

DR TOM WAGNER

Curriculum Vitae

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EDUCATION AND QUALIFICATIONS

Higher Education and Postgraduate Research

- PhD in Ethnomusicology – Royal Holloway, University of London 2013
 - Thesis: ‘Hearing the Hillsong Sound: Music, Marketing, Meaning, and Branded Spiritual Experience at a Transnational Megachurch’
- MMus in Ethnomusicology – Goldsmiths College, University of London 2009
- Masters in Percussion Performance – Rutgers University 2005
- Bachelors in Percussion Performance – New England Conservatory of Music 2003

Professional Qualifications

- Associate Fellow of the Higher Education Academy 2012
- InStil: Skills of Teaching to Inspire Excellence 2012

CURRENT EMPLOYMENT

2021-Present Teaching Fellow in Music Performance and Digital Arts

- MU1118 Solo Performance
- MU2205 Practical Performance I
- MU3407 Practical Performance II
- MU2003 Studies in Ethnomusicology (2021-22)
- MU2357/3357/5357 Digital Music Entrepreneurship

RESEARCH INTERESTS

Popular Music and the Music Industries | Live Music in Virtual Worlds | Ethical Consumption Practices in the Music Industries | Popular Music and Marketing (Advertising and Branding) | Music of the Balkan Romani | Music and Transcendent Experiences in Consumer Cultures | Music in New Religious Movements

RESEARCH OUTPUTS

Monographs

- In Prep *Fair Trade Music: Fairness, Trust, and Value in the Digital Music Industries.*
- 2019 *Popular Music, Branding, and Consumer Culture in Church: Hillsong in Focus.* London: Routledge.

Edited Volumes

- In Prep Christopher Partridge and Tom Wagner, eds. *Popular Music and New Religious Movements.* London: Palgrave MacMillan.
- 2017 Tanya Riches and Tom Wagner, eds. *The Hillsong Movement Examined: You Call Me Out Upon the Waters.* New York: Palgrave MacMillan.
- 2015 Anna Nekola and Tom Wagner, eds. *Congregational Music-Making and Community in a Mediated Age.* Farnham, UK: Ashgate.

- 2013 Monique Ingalls, Carolyn Landau, and Tom Wagner, eds. *Christian Congregational Music: Performance, Identity and Experience*. Farnham, UK: Ashgate.

Edited Journal Issues

- 2018 ‘Radio and Ethnomusicology’. Special Issue of *Ethnomusicology Forum*. Edited by Tom Wagner, Tom Western, and Annette Davison. *Ethnomusicology Forum* 23(3).

Refereed Articles in Academic Journals

- 2023 “‘With All Praise to your Exalted Frequencies, Consider Me Your Friend’”: Listening, Technology, and Musicking in the Church of Scientology’. *Popular Music* 42(2). Online.
- 2022 Eckhart, Giana and Tom Wagner. ‘A Music Industry for Musicians’. *Stanford Social Innovation Review* 20(4): 20-27.
- 2020 ‘Routinization and Innovation in Scientology’s Golden Age Narrative’. *Journal of Religion and Popular Culture* 32(1): 15-28.
- 2014 ‘No Other Name? Authenticity, Authority and Anointing in Christian Popular Music’. *Journal of World Popular Music* 1(2): 324-42.
- 2012 Riches, Tanya and Tom Wagner. ‘The Evolution of Hillsong Music: From Australian Pentecostal Congregation Into Global Brand’. *Australian Journal of Communication* 39(1): 17-36.

Refereed Articles Online

- 2017 ‘Celebrity, South Park, and Scientology’s “Media Problem”’. *Religion Going Public*. <http://religiongoingpublic.com/archive/2017/celebrity-south-park-and-scientologys-media-problem>. June 13.
- 2015 ‘Music, Media, and Evangelical Protestantism: A Very Short History’. *Focaal – Journal of Global and Historical Anthropology: Music and Capitalism Special Feature* <http://www.focaalblog.com/2015/04/02/tom-wagner-music-media-evangelical-protestantism-a-very-short-history/>. April 2.

Book Chapters

- Accepted “‘The Tools Come with Baggage’: Digital Capitalism and “artist-centric” discourses of music entrepreneurship’. In *The Intellect Handbook of Global Music Industries*. Edited by Chris Anderton and Sergio Pisfil. Bristol, UK: Intellect.
- Accepted ‘Emerging Patterns of Participation in Virtual Live Concerts: An Initial Study of UK Audiences Post-COVID. Co-authored with Laryssa Whittaker. In *The Intellect Handbook of Global Music Industries*. Edited by Chris Anderton and Sergio Pisfil. Bristol, UK: Intellect.
- Accepted ‘The Transnationalization of Megachurch Music’. In *The Routledge Handbook of Megachurches*. Edited by Chad Bauman, Jeaney Yip, Afe Adogame, and Damaris Parsatau. London: Routledge.
- 2020 ‘Fair Trade Music?: Narratives of Ethical Consumerism and the Political Economy of Streaming Music’. In *The Oxford Handbook of Economic Ethnomusicology*. Edited by Timothy Taylor and Anna Morcom. New York: Oxford University Press. Online.
- 2017 ‘Hillsong’s Powerful, “Sensational” Brand’. In *The Hillsong Movement Examined: You Call Me Out Upon the Waters*. Edited by Tanya Riches and Tom Wagner. New York. Palgrave MacMillan. 253-69.

- 2017 'Introduction: Hillsong and Movement, Examined'. Co-authored with Tanya Riches. In *The Hillsong Movement Examined: You Call Me Out Upon the Waters*. Edited by Tanya Riches and Tom Wagner. New York. Palgrave MacMillan. 1-17.
- 2017 'Christianity, Worship, and Popular Music'. In *The Bloomsbury Handbook for Religion and Popular Music*. Edited by Christopher Partridge and Marcus Moberg. London: Bloomsbury. 90-100.
- 2015 'Music as a Mediated Object, Music as a Medium: Towards a Media Ecological View of Congregational Music'. In *Congregational Music Making and Community in a Mediated Age*. Edited by Anna Nekola and Tom Wagner. Farnham, UK: Ashgate. 25-44.
- 2014 'Branding, Music, and Religion: Standardization and Adaptation in the Experience of the "Hillsong Sound"'. In *Religion as Brands: New Perspectives on the Marketization of Religion and Spirituality*. Edited by Jean-Claude Usunier and Jörg Stolz. Farnham, UK: Ashgate. 59-73.
- 2014 'Music, Branding, and the Hegemonic Prosumption of Values of an Evangelical Growth Church'. In *Religion and the Social Order vol. 24: Religion in Times of Crisis*. Edited by Gladys Ganiel, Christophe Monnot, and Heidemarie Winkel. Leiden: Brill Publishing. 11-32.
- 2013 'Performing Theology, Forming Identity and Shaping Experience: Christian Congregational Music in Europe and North America'. Co-authored with Monique Ingalls and Carolyn Landau. In *Christian Congregational Music: Performance, Identity and Experience*. Edited by Monique Ingalls, Carolyn Landau and Tom Wagner. Farnham, UK: Ashgate. 1-16.

Review Articles

- 2023 'Review of *The Oxford Handbook of Music and Advertising*'. In *Music and Letters* 104(1): 167-170.
- 2021 'Review of *Composing Capital: Classical Music in the Neoliberal Era*'. In *Twentieth-Century Music* 18(2): 317-322.
- 2017 'Review of *Contemporary Worship Music and Everyday Musical Lives*'. In *Music and Letters* 98(3): 507-09.
- 2016 'Review of *Mortality and Music: Popular Music and the Awareness of Death*'. In *British Association for the Study of Religions Bulletin* 129: 31-32.
- 2016 'Review of *Jazz Sells: Music, Marketing and Meaning / Music in the Marketplace: A Social Economics Approach / Music and Capitalism: A History of the Present*'. In *Ethnomusicology Forum* 25(2): 247-252.
- 2014 'Magazine Review: *Songlines*'. In *Journal of World Popular Music* 1(2): 201-206.
- 2010 'Website Review: "Born to Groove"'. In *Yearbook for Traditional Music* 42: 253-54.
- 2010 'Review of the 2010 BFE Annual Conference'. In *British Forum For Ethnomusicology Conference Archive*.
<http://www.bfe.org.uk/conferencearchive.html>.

CURRENT RESEARCH

Musicking in the Metaverse: A collaboration with researchers in Royal Holloway's StoryFutures project and University of Huddersfield, the UK-based band Miro Shot, and the metaverse platform Ristband. Through qualitative and quantitative research, we seek to understand which affordances of VR, XR, and

other immersive live music performances are most valued by audiences, intermediaries, and performers, and why.

Fair Trade Music: Seeks to understand the ‘ethical turn’ of emerging music business models. The research investigates the recent emergence of ‘ethical consumption’ discourses in the music industries and assesses if and how ‘ethical’ business models and market structures pioneered by the fair-trade movement might be applied to live music venues and streaming services. It also seeks to understand if impact investing can provide ‘third way’ of finance for arts institutions beyond venture capital or government subsidies. This forms the basis of the monograph I am working on, tentatively titled *Fair Trade Music: Fairness, Trust, and Value in the Digital Music Industries*.

The Articulation of Modern Technocultures: Electronic Dance Music Culture and Video Game Culture: A collaboration with researchers at Royal Holloway, London Southbank University, and Heinrich Heine University Dusseldorf. This project uses genealogical, archival, and practice-as-research to 1) understand the relationship between video game culture and EDM culture; 2) preserve and reanimate histories from musicians, artists, dancers, listeners, game developers and publishers that describe the intersection of dance culture and game culture; and 3) through creative practice, devise ways of effectively teaching and communicating this knowledge to contemporary and future creators.

RESEARCH NETWORKS ESTABLISHED

- 2022 *Immersive Live Music Performance Network* (With Laryssa Whittaker and Rosemary Hill)
- 2015 *Economic Ethnomusicology Special Interest Group* of the Society for Ethnomusicology (With Anna Morcom)
- 2011 *Christian Congregational Music Conference* (With Martyn Percy, Monique Ingalls, and Carolyn Landau)

SELECTED GRANTS AND AWARDS

- 2023 Royal Holloway Follow-on funding for ‘*Musicking in the Metaverse*’ (£1,950)
- 2022 Royal Holloway Research Application Support Programme (RasP) ‘*Musicking in the Metaverse*’ (£5,000)
- 2017 Fred Pratt Green Trust Award Christian Congregational Music: Local and Global Perspectives conference organizing costs (£1,400).
- 2015 Fred Pratt Green Trust Award Christian Congregational Music: Local and Global Perspectives conference organizing costs (£1,400).
William Barclay Squire Grant for Christian Congregational Music: Local and Global Perspectives conference organizing costs (£700).
- 2013 Music and Letters Trust Grant for Christian Congregational Music: Local and Global Perspectives conference organizing costs (£700).
Student Bursary to attend the Christian Congregational Music: Local and Global Perspectives Conference (£300).
- 2012 Royal Holloway Annual Fund Award for research travel (£400).
- 2011 Student Bursary to attend the British Forum for Ethnomusicology Annual Conference (£100).
- 2011 Student Bursary to attend the Christian Congregational Music: Local and Global Perspectives Conference (£100).
- 2010 RHUL Crosslands Scholarship (£3000 per annum for three years).

PREVIOUS EMPLOYMENT

- 2021 Visiting Senior Lecturer in Marketing, Royal Holloway, University of London
- MN5618 – Digital Research Strategies
 - MN5140J – Individual Business Project (Diss)
- 2019-2021 Lecturer in Ethnomusicology, University of Manchester
- MUSC10511 – Approaches to Musicology
 - MUSC10512 – Music and its Contexts
 - MUSC20722 – Music Cultures of the World
 - MUSC30510 – The Politics and Performance of Balkan Roma Music
 - MUSC60021 – Studying World Music Cultures
 - MUSC60032 – Ethno/Musicology in Action: Fieldwork & Ethnography
- 2017-19 Visiting Lecturer in Music, Royal Holloway, University of London
- MU5592 – Music and Management
 - MU2003 – Studies in Ethnomusicology
 - MU2333 – Intercultural Performance: Theory and Practice
 - Director – RHUL Balkan Music Ensemble
- 2017-19 Visiting Lecturer in the Creative Industries, Burgundy School of Business
- Concepts of Value in the Music Industries
- 2016-19 Post-Doctoral Researcher, *'Music and Arts in the Anthropocene Era'*
Université de Bourgogne Franche-Comté
- Supported by the *Réseau de Recherche et d'Innovation sur la Transition Socio-Écologique* (Socio-Ecological Transition Research and Innovation Network) of the Dijon MSH (France)
- 2014-16 Teaching Fellow in Music, University of Edinburgh
- I helped design and deliver the inaugural two years of a new inter- and trans-disciplinary undergraduate degree within the Reid of School of Music and the Edinburgh College of Art. I also founded and directed the staff, student, and community ensemble *The Edinburgh Balkan Music Project*.
- MUSI08068 – Music 1B: Instruments, Technology, and Culture
 - MUSI08063 – Ways of Listening
 - MUSI08062 – Practical Music Workshops
 - MUSI08051 – Listening and Musicianship 1
 - MUSI08052 – Listening and Musicianship 2
- 2012-14 Invited Lecturer, Royal Holloway, University of London
- I designed and delivered lectures and workshops, set and marked assignments, and coached performance ensembles. I founded and directed the staff and student ensemble *The RHUL Balkan Ensemble*. I also helped oversee the acquisition of £20,000 in new percussion equipment for the department.
- MU1119 – Creative Ensemble Performance
 - MU2003 – Studies in Ethnomusicology
 - MU2333 – Intercultural Performance: Theory and Practice
- 2010-12 Tutorial/Marking Assistant, Royal Holloway, University of London
- I delivered tutorial seminars, marked assessments, and delivered feedback.
- MU1111 – Practical Musicianship
 - MU1116 – Introduction to World Music

- MU1117 – Studies in Contemporary Music
- 2007-08 Drum Line Instructor – University of Maryland, USA
- Planned and ran twice-weekly sectional rehearsals
 - Coordinated with section instructors and head director in the administration of the ensemble, including music distribution and orchestration
 - Oversaw acquisition and maintenance of instruments
- 2007-08 Head of Percussion, Washington DC Youth Orchestra
- Developed a new, integrated percussion curriculum for the programme that charted a progressive developmental course for students, aged 5 – 17 over twelve skill levels and across five ensembles.
- Coordinated teaching goals with ensemble directors at each skill and age level
 - Allocated grant money to build an inventory of percussion equipment for the programme
 - Oversaw the maintenance and repair of existing inventory
 - Communicated with students and parents concerning concerts, opportunities and student progress
 - Taught classes and evaluating student juries
 - Coordinated with the Youth Orchestra head, ensemble directors and other instrumental teachers in the general facilitation of the programme
- 2007-08 Drum Line Instructor – KIPPS Academy, Washington DC
- Planned and ran twice-weekly sectional rehearsals
 - Coordinated with section instructors and head director in the administration of the ensemble, including music distribution and orchestration
 - Oversaw acquisition and maintenance of instruments
- 2003-05 Graduate Assistant – Rutgers University, Mason Gross School of the Arts, USA
- MU700 – Percussion Methods for Music Education Majors
 - MU701 – Percussion Ensemble

TEACHING PHILOSOPHY, SUPERVISION AND AWARDS

Pedagogic Philosophy

In the changing landscape of Higher Education in the UK, music departments must provide courses that help students develop a broad range of personal, practical, and transferable skills and knowledge whilst retaining a distinctive focus, ethos, and identity. My pedagogic interests lie in collaborative and participatory modes of learning in which theory and practice enhance each other. When designing courses, I favour a blend of lecturing, group discussion and workshop participation, and develop innovative assessments that further learning objectives. I also regard teaching as a flexible activity in that no two students are the same, and no single teaching method works in all situations. I actively seek feedback on my own teaching practice from colleagues with whom I trade observation sessions and students through student evaluations in order to continually improve as a pedagogue.

Research Supervision

- Doctoral Research Advisor, Royal Holloway, University of London (2022-)
 - “‘Gimme! Gimme! Gimme! A [F]an After Midnight’: A Voyage Through ABBA Fandom’.

- UG and PGT Thesis Advisor, Royal Holloway, University of London (2021-)
- UG and PGT Thesis Advisor, University of Manchester (2019-20)
- Undergraduate Honors Thesis Advisor, University of Edinburgh (2014-16)
- Thesis Advisor – Royal Holloway International Pre-Masters Certificate (2011-12)

Teaching Awards

- Nominated for the Edinburgh University Student Association's 'Best Overall Teacher' Award (2015-16)

ADMINISTRATIVE EXPERIENCE

Administrative Positions of Responsibility

- 2021- Royal Holloway, University of London
- Chair of UG Assessment (2022-present)
 - Staff Student Committee Liaison (2021-present)
 - Careers Liaison (2021-present)
- 2019-20 University of Manchester
- Equality, Diversity and Inclusion Lead
 - Employability Lead
- 2014-16 University of Edinburgh
- MA Music Admissions Tutor

Membership of University Committees and Task Groups

- 2014-16 Edinburgh College of Art Website Steering Group
- Liaised with colleagues to deliver School-specific content, focusing on student experience
 - Participated in consultation and research ahead of forthcoming website rebuild
- 2014-16 Edinburgh College of Art Recruitment and Marketing Committee
- Organized Open and Post Offer Visit Days
 - Made recruitment trips to UK and US schools and events
- 2014-16 Edinburgh College of Art Visual Identity Working Group
- Developed ECA internal and external branding
- 2014-16 Edinburgh College of Art Degree Show Committee
- Organized School of Music contributions to the annual undergraduate and postgraduate degree shows
- 2012-13 Percussion Advisor – Royal Holloway Department of Music
- Advised on the acquisition of £20,000 of new percussion equipment
 - Advised on the construction of new percussion practice facilities and the storage of and access to equipment

Committee Membership

- 2015-17 Executive Committee – Website Manager, Society for Ethnomusicology
Economic Ethnomusicology SIG
- 2011-17 Organizing Committee – *Christian Congregational Music: Local and Global Perspectives* Conference
- 2010-13 British Forum for Ethnomusicology Committee – Student Liaison

Conference Organization

- 2022 *Immersive Live Music Performance Network* (Senate House – London). Co-organized with Laryssa Whittaker
- 2017 *Christian Congregational Music: Local and Global Perspectives* (Ripon College - Oxford University, Oxford). Co-organized with Monique Ingalls, Mark Porter, and Laryssa Whittaker
- 2016 *Ethnomusicology on the Radio: British Forum For Ethnomusicology One-Day Conference* (University of Edinburgh) Co-organized with Annette Davidson, Tom Western
- 2015 *Christian Congregational Music: Local and Global Perspectives* (Ripon College - Oxford University, Oxford). Co-organized with Monique Ingalls, Mark Porter, and Laryssa Whittaker
- 2013 *Rethinking Interdisciplinary Collaboration: Towards New Ethical Paradigms in Music and Health Research* (Music, Mind and Brain Centre, Goldsmiths College University of London). Co-organized with Muriel E. Swijghuisen-Reigersberg and Daniel Millstein
- 2013 *Christian Congregational Music: Local and Global Perspectives* (Ripon College, Oxford University) Co-organized with Monique Ingalls and Mark Porter
- 2012 *Music on the Move: British Forum For Ethnomusicology National Graduate Conference* (Institute for Music Research, London)
- 2011 *Christian Congregational Music: Local and Global Perspectives* (Ripon College - Oxford University, Oxford) Co-organized with Monique Ingalls and Carolyn Landau
- 2010 *Doing Ethnomusicology: British Forum For Ethnomusicology National Graduate Conference* (Institute for Music Research, London)

PROFESSIONAL SERVICE

Editorial Board Membership

- 2022- *Consumption, Markets & Culture*
- 2021- *IASPM Journal*
- Translation Team Lead

External Examining

- 2016-19 All Nations College (Open University Accredited)

Anonymous Peer Review

- 2023 - Religion
- 2021 - Religion
- Journal of Contemporary Ministry
- 2020 - Material Religion
- 2019 - Journal of the Musical Arts in Africa
- Journal of Religion, Media and Digital Culture
- Oxford Handbook of Economic Ethnomusicology
- 2018 - Religion
- Journal of Business Research
- 2017 - Global Networks: a Journal of Transnational Affairs
- Journal of Religion, Media and Popular Culture
- Ethnomusicology
- 2016 - Journal of World Popular Music
- Ethnomusicology Forum

SOCIETY MEMBERSHIP

- 2011- International Association for the Study of Popular Music
2009- British Forum for Ethnomusicology
2009- Society for Ethnomusicology

SELECTED CONFERENCE PRESENTATIONS

2023

'Musicking in the Metaverse: Performing, Consuming, and Participating in Virtual Live Concerts'. *British Forum for Ethnomusicology Annual Conference* University of Edinburgh, UK.

""To Expand My Horizons': Developing Virtual Audiences in the Musical Metaverse'. *Twentieth International Colloquium on Arts, Heritage, Nonprofit and Social Marketing* ESPC Business School, UK.

2021

'Fair Trade Music: Corporate and Consumer Social Responsibility in the Music Industries'. *British Forum for Ethnomusicology Annual Conference* Bath Spa University, UK

2020

'Fair Trade Music: Ethical Consumerism and the Political Economy of Recorded Music'. *Society for Ethnomusicology Virtual Annual Conference* University of Ottawa, Canada

'Fair Trade Music: Corporate and Consumer Social Responsibility in the Music Industries'. *Working in Music Conference* University of Turku, Finland (paper accepted but postponed due to Covid-19)

2018-19

N.B. I did not attend conferences in 2018/19 in order to finish my monograph.

2017

'Music Studies and New Religious Movements: A Case Study from Scientology'. *The British Sociological Association Sociology of Religion Study Group Annual Conference* University of Leeds, UK

'Fair Trade Music?: Narratives of Ethical Consumerism and Digital Music Reform". *International Association for the Study of Popular Music Annual Conference* Kassel, Germany

""Clear Body, Clear Mind"": Scientology, Swing Music, and Social Justice in Britain and Abroad' *British Forum for Ethnomusicology Annual Conference* University of Sheffield, Sheffield, UK

2016

'Fair Trade Music?: World Music and the Discourse of Ethical Consumerism' *British Forum for Ethnomusicology Annual Conference* University of Kent, Canterbury, UK

""Clear Body, Clear Mind"": Scientology, Swing Music, and Social Justice in Britain and Abroad' *International Association for the Study of Popular Music Annual Conference* University of Calgary, Canada

2015

'† = ♥: Fans and Evangelists in Convergence Culture' *Fandom and Religion Conference* University of Leicester, Leicester, UK

'Media Ecology: A Theoretical and Methodological Approach to Studying Congregational Music' *Christian Congregational Music: Local and Global Perspectives Conference* Ripon College Cuddesdon, Oxford, UK

2014

'The Value of Values: Using Church Branding as a Theoretical Construct' *British Sociological Association Sociology of Religion Study Group Annual Conference* University of Sussex, Sussex, UK

'What is the Value of Values? Music and Prosumption in a Growth Church Context' *International Society for Media, Religion and Culture Bi-Annual Meeting* University of Kent, Canterbury, UK

Welcome to Church™: The Evolving Use of Music, Media and Marketing in the United States and Beyond. *Music and Capitalism in Historical and Cross-cultural Perspective* Institute for Musical Research, London, UK

2013

'† = ♥: Music, Marketing, Meaning, and the Branding of Easter' *Society for Ethnomusicology Annual Conference* Indianapolis, Indiana, USA

'I "Like" Hillsong: Branding, Value and the Facebook Model of Worship Music' *Ethnomusicology in the Digital Age: British Forum for Ethnomusicology Annual Conference* Queen's University, Belfast, UK

'Music, Marketing, and the New Paradigm Denomination: Branding as Liturgical Text' *Digital Media and Sacred Text* Open University (Camden Campus), London, UK

2012

'Culture Jamming: The Perils of Musical Branding in an Age of Social Media' *Imagining Communities Musically: Putting Popular Music in its Place. Biannual Conference of The International Association for the Study of Popular Music, UK and Ireland Branch* University of Salford, MediaCityUK, Manchester, UK

'Culture Jamming: The Perils of Musical Branding in an Age of Social Media' *Music Religion Culture International Conference* Anadolu Universitesi, Eskisehir, Turkey

'"Massive Music in the Idol Theatre": Paradox, Utopia, Transformation and the Transcendent Efficacy of Brand Promise' *Performance Interaction: British Forum for Ethnomusicology Annual Conference* University of Durham, Durham, UK

2011

'Hearing the "Hillsong Sound": City, Scene and Branding in the Religious Experience Economy' *Religions and Brands: The Marketization of Spirituality* University of Lausanne, Lausanne, Switzerland

'Corporate Worship: Consumer Culture and Musical Identity Management in an Evangelical Network Church' *Taking Part: The European Society for Ethnomusicology Annual Conference* University of Aberdeen, Aberdeen, UK

'Corporate' Worship: Consumer Culture and Musical Identity Management in an Evangelical Network Church' *Social Relations in Turbulent Times: The 10th Conference of the European Sociological Association* Université de Genève, Geneva, Switzerland

'London Calling: Music and Meaning at Hillsong London' *Christian Congregational Music: Local and Global Perspectives* Ripon College, Oxford, UK

'London Calling: Music and Meaning at Hillsong London' *International Council for Traditional Music World Conference* Memorial University, St. John's, Newfoundland

2010

'The Fieldwork That Never Was: Cognitive Dissonance and Therapy at Hillsong London' *The British Forum for Ethnomusicology One-Day Conference* The Institute for Music Research, London, UK

‘The Suspension of (Dis)belief: Confession and Knowledge Production in the Study of Religious Music in London’ *The British Forum for Ethnomusicology Graduate Conference* The Institute for Music Research, London, UK

2009

‘Human Agency and the Consumable Experience’ *Music, Culture and Globalisation: The British Forum for Ethnomusicology Annual Conference* John Moores University, Liverpool, UK

MUSIC INDUSTRY CONSULTATION

2021 *Strategy Consultant: DLMDD Sonic Branding.*

2020 *Music Consultant: MassiveMusic Sonic Branding.*

PUBLIC ENGAGEMENT / INVITED LECTURES

Public Outreach

2023 Invited speaker: Strode’s College, Egham
 • ‘Sustainability in the Music Industry’.

2021 Invited speaker: OpenDiv Leadership Conference
 • ‘Music and Community Building’.

Press Engagement

2018-Present Contributor to *Songlines* magazine (album reviews).

2018 Interviewed for *Fader* article, ‘How Hillsong Church Conquered the Music Industry in God’s Name’ (Winter 2018)
<https://www.thefader.com/2018/10/11/hillsong-church-worship-songs-music-industry>.

2016 Interviewed for *New York Times* article, ‘“Hillsong Casts a Secular Lens on an Evangelical Band’ (14 September, page C1)
<http://www.nytimes.com/2016/09/15/arts/music/hillsong-united-church-documentary.html>.

2016 Featured interview on The Religious Studies Project podcast ‘Music, Marketing and Megachurches’ (4 April)
<http://www.religiousstudiesproject.com/podcast/music-marketing-and-megachurches>.

2016 Assessment design for Music 1B: Instruments, Technology and Culture featured on the Digital Education and Multimodality blog: ‘“I’m Glad It’s not an Essay”: a Poster Presentation Assignment in Music’ (25 February)
<http://www.james858499.net/blog/im-just-glad-its-not-an-essay-poster-presentations-in-music>.

2014 Interviewed for New York Times article, ‘Megachurch With a Beat Lures a Young Flock’ (9 September, page A1)
<http://www.nytimes.com/2014/09/10/us/hillsong-megachurch-with-a-beat-lures-a-young-flock.html>.

Invited Lectures

2023 Goldsmiths, University of London: Gust Seminar Lead for ‘MU71074B - Contemporary Ethnomusicology’
 • ‘Fieldwork, Text, and Representation’.
 • ‘World Music, Globalization Theory, and Diaspora’.

- 2021 Syracuse University: Guest Lecture for Popular Music and Religion
- ‘Christianity, Worship, and Popular Music’.
- 2021 Trinity Laban. Guest Lecture for 20th Century Music
- ‘“Pop Music”: 150 Years of Music in Cola Advertisements’
- 2020 Trinity Laban. Guest Lecture for 20th Century Music
- ‘“Pop Music”: 150 Years of Music in Cola Advertisements’
- 2018 University of Lincoln. Critical Encounters Lecture Series
- ‘Hearing Hubbard: Charisma, Ethics, and Musical Practice in the Church of Scientology’
- 2017 London School of Theology. Guest Lecture for Theology and Worship 2.
- ‘The Hillsong Movement: Theologies of Music and Marketing’
- 2017 Goldsmiths College Univ. of London. Guest Lecture for Research Methods 1
- ‘Doing Ethnography of New Religious Movements: A Case Study from Scientology’
- 2016 University of Edinburgh. Research Colloquium presentation.
- ‘“Very Space Opera”, The Scientology Aesthetics of L. Ron Hubbard’s Music’
- 2013 Butler University, USA. ‘Invited Guest Lecture for Revolutions! Music in Political, Cultural and Social Revolutions.
- ‘Music, Branding, and the Reinvention of American Evangelicalism’

SELECTED PROFESSIONAL PERFORMANCE CREDITS

Popular Music Projects:

- *Daemonea Nymphe* Neo-Pagan Performance Art (2018-2021)
- *Plastic Sky* Pop/Rock Quartet (2006-2008)

Eastern European Music Projects:

- *Tatcho Drom* Eastern European Music Quintet (2010-Present)
- *The London Gypsy Orchestra* 45-piece Roma/Traveller Charity Community Project (2008-2010)

Selected Orchestral Performance:

- Baltimore Symphony Orchestra – Baltimore, MD – Extra Percussion (2007-2008)
- Capital City Symphony – Washington, DC – Percussion (2007-2008)
- Mid-Atlantic Symphony Orchestra – Easton, MD – Percussion (2006-2008)
- Alexandria Choral Society – Washington, DC – Timpanist (2006-2008)
- New World Symphony Orchestra – Miami, Fla. – Extra Percussion (2006-2008)
- Washington Soloist Ensemble – Washington, DC – Principal Timpanist (2006-2008)
- Longwood Symphony Orchestra – Boston, MA – Principal Timpanist (2001-2003)
- Boston Philharmonic Orchestra – Boston, MA – Percussion (2001-2003)

Selected Chamber Music Performance:

- Dominion Brass Ensemble – Washington, D.C. – Percussion (2006-2008)
- Great Noise Ensemble – Washington, D.C. – Percussion (2006-2008)
- Washington Trinity Chamber Orchestra – Washington, D.C. – Principal Timpanist (2005)
- Gardner Chamber Orchestra – Boston, MA – Percussion (2000-2001)

Selected Theatre Performance:

- Washington Savoyards – Washington, D.C. – Percussion (2008)
- Folger Shakespeare Library – Washington, D.C. – Percussion (2008)
- Maryland Opera Company – Washington, D.C. – Percussion (2008)
- Catholic University Summer Opera Theatre – Washington, D.C. – Principal Percussionist (2007, 2008)
- Catholic University Summer Opera Theatre – Washington, D.C. – Principal Timpanist (1999, 2000)

Recording Credits:

- Royal Holloway Choir: *Thirty Steps* (2023)
- Tatcho Drom: *The Devil's Lentil Soup* (2012)
- The London Gypsy Orchestra: *Adje Gadjje!* (2010)
- Omega Wind Ensemble Series (2007)
- Plastic Sky: *Shadows Fill Your Eyes* (2007)

Solo Performances:

- Solo Recital – Jordan Hall, Boston, MA (2002)
- World Marimba Competition semi-finals – Sint-Truden, Belgium (2000)

REFEREES

Prof Mark Berry
Head of Music
Music Department – Royal Holloway, University of London
Email: Mark.Berry@rhul.ac.uk

Prof Julie Brown
School Director of PGT
Department of Music – Royal Holloway University of London
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