

Graduate Student Profile

Ely Rosenblum, Cape Breton University (Cambridge)
Jelka Vukobratović, Cape Breton University
Jana Zoric, Cape Breton University (CUNY)



Figure 1: Ely Rosenblum.

I am a Canadian ethnographer and field recordist, combining anthropology and critical media practice in my work. Through my editorial and curatorial work as a founding editor of *ART/E/FACT: Publications and Exhibitions of Art & Anthropology*, I aim to facilitate interdisciplinary dialogue between practitioners in the social sciences and media arts. My previous projects examined spoken word poetry in Nova Scotia and contemporary folk song in Britain, and included collaborative international media projects with musicians, filmmakers, and artists.

As a Ph.D. candidate in Music at the University of Cambridge under the supervision of Dr. Nicholas Cook, I am currently writing a history of field recording practices from 1950 to present. I am a doctoral fellow of Cape Breton University as a contributing member of the SSHRC- and CRC-funded research project “Celebrating East and Central European Communities and Cultures in Cape Breton”.

In 2014, I will be a visiting researcher at Smithsonian Folkways Recordings and a guest curator at the Centre for Imaginative Ethnography, York University. I will publish research on sensory approaches to soundscape composition analysis, the ethnographic merit of Glenn Gould's CBC broadcasts “The Solitude Trilogy”, American Sign Language performance art and music, and an ethnology of the Jewish Community on Cape Breton Island, Nova Scotia. I am also beginning research on “Phono-Post: The Media Archeology of Voicemail”, a research project led by Dr. Thomas Y. Levin, with support from the Einstein Foundation, the Friedrich Schlegel Graduate School of Literary Studies, and Princeton University.

When time permits, I produce records, radio broadcasts, and documentary films.

- Ely Rosenblum



Figure 2: Jana Zoric (left) and Jelka Vukobratović (right).

I graduated in Flute Performance from the Music Academy in Zagreb in 2008 and have been working as a flute teacher in my home town, Križevci, since then. I earned a Bachelor's degree in Musicology and a Master's degree in Ethnomusicology in 2012. In my research so far, I have investigated the role of music in everyday life with its connection to different aspects of identity, and the changeable role of traditional music in the modern world. My bachelor's thesis was an elaborate music ethnography of the small town of Korenica, which included a consideration of ethnic relations among the town's dwellers that are both manifested and accentuated through music. In the research for my Master's thesis, I focused on just one musical tradition, *ojkanje*, considering the aspects of its enlistment to UNESCO's Representative List of Intangible Cultural Heritage and its transnational routes connected with war and post-war migrations. For my future Ph.D. thesis, I am planning to conduct ethnography on music in my own hometown, with a focus on the influence of different music styles in the building of the town's identity, thus continuing my research of music phenomena through localized and personal approaches.

- Jelka Vukobratović

I am pursuing my Ph.D. in ethnomusicology at the City University of New York's Graduate Center and I hold a teaching position at the State University of New York's Purchase College music department. My

research interests include Southeast European popular and traditional music, transnational commercial popular music, music and gender, cosmopolitanism, and music in diaspora.

In October of 2013, I was a visiting researcher at the Cape Breton University for the digital humanities project "East Central European Communities and Cultures in Cape Breton, Nova Scotia", coordinated by Dr. Marcia Ostashewski. The SSHRC- and CRC-funded project involved ethnographic and archival research regarding the Croatian community, and will result in diverse publications, interactive multimedia applications, and educational resources, which will populate the Croatian-Cape Breton segment of the project's web portal.

I also recently presented a paper at the 2014 AATSEEL conference in Chicago, titled "Serbian Reggae and Its Textual and Musical Symbolism", which contextualizes reggae production in Serbia and examines these compositions as vehicles for voicing opposition and criticism about local socio-political issues. I plan to augment this project with the observation of and participation in reggae music festivals in the summer of 2014, which will shed light on the organization of these events and on the ways in which the peripheral locations of the festivals are indicative of the larger decentralization of the Serbian cultural industry.

- Jana Zoric