

Day 1: Thursday, 16th January, 2020	
08:30 – 16:30	Registration
09:00 – 09:30	Coffee & Networking
Room: The Hive	
09:30 – 09:45	Documenting Jazz 2020: Pedro Cravinho (Birmingham City University/DJ2020 Conference Chair)
09:45 – 10:00	BCU Welcoming remarks
10:00 – 10:30	Ways of Documenting: Tim Wall (Birmingham City University)
Chair: Damian Evans (Research Foundation for Music in Ireland/DJ2019 Conference Chair)	
10:30 – 10:45	Break
Room C485	
Session 1 – Chair: Pedro Cravinho	
10:45 – 12:15	Dariusz Brzostek (Nicolaus Copernicus University) Creating the Sound of the West: Jazz in the Soundtracks of the Polish TV Crime Drama Shows (1956-1989)
11:15	Bernd Hoffmann (Independent scholar) 'Globe Unity' or the Unobstructed View: The TV Appearance of the Free-Jazz-Ensemble in 1966
11:45	Sigrun Lehnert (Independent Scholar) Jazz between Politics and Modernity in German Newsreels and Documentaries of the 1960s
12:15 – 12:30	Break
Room: The Hive	
12:30 – 13:30	Keynote 1: Kristin McGee (University of Groningen) Gendering Jazz in Film and Television: Alternative Ways of Seeing and Hearing the Jazz Past
Chair: Nicolas Pillai (Birmingham City University)	
13:30 – 14:30	Lunch & Networking
Session 3 – Chair: Nick Gebhardt	
14:30 – 16:00	Indriktis Veitners (Latvian Music Academy) From KIKOK to 'Vasaras Ritmi': The Development of Jazz Festival Tradition in Latvia From Early 1960s to 1990s
15:00	Toni Sant (University of Salford) Documenting the Malta Jazz Festival: Paintings and Drawings by Women Artists
15:30	Heather Pinson (Robert Morris University) Jazz Photography and Distribution: Establishing a Cultural Construct
16:00 – 16:30	Coffee & Networking
Session 5 – Chair: Nicolas Pillai	
16:30 – 18:00	Tom Williams (Academy of Contemporary Music in Guildford) Binding Free Jazz: Preserving Meaning and Zeitgeist of the Free Jazz Movement in Film
17:00	Justyna Raczkowska (Polish Jazz Archive, National Library of Poland) A Jazzman in the World of Cinema – a Case of Krzysztof Komeda
17:30	William Finch (University of Bristol) Davis and Legrand: Resurrecting Miles in <i>Dingo</i> (1991)
17:00 – 18:30	Break
Room: The Hive	
18:30 – 19:00	Book session: Alyn Shipton (Royal Academy of Music) The Art of Jazz
Chair: Tim Wall (Birmingham City University)	
19:30 – 21:30	Eastside Jazz Club (Royal Birmingham Conservatoire) John Fedchock: Artist-in-Residence
Room C487	
Session 2 – Chair: Nick Gebhardt	
10:45 – 12:15	Karen Campos McCormack (Independent scholar) 'Gimme the Beat': Ways of Documenting Jazz as Dance
11:15	Iona Auth (Audiovisual Archivist) & Jenal Cutcher (Tap dancer and Documentarian) Defining Standards: The Effort to Document the Jazz Tap Legacy
11:45	Jenal Cutcher (Chicago Dance History Project) Active, Moving, and Present: Documenting the History and Techniques of a Chicago Jazz Dance Company
12:15 – 12:30	Break
Session 4 – Chair: Brian Homer	
14:30 – 16:00	Alan John Alnsworth (Independent scholar) The Visual Ecologies of Music: Jazz in Photography
15:00	Ramsey Castaneda (Los Angeles College of Music) & Amanda Quinlan (Independent scholar) Through the Lens: How Photography in Jazz History and Appreciation Textbooks Shapes Our Understanding of the Music
15:30	Heather Pinson (Robert Morris University) Jazz Photography and Distribution: Establishing a Cultural Construct
16:00 – 16:30	Coffee & Networking
Session 6 – Chair: Tom Sykes	
16:30 – 18:00	Macy Skipworth (Texas Tech University) From Marginally Found to National Sound: Jazz's Early Political Economy
17:00	Petter Frost Fadnes (University of Stavanger) With Prejudiced Ears
17:30	Roger Fagge (University of Warwick) Angry Young Men, Englishness and Jazz
17:00 – 18:30	Break
Room: The Hive	
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Day 2: Friday, 17th January, 2020	
08:30 – 16:30	Registration
Room C486	
09:00 – 09:30	Coffee & Networking
Room C485	
09:30 – 11:00	Session 7 - Chair: Marian Jago
09:30	Noel Allende-Goitia (Independent Scholar) 'Jazz Crioll', Racial Imagination, and Afrodiasporic Dance Forms Practices: Music (onography, and Music Critique in the Puerto Rico Ilustrado, 1910-1939
10:00	Christa Bruckner-Haring (University of Music and Performing Arts Graz) 'A todo jazz' – The Media Presence of Jazz in Cuba
10:30	Eric Petzoldt (University of Cambridge) Documenting Intercultural Dialogue through Jazz in the Moroccan Press: An Exploration from the Protectorate Years to the Present-Day
Room C486	
11:00 – 11:30	Break
Room: The Hive	
11:30 – 12:30	Keynote 2: Catherine Tackley (University of Liverpool) Seeing Jazz: the Visual Documentation of Jazz in Interwar British Popular Culture Chair: Simon Barber (Birmingham City University)
Room C487	
12:30 – 13:30	Lunch & Networking
13:30 – 15:00	Session 9 - Chair: Nick Gebhardt
13:30	Anthony Bushard (University of Nebraska) 'What to Do Over the Week-End': Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s
14:00	Robert Fry (Vanderbilt University) 'New' Narratives of Jazz History: The Documentation of Jazz in the Tourism Literature of New Orleans and New York
14:30	Stephen Cottrell (City, University of London) Charlie Parker, Massey Hall and Grafton 10265: An Object Biography
15:00 – 15:30	Coffee & Networking
15:30 – 17:00	Session 12 - Chair: Damian Evans
15:30	Mike Fletcher (Royal Birmingham Conservatoire) Documenting Improvisation: Reflections on Jazz in the Studio
16:00	Michael Kahr (University of Music and Performing Arts in Graz) Seeing Jazz Harmony: The Visual Documentation of Musical Structures in Jazz
16:30	Andrew Bain (Royal Birmingham Conservatoire) (No)boundaries: Documenting Jazz in 2020
17:00 – 17:15	Break
17:15 – 17:45	Book session - Jen Wilson (Jazz Heritage Wales) Freedom Music: Wales, Emancipation and Jazz 1850-1950 Chair: Marian Jago (University of Edinburgh)
17:45	Walk to the exhibition launch 'Jazz Journeys: A photographic exhibition on contemporary musicians lives in Birmingham' @ Centrala, Birmingham

Session 8 - Chair: Damian Evans

Gayle Murchison (The College of William and Mary)
Documenting Mary Lou Williams in Europe: Race, Gender, Migration and Transnational Modern Jazz in Britain, France, and Germany Post-W.W.II

Iryna Paliy (Independent Scholar)
Jazz Albums and Their Visual Interpretation in Covers: Inter-Semiotic 'Translation'

Alan Stanbridge (University of Toronto)
Beyond Blue Note: Representations of Jazz in Record Album Covers

Session 10 - Chair: Mathias Heyman

Aurel Baele (KU Leuven)
Synopsations on Screen and Record: Jazz in and around the Japanese Cinema of the 1930s

Philip Arneil (Independent scholar)
Tokyo Jazz Joints: A Visual Document of a Hidden, Vanishing World of Jazz

Adiel Portugali (Tel-Aviv University)
Shanghai Jazz: Documenting Nostalgia, Memories & Myth

Session 11 - Chair: Pedro Cravinho

Sean Lorre (Rutgers University)
'Britain's #1 Blues Singer': Exploring the National Jazz Archive's Ottillie Patterson Collection

Damian Evans (Independent Scholar)
'Why don't you do what you used to do?': A Private Dublin Jazz Archive

Adriana Cuervo (Rutgers University)
Managing Jazz Archives in the 21st Century: The Institute of Jazz Studies at Rutgers University – Newark

Session 13 - Chair: Tom Sykes

Glenda Cooper (City, University of London) &
Howard Tumber (City, University of London)
Jazz letter from America: Alistair Cooke and Jazz

Katherine Leo (Millikin University)
Jazz in Court: Documenting Music as Intellectual Property

Jasmine Taylor (The University of Westminster) Good Morning Heartache: Using Critical and Cultural Theory to Gain Original Perspectives on an Artist's Life and Work

Day 3: Saturday, 18th January, 2020	
08:30 – 14:00	Registration
09:00 – 09:30	Coffee & Networking
Room C485	
09:30 – 11:00	Session 14 - Chair: Pedro Cravinho
09:30	Matthias Heyman (University of Antwerp) & Heidi Moyson (CEMPER) Valuing the Virtual: The Belgian Jazz Discography as Online Collection
10:00	John Ehrenburg (Répertoire international de la presse musicale – RIPM) RIPM Jazz Periodicals: Documenting and Preserving the Historic Jazz Press
10:30	Laurent Cugny (Sorbonne University) Bibliojazz: An Integrated Bibliographical Project About Jazz
11:00 – 11:30	Break
11:30 – 13:00	Session 17 - Chair: Nicolas Pillai
11:30	Adam Biggs (Bath Spa University) The Blues and Dissonance in Michelangelo Antonioni's <i>Blow-Up</i>
12:00	Cornelia Lund (TBC) & Holger Lund (TBC) Turning Jazz into Film. On Roger Tilton's Documentary "Jazz Dance" (1954)
12:30	
13:00 – 14:00	Lunch & Networking
14:00 – 15:30	Session 20 - Chair: Mathias Heyman
14:00	Lukas Proyer (University of Music and Performing Arts Graz) Jazz-Rock in the 60s/70s Music Press Versus Jazz History Writings
14:30	Nelsen Hutchison (University of California Santa Cruz) 'Homogenized Funk': Hammond B3 Organ, Soul Jazz, and the Press
15:00	Lawrence Davies (Newcastle University) The iconographies, encounters, and misogynist histories of the American Folk Blues Festival in Europe (1962-69)
15:30 – 15:45	Break
Room C486	
09:30 – 11:00	Session 15 - Chair: Marian Jago
09:30	Rebecca Zola (Hebrew University) Women and the Jam Session
10:00	Samuel Boateng (University of Pittsburgh) Jazz Women in Ghana: On Documenting a Scene from the Margins
10:30	Chris Cottell (Goldsmiths, University of London) 'I Play the Lick for Five Hours Straight': The Life and Un-Death of a Jazz Meme
11:00 – 11:30	Break
11:30 – 13:00	Session 18 - Chair: Pedro Cravinho
11:30	Mike Coates (DESUK), Frank Griffith (DESUK), Patrick Olsen (DESUK, Blue Light editor), and Antony Pepper (DESUK) Duke Ellington Society, UK Duke Ellington Society UK: Relevance, Responsibilities and Potentials of a Jazz Music Society
12:00	
12:30	
13:00 – 14:00	Lunch & Networking
14:00 – 15:30	Session 21 - Chair: Pedro Cravinho
14:00	GEJAZBR - Jazz Study Group in Brazil A Century of Transatlantic Jazz in Brazil: Archives, Collections and Critical Analysis
14:30	Marília Giller (UNESPAR, Curitiba) Nicolau Clarindo (Itajaí, Santa Catarina) Thiago Santiago (Belém, Pará) Laurisabel Silva (Salvador, Bahia) Tonny Araújo (São Luís, Maranhão)
15:00	
15:30 – 15:45	Break
Room: The Hive	
15:45 – 16:00	Closing address: Nicolas Pillai (Birmingham City University)
16:00 – 16:15	Closing remarks & Documenting Jazz 2021: Pedro Cravinho (Birmingham City University)
16:15	Documenting Jazz Group Photo
Room C487	
09:30 – 11:00	Session 16 - Chair: Tom Sykes
09:30	Matthew Bliss (Independent scholar) The Sh*tposting of Jazz to Come
10:00	Frank Griffith (Independent scholar) The Practitioner as Reviewer
10:30	Chris Cottell (Goldsmiths, University of London) 'I Play the Lick for Five Hours Straight': The Life and Un-Death of a Jazz Meme
11:00 – 11:30	Break
11:30 – 13:00	Session 19 - Chair: Damian Evans
11:30	Tom Sykes (City of Liverpool College) & Ari Poutiainen (University of Helsinki) Doing and Teaching Jazz Violin: Documenting a History via Tutor Books
12:00	shady R. Radical (Georgia State University) Jazz as a Mode of Survival: An Evolution of Strategies, Impulses, and Archival Practice
12:30	Gustav Thomas [William Edmondson] (Newcastle University) Contract Killing: Making a Case for the Inseparability of Jazz Improvisation and Recording
13:00 – 14:00	Lunch & Networking
14:00 – 15:30	Session 22 - Chair: Marian Jago
14:00	Peter Elsdon (University of Hull) Scattered Music: Jazz and Its Traces
14:30	Adam Havas (Milestone Institute) Cultural Neverland or an Unfinished Project? – György Szabados and the Ambiguous Canonization of the Hungarian Free Improvised Music
15:00	
15:30 – 15:45	Break
Room: The Hive	
15:45 – 16:00	Closing address: Nicolas Pillai (Birmingham City University)
16:00 – 16:15	Closing remarks & Documenting Jazz 2021: Pedro Cravinho (Birmingham City University)
16:15	Documenting Jazz Group Photo