Christopher Butler) Angeline Morrison (Falmouth University): The Sorrow Songs: Folk Songs of Black British Experience
17.00	Katherine Mueller : Folk Dance Remixed: Re-imagining English folk for 21st-century Britain
17.30	CLOSING REMARKS

ABSTRACTS AND BIOGRAPHIES

Rose Ardron

SWIMMING AGAINST THE TIDE – THE SOUTHERN FOLK CULTURAL REVIVAL PROJECT

It started with a phone call in 1965 – from Anne Romaine, a white civil rights activist, to Bernice Johnson Reagon – an African American political singer and cultural organiser. In spite of the passing of the Civil Rights and Voting Rights Acts, the United States remained the seat of deep rooted and systemic racial discrimination and segregation. These two women shared the vision that interracial cultural exchange – Southern culture, delivered by Southern musicians to Southern audiences – would provide a means to bring people together and offer a challenge to racism.

This little known initiative, the Southern Festival of Song, developed into the Southern Folk Cultural Revival Project (SFCRP) and continued into the late 1980s. It was ambitious and controversial, marrying artistic, cultural and political objectives. They organised tours, festivals, schools education projects and produced a television documentary and number of LPs. The project provided a platform for black and white musicians including Rev. Pearly Brown, Bessie Jones, Sarah Ogan Gunning, Elizabeth Cotten, Babe Stovall, Hedy West, Ola Belle Reed, Johnny Shines and Hazel Dickens. They brought together musical traditions that had been separated along racial lines, touring and performing together across the South at a time when racial segregation was still the norm. The project evolved over time in response to the changing political and cultural environment and has been criticised for moving away from an interracial approach.

I have used existing research and commentary alongside conducting interviews with musicians who took part in the tours, including Alice Gerrard and Sparky James Rucker, to explore the wider cultural and political significance of the project. The story of the SFCRP illustrates the challenge of treading the line between cultural exchange and cultural consumption. The experience of this initiative raises questions as to whether diversity can be celebrated without acknowledging hidden history, challenging the narratives around ‘tradition’ and calling out dominant power structures.

Rose Ardron is of transatlantic heritage with a love of close harmony singing from the American oldtime country tradition. She performs at festivals and folk clubs as one of the Outlaw Sisters trio. She has studied her craft by travelling to music camps in the States and attending, hosting and facilitating harmony singing workshops in the UK. She has had the good fortune to learn from tradition carriers such as Alice Gerrard and Ginny Hawker. She is committed to respecting the sources of the music that she loves by educating herself and sharing this with others. She recently wrote a 2-part article for Old Time News – the journal of the Friends of Old Time American Music and Dance – on the traditions of the Sea Islands and their lasting impact on cultural and political change in the US.

Alex Burgar

AN INCLUSIVE EUTOPIA? FOLK, IMAGES OF IDENTITY, AND DIVERSITY ON THE EUROVISION STAGE

In this paper I will argue that elements of both folk music and folk tradition are present and influential in the Eurovision Song Contest (ESC), yet there is a distinct divide in the ways these elements are used by Western European nations versus Eastern European nations. The ESC demands that competing nations present a distilled cultural identity on the contest’s famously glitzy stage, which is seen to be — for that year’s Eurovision calendar — representative of the country’s entire cultural identity, and due to this, allows nations to construct a desired national identity. This paper will examine the ways in which folk facilitates this, and the impact this has on the representation of ethnic minorities in Europe on the ESC stage, a platform with a significant global audience and reach.

Europe is a continent with a rocky relationship with diversity. From the footprint of colonialism, through rampant antisemitism, to the legacy of the Terror in the Soviet Union, as well as widespread homophobic attitudes and laws, the ESC provides an ostensibly apolitical space to explore modern tolerance and promote (or dispute, in many cases) a more inclusive society. That said, the ESC never has been — and never will be — apolitical. With the more recent collapse of the Soviet Union and Yugoslavia, the construction of identity for Slavic nations is a more pressing issue than for Western European nations, and I argue that a result of this is the use of folk elements as a device. For Slavic nations, this device is often a necessity, and a sign of security or insecurity in national identity, whereas it is a luxury, an indulgence for Western European nations, reflecting a significant divide in the fundamental constitution of these nations' identities.

Alex Burgar is a student of Slavonic Studies at the University of Oxford, where she became interested in both folk music and post-Soviet identity. Having started to play fiddle and call ceilidhs with the Oxford University Ceilidh Band, she began to focus academically on the interplay between folk music and the sculpting of modern identity, particularly in post-Soviet Russia, but also across Eastern Europe. She also works as a standup comedian.

Fay Hield

HOW TO INCREASE AND DIVERSIFY PARTICIPATION IN ENGLISH FOLK SINGING?

The English folk club scene was under significant threat of extinction before Covid-19 hit, and the disruption of a series of lockdowns has further deteriorated the situation. The participants who established the movement in the 1960s in many cases remain its core participants, and they are dwindling in number. There is, however, growing interest in exploring cultural heritage and non-Nationalist forms of Englishness within other demographics, particularly in a post Brexit world. These culturally-aware non-attenders may benefit from participating in folk singing, but are deterred by the complex ideological, social and musical conventions around folk clubs that have been shown to intimidate newcomers. This paper introduces a major new UKRI funded project which takes an unflinching look at the white-centricity of folk music repertory, performers and audience as part of a wider remit to increase and diversify participation in English folk singing. Gaining an understanding of where our concepts of cultural heritage come from, and how different demographics wish to engage in performing their sense of Englishness will enable a new understanding of English folk music to emerge, one which is more accessible to a wider audience. The project will examine the areas of complexity in a process of decolonisation within the English folk music canon. Building from this reassessment, a series of interventions will be delivered in four regional hubs, documenting the impacts of changes to the established folk club format in increasing and diversifying participation. This project embarks on an ambitious programme of activity to ensure the English folk singing scene remains relevant in the 21st Century.

Fay Hield is Senior Lecturer at The University of Sheffield (UK), delivering Ethnomusicology and Music Management programmes. She has recently been awarded a UKRI Future Leader Fellowship and her research involves increasing and diversifying participation in folk music in England. Alongside practical music making, her approach includes audience research and ethnomusicological investigation into how the community functions, how artists play with traditional materials and how audiences receive them. This work inspired the founding of Soundpost — a community music organisation that creates safe spaces to introduce people to the folk scene and places for singers and musicians to explore and develop their music. Fay composes and arranges traditional music, touring and recording with various projects including The Full English band (2013), which won Best Group and Best Album categories at the BBC Radio 2 Folk Awards, and Wrackline, an album arising from the Modern Fairies AHRC funded research released September 2020.

CELEBRATING DIVERSITY: APPLICATIONS OF FOLKLORE TO SHARED SOCIETY EDUCATION WITHIN THE CONFLICT SITUATION OF THE MIDDLE EAST

Some of the central questions emerging from my research into British Folk Drama revolved around how people or communities 'use' their folklore, for example, to consider, albeit indirectly, contemporary, social issues. Similarly, while teaching in Israel I have found folklore to be an ideal vehicle for addressing diversity in a multicultural society caught in a conflict situation.

When the State of Israel was created in 1948, war broke out with the Arab communities of the region which tragically led to an unresolved, ongoing conflict. Contact between Jewish and Arab communities, even those living side by side, is often limited to the workplace, with little opportunity of gaining direct, positive knowledge of one another. The social disconnect is further exacerbated by the separate Arab and Jewish school systems initially chosen by the Arab communities in order to ensure their children's cultural autonomy. Information coming through the media often reinforces negative stereotyped images.

The Centre for Creativity in Education and Cultural Heritage (CCECH), established in 1991, has been bringing together Jewish and Arab, Israeli and Palestinian, school children, college students and their families through fun, educational programmes based on folklore. Arab and Jewish elementary schools are paired. Participants interview their parents and grandparents about their family folklore. Information gathered is shared with classmates (separately) and then with their partner classes. The children find this exciting because both the Jewish and Arab school-communities are comprised of family backgrounds from several countries, ethnic groups and religions. In the school-pairing programmes, family members come to the joint activities as tradition-bearing folk artists while in the college courses, the Jewish and Arab students study together with the families becoming active participants when their interviews are presented in class.

Often in co-existence or shared society projects people look for the similarities between their diverse cultures. However, participants in our programmes are also encouraged to celebrate difference rather than being frightened of it. Through the research and exchange of family folklore, our programmes offer people valuable experiences of being together and learning about each other's lives, everyday challenges and hopes for the future. Participants come to see that 'we all have folklore' and that cultural diversity is part of what makes us 'human', looking at their own and each other's home cultures with fascination and respect.

Through a visual presentation I will discuss CCECH's approach to diversity in shared-society education and its potential relevance to British society.

Simon Lichman, born in London in 1951, has lived in Jerusalem since 1971. He completed a B.A. Hons. in English Literature at the Hebrew University of Jerusalem, Israel (1975) and a P.H.D. in Folklore at the University of Pennsylvania, U.S.A. (1981). He is the Founding Executive Director of the Centre for Creativity in Education and Cultural Heritage, a non-profit-making organisation in Jerusalem, which brings together Israeli and Palestinian, Jewish and Arab communities through education programmes based on folklore.

Simon Lichman has taught English Literature, Drama, Folklore, Multicultural Education and Creative Writing at the Hebrew University of Jerusalem, Tel Aviv University, Ben Gurion University of the Negev (Beersheva) and Kaye Academic College (Beersheva). He has given Master Classes in Poetry at the Juilliard School for Performing Arts (New York), Ohio State University (Columbus, Ohio) and Oberlin College (Oberlin, Ohio). He has published numerous articles on ritual drama and the application of folklore to multicultural and shared-society education.

Simon Lichman has served as the Chairman of the Israel Association of Writers in English, editing a number of issues of its journal, arc. His poetry has been published in journals such as arc, Ars Poetica, European Judaism, Konch, Modern Poetry In Translation, Stand, Tikkun and Tri-Quarterly, as well as in his own collection, Snatched Days. His most recent work includes: The Harrowing, focussing on his family's Holocaust experience; Entertaining Angels, after 'masterpiece' paintings of Biblical scenes; and Perhaps the Bear Behind: Landscapes of Family Life and Place.

THE HOG-EYE MAN & OTHER STORIES: COLOURISM IN THE AFRO-AMERICAN SEA SHANTY

The term 'sea shanty' immediately conjures up an image of Anglo-American men but square-rigged ships during the Age of Sail were often places of ethnic diversity, a fact that is not usually acknowledged.

British ships might have crew from all over Europe but could also employ people from further afield. 'Afro-Celtic fusion', hailed as a modern concept in the 1990s, had its roots centuries earlier in 'chequered watches' (i.e., outdoor slaves from the plantations being hired out to ship owners during the agricultural off-season, resulting in up to half the crew being people of African heritage).

How did this diversity effect the sea shanty repertoire and what words were used to describe people of colour? What can we glean from the song texts to help us understand the social structure of the time and the status designated by different shades of skin tone? From our 21st century perspective, with Colourism under scrutiny, it is a challenge to look back at the sea songs from past centuries, striving to understand how terms were used, and to accurately place them in the continuum (with those considered derogatory at one end and those that designate desirability at the other).

To explore these issues, clues in the song 'Hog-Eye Man' (collected by Cecil Sharp) will be examined; the language used will be compared to terms found in other British, Anglo-American, Afro-American and Caribbean sea shanties. How to approach performance of this material in the current social climate is the question, considering the ever-present danger that current taboos surrounding words of colour can easily lead to misunderstanding, offence and cries of cultural appropriation and exploitation. We must ensure, however, that a treasure trove of high quality music is not abandoned for fear of 'rocking the boat'—a way must be found to celebrate this music while, at the same time, respecting the descendants of the folk who created these songs and passed them down to us.

Talitha MacKenzie began teaching music professionally at thirteen and has a degree from the New England Conservatory of Music (Boston, Massachusetts) in Music History / Ethnomusicology. After graduation, she taught at Harvard University, then moved to Scotland for postgraduate study at University of Edinburgh's School of Scottish Studies. Still based in Edinburgh, she has lectured at the Royal Conservatoire of Scotland since 2008.

A critically-acclaimed Recording Artist, specialising in Celtic and Maritime music, she has toured throughout North America and Europe (including Scotland, England and Northern Ireland).

In 1977, she was Museum Interpreter and Shanty Singer at Mystic Seaport Museum (Mystic, Connecticut). The following summer, she moved to South Street Seaport Museum (Manhattan, New York), which led to her joining the crew of square-rigged ships Unicorn and Young America. Her paper 'The Triangle Trade: African Influences in the Anglo-American Sea-Shanty Tradition' was published by Mystic Seaport Museum and presented at their 4th Annual Symposium in 1983.

In June 2012, she performed as soloist with the Commonwealth Choir at the Queen's Thames Diamond Jubilee Pageant.

Trustee and Archivist for the Historical Dance Society, MacKenzie has been focusing on Early Dance, teaching classes on Nathaniel Gow's Edinburgh Quadrilles at the Institut Français d'Écosse.

Jim Mageean

THE BLACK ORIGINS OF SEA SHANTIES

The past year has seen a huge renewed interest in sea songs worldwide, largely due to a traditional New Zealand forebitter 'Wellerman' becoming a number one chart success on both sides of the Atlantic. The year has also seen the publication of several new books on sea shanties. These include Gibb Schreffler's *Boxing the Compass*, Gerry Smyth's *Sailor Song* and my own trilogy *Haul Away, Heave Away, Sail Away*. Research is beginning to show that what we have always thought about the history of sea shanties (being predominantly of white British origin) is not true and that many (possibly most) of them have their origins in black work songs, plantation songs and even slave

songs from the American South and the West Indies. I think a look into the origins of these wonderful songs is long overdue.

***Jim Mageean** is a lifelong lover of sea shanties and sea songs and has been singing them for six decades at concerts, festivals and folk clubs all over the UK, Europe and North America. He was a personal friend of the great shanty singer and collector Stan Hugill whom he first met in 1964 and began a correspondence and friendship with lasting until his death in 1992.*

He has recorded many albums on the subject both solo and with his duos (with Johnny Collins, Graeme Knights and Pat Sheridan) and groups (The Keelers and JIB). He has also written three books on the subject of shanties and sea songs (Haul Away, Heave Away and Sail Away).

Before retirement he was a tutor on the Folk Music Degree at Newcastle University teaching mainly shanties and some of his ex-students are now rising stars on the folk scene. He has also helped other young singers with their shanty repertoire including The Unthanks and The Young Uns. His main motivation in retirement is to help young people learn these wonderful songs and get joy from singing them.

Chloe Middleton-Metcalf

FUN NOT FASCISM: EXPLORING PERCEPTIONS OF WHITE NATIVIST ETHNICITY IN CONTEMPORARY ENGLISH FOLK CULTURE

In this talk I will utilise recent discourse from the political sciences to draw out some key points regarding the widespread, yet often intangible liberal unease with the concept of English folk culture. There is a disjuncture between the idea that English folk culture is a bastion of conservative, racist individuals propagating a nativist, exclusive 'blood line' heritage agenda, and the politically liberal inclinations of many contemporary enthusiasts. This is not to be complacent, it is obvious that folk music and dance does have the potential to be co-opted by fascists, as was illustrated by Nick Griffin in the late 2000s. But so do many other aspects of culture, yet sport and family history (for example) are not seen as being inherently problematic.

I will briefly contextualise this unease within an English-specific paradigm by examining the negative, exclusive, and white attributions of Englishness in the 21st century. I will also look at the problematic status of folk within an English context by considering the disciplinary academic marginalisation of folklore within British institutions, and the negative Marxist interpretations of the Edwardian folk revival which came to dominate in the 1980s. I will also highlight the related issue of the penalisation of craft within the creative arts, which appears to posit that the only tradition worth embracing is the tradition of modernity itself.

A frank discussion of these wider societal attitudes is important, as it provides a more balanced consideration of the very subject of ethnicity and English folk culture. I will argue that by denying a relevance for English folk culture, there is a danger of perpetuating a dated and racist evolutionary-style artistic hierarchy. Like the dominance of whiteness itself, this denial of English folk humanises dominant white values, whilst othering alternative cultures.

***Chloe Middleton-Metcalf** completed her government-funded PhD, entitled 'Barn Dances, Ceilidhs, and Country Dancing in England 1945-2020: An Examination of Non-Specialist English Social Folk Dance', in 2021 under the supervision of Professor Theresa Buckland and Dr Sara Houston. Recent outputs have included a chapter in *The Routledge Handbook of English Folk Performance* (2021) on the subject of folk dance and the English educational system, and *The History and Development of Dark Border Morris* (2021) for The Morris Federation. Working professionally outside of academia, Chloe continues to write, lecture, and deliver dance workshops, as well as performing traditional material under the auspices of the Grand Union Canal Entertainment Co. A keen promotor of textiles and costume artifacts related to the 20th century folk dance revival she also runs *The English Folk Costume Archive*.*

THE SORROW SONGS: FOLK SONGS OF BLACK BRITISH EXPERIENCE

“They that walked in darkness sang songs in the olden days - Sorrow Songs - for they were weary at heart. [...] these weird old songs in which the soul of the black slave spoke to men. Ever since I was a child these songs have stirred me strangely. They came out of the South unknown to me, one by one, and yet at once I knew them as of me and of mine” — W.E.B Du Bois (1903) *The Souls of Black Folk*.

The Souls of Black Folk is considered a classic amongst literary studies of race, culture and education at the turn of the 20th century. Chapter xiv, ‘Of The Sorrow Songs’, serves as the starting point for this paper. In this chapter, Du Bois hymns the charm of the ‘weird old songs’ that weave a protective magic around the black folk who have known unimaginable horrors. The ‘Sorrow Songs’, or Spirituals, are a body of folk song that act as a container for the pain of black experience, but that also give voice to these experiences. This voicing can be a powerful process of healing, solidarity, comfort, even hope. And as with all folk song, in the hearing and telling of human stories we can feel a deep connection to our fellows.

Here in the UK we have a historic black presence dating back to at least Roman times. However, these histories tend to be hidden or unacknowledged - and we have no body of folk song equivalent to the Spirituals of the African American population.

So, inspired by chapter xiv of Du Bois’ *Souls of Black Folk*, I decided to collect some of these stories of ordinary and extraordinary black people living in these islands, historic stories, and to compose songs based on their experiences. These songs will be in the style of the traditional or folk music of these islands. This is to honour the historic nature of the presence of these black ancestors – those residing in these islands and those trafficked elsewhere by the rulers of these islands. Their connection with the land and the people of these islands is implicit. It is also a symbolic musical act, highlighting the association between blackness and Englishness (and also, more broadly, Britishness). This association has been a lived truth for so many black people for so long, but has been mostly unacknowledged in UK culture and history at large, and in folk circles in particular.

In this paper I will share some of the research I have done so far on the stories of these ordinary and extraordinary historic black British people, and begin to think about the associations between folk music and national or cultural identity, and how these may have played a role in structuring a black absence into the folk music of these islands

Angeline Morrison is a folk singer, songwriter, arranger, multi-instrumentalist and Morris dancer. A devotee of singing for wellbeing and the NaturalVoice movement, Angeline is a NVN member and leads singing and songwriting workshops for children and adults. As a songwriter, her compositions and co-writes have been played on BBC Radio 2, BBC Radio3, and BBC 6 Music, and have also appeared in Netflix series Atypical, US detective series Ray Donovan, and in the soundtrack of a major Hollywood movie. Angeline performs and records as a solo folk artist, and also as part of alt-folk duo We Are Muffy, and psych-folk duo Rowan : Morrison. Her deep love for the traditional songs of these islands is the inspiration behind her project to re-story black experiences into UK folk songs. Angeline also lectures in songwriting, musicology and the history of Twentieth Century popular music.

FOLK DANCE REMIXED: RE-IMAGINING ENGLISH FOLK FOR 21ST-CENTURY BRITAIN

Based on ethnographic research, this paper explores how the touring street company Folk Dance Remixed playfully re-imagines English folk and the layers of symbolic political meaning that can be read into their public performances. Folk Dance Remixed fuses English folk with hip-hop as well as a wide range of music and dance styles from around the world that reflect the individual backgrounds of their collaborators. Unlike some artistic explorations that play with cultural exchange for a limited project, Folk Dance Remixed has made this collaboration the core of their company mission. English folk and hip-hop are compelling contrasts in the context of multi-ethnic Britain.

Codified English folk practices historically developed as a romanticism for a rural, pre-industrial cultural tradition that is implicitly racialised as white, while hip-hop is global phenomenon emerging from counter-hegemonic subcultures of racial minority and diaspora communities. As the company evolves, they carry forward their mission to create entertaining performances and cultivate inclusive audiences while also reflecting critically upon issues surrounding diversity and the often-subtle political implications of their work.

While English folk is readily recognisable in Folk Dance Remixed performances and workshops, I argue that their work simultaneously disrupts a public imaginary in which English folk is associated with whiteness. Meanwhile, their use of hip-hop, which pervades global popular cultural and resonates with young people of all races, mediates an opportunity for diverse publics to see themselves reflected in the company's work. Finally, I reflect on the research relationship I developed with the directors of Folk Dance Remixed and the dialectic possibilities for social science research and folk practice.

Katherine Mueller is a cultural anthropologist who recently completed her PhD at the University of Connecticut (USA). Her research interests are at the intersection of performance, identity politics, and belonging. Her doctoral research focused on cross cultural collaborations in London's performing arts.

Brian Peters

RACIAL CROSSCURRENTS IN FOLK SONGS OF APPALACHIA AND THE AMERICAN SOUTH

The folk music of the American South, and in particular the Appalachian region, developed during the 20th century along a unique pathway resulting from the collision of European and African music. This produced a new genre, labelled, 'hillbilly', 'string band' and eventually 'country', that gained commercial success beyond the dreams of most folk musicians, and had a profound influence on popular music. Segregation by the US record industry during the 1920s and 30s, however, created a longstanding perception that Black music consisted of spirituals and the blues, while string bands and ballads were the preserve of white people.

The English folk revival played a part – albeit a peripheral one – in this process. The flourishing singing tradition of old British ballads in the Appalachian Mountains, which survives to this day, caught the imagination of folklorists in the US, and resulted in three lengthy visits to the region by Cecil Sharp and Maud Karpeles in 1916-1918. However, their mammoth achievement in collecting songs and dances has been tainted by accusations of racism, selectivity and distortion, and their work is held up as an example of a more widespread failure to acknowledge the reality of musical exchange between the Black and white communities.

In this paper I will sketch the role played by African-American musicians in the development of American folk and country music during the 19th and early 20th centuries, examine in detail the part played by Sharp, Karpeles and other prominent folklorists in the propagation of the 'myth of White Appalachia', and, through historic field recordings, provide a taste of the oft-ignored interplay between white and Black musical traditions in the American South.

Brian Peters is a musician, writer and researcher. He has worked as a performer and educator all over the world, including engagements in Appalachian summer schools and a presentation at the Library of Congress. As a writer he has published articles on Cecil Sharp's Appalachian expeditions, song development through print and oral tradition, and the practices of the Folk Revival from the 1950s onwards, including a contribution to The Routledge Companion to English Folk Performance.

TRANSNATIONAL FOLK

What does diversity in folk mean? Throughout most of the 20th century, compilations and studies of folk music were predicated on conservation of the peasantry, rejection of urban expressions, and distinctions between folk, art and popular genres. A major preoccupation was thinking nationally. Ralph Vaughan Williams and Albert L. Lloyd's *The Penguin Book of English Folk Songs* (published in 1959) became an important text for mid-20th century folk revivalists in England, who were concerned about national materials, especially about their neglect due to transnational musical circulations. A 21st-century discourse on diversity in folk emerges from and is complicated by ideas about the national. This paper thus turns to the transnational in order to emphasise thinking in terms of interactions. As a descriptor, transnational is subversive because it works against arguments dating from the early twentieth century about building a national music, one that would be based on folk repertoires. The descriptor 'transnational folk' is used here to interrogate the theme of 'diversity in folk' via historical and ethnographic reflections on music in relation to the national, the colonial, the multicultural, and the institutional. The discussion is structured around two interwoven strands; one on Vaughan Williams's writing about national music, sea shanties and English hymns, the other on musical material relating to the Caribbean but complicating notions of the places of music. The aim is to highlight the ambiguities of Englishness, the prevalence of transnational interactions, and complexities around diversity discourses within multiculturalism.

Tina K. Ramnarine is a musician, writer, global cultural explorer, and Professor in Music at Royal Holloway, University of London. Her interdisciplinary research concerns music in global histories and arts responses to contemporary global challenges. Publications include the books Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition (2001), Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music (2003), Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora (2007), and Jean Sibelius's Violin Concerto (2020). She has edited several volumes: Musical Performance in the Diaspora (2007), Dance, Music and Cultures of Decolonisation in the Indian Diaspora (2019), and Global Perspectives on Orchestras: Collective Creativity and Social Agency (2018).

Derek Schofield

INTERNATIONAL RELATIONS: NATIONALISM AND INTERNATIONALISM IN THE ENGLISH FOLK DANCE REVIVAL

When the English Folk Dance Society was established in 1911, it could be assumed, from its name and its focus, that it was pursuing a purely nationalist agenda. This was in contrast to the Folk Song Society, established in 1898 which, although it was primarily focused on English song, nevertheless had a wider, internationalist objective. Even before the two organisations merged in 1932, to form the English Folk Dance and Song Society, the dance society had widened its interests, with reciprocal visits of English folk dancers to dance groups and festivals in continental Europe. Such overseas groups became a consistent feature of the EFDSS's annual Royal Albert Hall festivals, until these events ended in the 1980s.

A key event was the 1935 International Folk Dance Festival, organised primarily by Maud Karpeles for the EFDSS. This event brought dance and music groups from seventeen other European countries to London and delegates from even further afield for a concurrent conference. Although further co-operative activity was stalled by the Second World War, contacts were re-established after 1945, and the EFDSS's flagship festival in Sidmouth, Devon, attracted invited international dance and music groups from the early 1960s. Meanwhile, in 1947, Maud Karpeles was responsible for launching the International Folk Music Council (now the International Council for Traditional Music) with heavy EFDSS involvement at the start.

This paper will examine how and why this internationalist policy was pursued within what has always been assumed to be a purely nationalist agenda promoted by the EFDS and EFDSS.

Derek Schofield is a former editor of English Dance and Song magazine and is currently the reviews editor of the Folk Music Journal. He wrote a history of the Sidmouth festival in 2004 and is a former UK delegate of CIOFF (Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels). He is currently researching the history of the folk dance revival for a doctoral degree at De Montfort University, Leicester.

Nick Wall

FOLK PURISM: THE ENEMY OF DIVERSITY

In this talk I argue that the definition of folk song used by the early collectors meant that they did not capture the full extent of the singing culture of the folk, and also that they were not able to understand the way in which that culture was changing. Indeed, part of the problem is a confusion as to whether they were dealing with a culture or a body of songs. While the collectors were aware that the songs often had a messy history, this did not tend to come across when the songs and dances were presented to a wider public. Instead there was a polarised vision of the pure songs and dances of rural England being threatened by the musically degraded and commercially-driven products of the urban areas. This perception has shaped attitudes ever since, as well as hastening a divorce between the folk and folk music.

Nick Wall has worked in the Vaughan Williams Memorial Library for over ten years, first as a volunteer then as a librarian. Prior to this Nick worked as a researcher and editor. He has a wide interest in popular music, and the social and cultural background to this music. As well as aiding research into various aspects of folk music, he has written on subjects as varied as Cecil Sharp, electronic music and Joe Meek, as well as contributing to ska discographies.

BROADSIDE DAY: CALL FOR PAPERS

The Broadside Day is the annual one-day conference for people interested in Street Literature and Cheap Print in all its fascinating aspects – broadsides, chapbooks, songsters, woodcuts, engravings, last dying speeches, catchpennies, news (real and fake), almanacs, carol sheets, wonder tales, and all kinds of cheap printed ephemera sold or distributed to ordinary people in the streets and at fairs, from pedlars' packs, and in back-street shops, up and down the country.

Organised jointly by the Vaughan Williams Memorial Library and the Traditional Song Forum, next year's Broadside Day will be an in-person event (with live online streaming) on **Saturday 12th February 2022**, at the **Centre for Printing History and Culture at the University of Birmingham**.

Papers of 20 minutes length are invited on any aspect of our broad subject, including the content, the technology, the artifacts, the trade, the sellers, the audience, the illustrations, or on any other features of this diverse field. We hope to be able to accommodate remote presentations from those who cannot get to Birmingham.

Please send a proposal of not more than 250 words to Steve Roud (steveroud@gmail.com) by **Friday 19th November 2021**; indicating also whether you hope to be there in person or can only offer a remote presentation.

As with previous conferences, we plan to make selected papers available in the Street Literature series published by The Ballad Partners in due course.

LIBRARY LECTURES ONLINE IN 2022

Save the dates for the 2021 Vaughan Williams Memorial Library lectures, in which expert speakers guide you through fascinating topics around folk song and dance.

Next year's lecture series will again take place on Zoom. Online sessions have enabled us to reach a wider audience, and an opportunity to engage with fellow enthusiasts, academics and performers who would not be able to attend in person.

COTSWOLD ARTS AND CRAFTS AND FOLK MUSIC BY MARTIN GRAEBE

Wednesday 12 January | 7.30pm

Late in the Victorian era, the Arts and Crafts movement and the revival of interest in folk music both looked back to past ways of life. Meeting in these cross-currents, Cotswold villagers and the arts and crafts community sang and danced together, with the help of Mary Neal, Cecil Sharp and others. Martin Graebe is a researcher and writer about traditional song and song collectors.

'IS LOCAL, TRADITIONAL MUSIC DYING?' BY MICHAEL CHURCH

Wednesday 16 February | 7.30pm

A summary of the pitfalls and problems of field-recording, and some measures to arrest – or at least slow down - the process by which musics can wither and die. Michael Church's book 'Musics Lost and Found: Song Collectors and the Life and Death of Folk Tradition' was published in October.

SONGS, TALES AND DROLLS BY JOAN PASSEY

Wednesday 16 March | 7.30pm

In the nineteenth century Cornwall was the last county to be connected to the national rail network. Folk collectors mobilised to preserve narratives threatened by the perceived onslaught of tourists and modernity, and some of these collectors also wrote fiction. This talk considers the relationship between folklore collecting and literature set in Cornwall at that time. Dr Joan Passey is a Lecturer in English at the University of Bristol, specialising in nineteenth-century literature and the Gothic from the eighteenth century to the present.

'ALL TOGETHER IN THE DANCE' BY MATT SIMONS

Wednesday 20 April | 7.30pm

Alec Hunter (1899–1958) was an artist, textile designer and Morris dancer. Raised on Arts and Crafts precepts, he perceived Morris dancing as a highly developed form of English 'social art', an apt panacea for an age of disenchantment and division. This illustrated lecture will examine Hunter's influence on the interwar Morris revival and will explore many of the threads woven throughout his life. Dr. Matt Simons is a Morris dancer and scholar. His doctoral thesis examines ideas of Englishness in the Morris dance revival of the early twentieth century through a series of intellectual biographies.

One lecture £5 | All four lectures £17.50

Booking opens soon at efdss.org