

## Georgina Born: CV

Georgina Born is Professor of Music and Anthropology at Oxford University and a Professorial Fellow of Mansfield College. Previously she was Professor of Sociology, Anthropology and Music at Cambridge University and a Professorial Fellow of Girton College Cambridge. Earlier in her life she worked as a musician on cello and bass guitar, performing with the groups Henry Cow, the Art Bears, the Mike Westbrook Orchestra, the Michael Nyman Band and other ensembles, as well as playing improvised music in Derek Bailey's Company and as a member of the London Musicians' Collective. She studied Anthropology at University College London at BSc and PhD levels, being awarded her PhD in 1989 for an ethnography of IRCAM, the computer music institute in Paris, a study that became her first book.

Georgina Born's work combines ethnographic and theoretical writings on music, media and cultural production. Her ethnographies have often focused on major institutions – television production at the BBC, computer music at IRCAM, interdisciplinary art-science and new media art at the University of California, Irvine. She has written or edited six books and two special journal issues, including: *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (California 1995), *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (edited with David Hesmondhalgh, California 2000), *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (Vintage 2005), *Music, Sound and Space: Transformations of Public and Private Experience* (ed., Cambridge 2013), *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (edited with Andrew Barry, Routledge 2013), and *Improvisation and Social Aesthetics* (co-edited with Eric Lewis and Will Straw, Duke 2017). From 2010 to 2015 Born directed the research programme 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', funded by the European Research Council's Advanced Grants scheme, which examines the transformation of music and musical practices by digitisation and digital media through comparative ethnographies in seven countries in the developing and developed world. In 2016 she co-edited (with Kyle Devine) a special issue of the journal, the *Contemporary Music Review*, v. 35, n. 1, titled 'Gender, Creativity and Education in Digital Musics and Sound Art'; a double special issue of the same journal will appear later this year entitled 'Music, Mediation and Actor Network Theory'.

Georgina Born has held a number of distinguished international visiting professorships: from 2013 to 2015 she held the Schulich Distinguished Visiting Professorship and Dean's Chair in Music in the Schulich School of Music, McGill University; in 2014 she held the Bloch Distinguished Visiting Professorship in the Department of Music, University of California, Berkeley; from 2014 to 2019 she is a visiting Professor II in the Department of Musicology, University of Oslo; in 2017-18 she will be Guest Professor in Musicology, Aarhus University; in 2018 she will give the Rayson Huang Lectures in Musicology at Hong Kong University; and from 2018 she has been appointed Distinguished Visiting Professor at the University of California, Irvine, jointly appointed in the School of the Arts, School of Humanities and School of Social Sciences. She has also been a Visiting Professor in the Department of Film Studies and Audiovisual Culture at Masaryk University, Czech Republic, a Visiting Professor in the Department of Social Anthropology, University of Stockholm, and she currently holds an Honorary Professorship at University College London in the Department of Anthropology (2015-19). In 2014 she was elected a Fellow of the British Academy, and in spring 2015 she gave the British Academy Radcliffe-Brown Lecture in Social Anthropology. In 2015 she was elected a Fellow of the Academia Europaea; and in 2016 she was awarded an OBE for 'services to musicology, anthropology and higher education'. In 2017 she

was appointed Chair of the British Academy's Culture, Media and Performance group, which under her leadership ascended to become a full Section of the Academy from September 2018; this represents the first structural change to the disciplinary constitution of the Academy since 1999.