

## Georgina Born: one page of selected publications

### Books

- In preparation. *Music and Digital Media: A Global Anthropology*. (Editor).
2017. *Improvisation and Social Aesthetics*. (Ed. with E. Lewis and W. Straw). Duke University Press.
2013. *Music, Sound and Space: Transformations of Public and Private Experience*. Cambridge University Press. (Editor).
2013. *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences*. Routledge. (Edited with A. Barry).
2005. *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC*. Vintage.
2000. *Western Music and its Others*. University of California Press. (Edited with D. Hesmondhalgh).
1995. *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde*. University of California Press.

### Journal Special Issues

2018. 'Music, Mediation and Actor-Network Theory', *Contemporary Music Review* 36, 3-4.
2016. 'Gender, Creativity and Education in Digital Musics and Sound Art', *Contemporary Music Review* 35, 1.

### Selected Journal Articles and Book Chapters

2019. 'Genre, mediation and invention in the creative processes in music', in N. Donin (ed), *The Oxford Handbook of the Creative Process in Music*. Oxford University Press.
2018. 'Taking the principles of public service media into the digital ecology', in D. Freedman and V. Goblott (eds), *A Future for Public Service Television*, 181-190. MIT Press.
2018. 'On nonhuman sound: Sound as relation', in R. Chow and J. Steintrager (eds.), *Sound Objects*. Duke University Press.
2017. 'Mixing it: Digital ethnography and online research methods—a tale of two global digital music genres', pp. 70-86 in L. Hjorth, H. Horst, A. Galloway & G. Bell (eds.), *The Routledge Companion to Digital Ethnography*. Routledge. (With C. Haworth).
2017. 'Music, modernism and signification', pp. 125-130 in G. Bakke and M. Peterson (eds.), *Anthropology of the Arts: A Reader*. Bloomsbury
2017. 'From microsound to vaporwave: Internet-mediated musics, online methods, and genre', *Music and Letters*, 98, 4: 601-47 (with C. Haworth).
- 2015a. 'Making time: Temporality, history, and the cultural object', *New Literary History*, special issue: 'Beyond Bourdieu', 46, 3: 361-386 (lead article).
2015. 'Music technology, gender and class: Digitization, educational and social change in Britain', *Twentieth Century Music*, 12, 2: 135-172 (lead article, with K. Devine).
2013. 'On the ethnography of media production', *Illuminace/Jnl of Film Theory & Hist*, 25, 3: 99-119.
2011. 'Music and the materialization of identities', *Journal of Material Culture*, 16, 4: 1-13.
2010. 'For a relational musicology: Music and interdisciplinarity, beyond the practice turn', *Journal of the Royal Musical Association*, 135, 2: 205-243.
2010. 'Art-science: From public understanding to public experiment', *Journal of Cultural Economy*, 3, 1: 107-123. (With A. Barry)
2010. 'The social and the aesthetic: For a post-Bourdieuian theory of cultural production', *Cultural Sociology*, 4, 2: 1-38.
2009. 'Listening, mediation, event: Anthropological and sociological perspectives', *Journal of the Royal Musical Association*, 134, 1: 79-89.
- 2008a. 'Logics of interdisciplinarity', *Econ. & Soc.*, 37, 1: 20-49. (With A. Barry and G. Weszkalnys).
2006. 'Digitising democracy', in (eds) J. Lloyd and J. Seaton, 'What Can Be Done? Making the Media and Politics Better', 102-23. Special issue of *Political Quarterly*. Blackwell.
2005. 'On musical mediation: Ontology, technology and creativity', *20<sup>th</sup> Century Music*, 2, 1: 7-36.
2003. 'Strategy, positioning & projection in digital television', *Media, Culture & Soc*, 25, 6: 773-99.
1997. 'Computer software as a medium: Textuality, orality and sociality in an AI research culture', in M. Banks & H. Morphy (eds), *Rethinking Visual Anthropology*, 139-69. Yale University Press.
1996. '(Im)materiality and sociality: The dynamics of intellectual property in a computer software research culture', *Social Anthropology*, 4, 2: 101-116.