NILI BELKIND

1 Oppenheimer St. Apt. 22 Tel Aviv-Jaffa +972.54.626.4909 nili@nilimusica.com

Academic Employment

The Harry S. Truman Research Institute for the Advancement of Peace, Hebrew University of Jerusalem

*Postdoctoral Research Fellow.*

Jewish Music Research Centre, Hebrew University of Jerusalem

*Research Associate for the Esther Warkoff data-base on Iraqi-Jewish Music in Israel, January-August 2018.*

University of Illinois, Urbana-Champaign

*Mellon Postdoctoral Research Fellow, Illinois Program for Research in the Humanities (IPRH). August 2015—August 2017.*

Da’at Hamakom I-Core (Israeli Centers of Research Excellence) in the Study of Modern Jewish Culture, Jerusalem

*Postdoctoral Research Fellow. August 2014—August 2015.*

# Education

Columbia University, New York, NY

* Ph D in ethnomusicology, June 2014.
* M Phil in ethnomusicology, December 2010.
* MA in ethnomusicology, May 2009.

University of California, Santa Cruz, CA

* BA in music and anthropology, College honors and highest honors in both majors, 1990.
* Senior thesis and audiovisual production: *Ethiopian Jews in Israel—a Musical Ethnography* (based on 1989 fieldwork). Honors for both projects, December 1990.
* Graduate course: Performance Practice and Field Research Methods in Ethnomusicology.

Expertise

* Regional Specializations: Middle East, Israel-Palestine, Caribbean.
* Topical Specializations: Music and Conflict, Violence, Politics, Nationalism, Diaspora, Ethnicity, Popular Culture, Social Movements; World Music; The Music Industry.
* Areas of Competence: Cultural Studies, Cultural Policy, Postcolonial Theory, Globalization, Performance Studies.
* Dissertation: *Music in Conflict: Palestine, Israel and the Politics of Aesthetic Production.*

Committee: Christopher J. Washburne (advisor), Aaron A. Fox, Ana María Ochoa, Rashid Khalidi, Edwin Seroussi *(\*Over 5500 downloads from Columbia University’s Academic Commons).*

* MA Thesis: *Haitian Artists in New York, World Music in Diaspora: The Lives and Musics of Emeline Michel, Dadi Beaubrun and Erol Josué.*

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Books

* Forthcoming 2020: *Music in Conflict: Palestine, Israel and the Politics of Aesthetic Production.*

Articles

* 2019. “Beit System Ali Bat Yam: On Music, Urban Regeneration and the (re)Making of Place.” In *Borderlines.* Abeliovich, Ruthie and Edwin Seroussi, eds. Berlin: De Gruyter.
* 2016. “Roberto Juan Rodriguez’ Timba Talmud: Diasporic Cuban-Jewish Musical Convergences in New York.” In *Mazal Tov Amigos:* *Jews and Popular Musics in the Americas*. Ran, Amalia and Moshe Morad, eds. Leiden and Boston: Brill *(\*book is a 2018 recipient of the Society of Ethnomusicology Jewish Music Special Interest ‘Group Paper Award’).*
* 2013. “Israel’s J14 Social Protest Movement: On Music, Politics, and Social Justice.” *Middle East Journal of Culture and Communications* 6: 329-353. (co-editor for this issue of the MEJCC).
* 2013. Becker, Johannes, Nili Belkind, Nadeem Karkabi and Abigail Wood. “Geographies of Identity: (Per)Forming Space in Palestine and Israel.” *Middle East Journal of Culture and Communications* 6: 259-263.
* 2010. “A Message for Peace or an Instrument of Oppression? The Israeli Jewish-Arab Duo Achinoam Nini and Mira Awad Represent Israel at the 2009 Eurovision.” *Current Musicology* 89: 7-35.

Presentations

2019

* “A Message for Peace or an Instrument of Oppression? Arab-Jewish Duo Achinoam Nini and Mira Awad Represent Israel at Eurovision 2009.” Cultural Diplomacy Forum, Ben Gurion University, June 2019.
* “Music, Conflict, and Empathy: Coexistence, Resistance, and the Construction of Universalisms.” Guest lecturer at the Musicology Department Seminer, Hebrew University, January 2019.

2017

* “Jowan Safadi’s ‘To Be an Arab:’ Music Video from the Disputed Borderlines of Nation, Ethnicity and Class in Israel.” Society of Ethnomusicology (SEM), October 2017.
* “Music in Conflict.” Public conversation with anthropologist Ted Swedenburg followed by a screening of the film *Junction 48,* with rapper, music director, co-screen writer and actor Tamer Nafar. Co-sponsored by the Illinois Program for Research in the Humanities (IPRH) and the Center for South Asian and Middle East Studies (CSAMES), University of Illinois Urbana Champaign, March 2017.

2016

* “Roberto Juan Rodriguez’ Timba Talmud: a Reconstruction of Diasporas.” Concert and paper presentation. Biennial Scholars Conference on American Jewish History, The American Jewish History Society (AJHS) & the American Jewish Music Society (AJMS), New York, June 2016.
* “Music in the Israeli-Palestinian Conflict: Resistance, Coexistence and the Cultural Production of Place.” Center for South Asian & Middle Eastern Studies (CSAMES), University of Illinois Urbana-Champaign, April 2016.

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Presentations *cont.*

2015

* “Mozart at Qalandiya Checkpoint: the Politics and Aesthetics of a Palestinian Musical Intifada.” Middle East Studies Association (MESA) annual conference, November 2015.
* “On the Meaning of ‘Home’ – Workshop with System Ali.” Curation and facilitation of an interdisciplinary and interactive artists and scholars workshop. Da’at Hamakom I-Core bi-annual Conference, July 2015.
* “Music and the Politicization of Public Space.” Guest lecturer in a “Soundscapes” seminar, Hebrew University, April 2015.
* “Music in the Israeli-Palestinian Conflict.” Forum for Contemporary Ethnomusicology Conference, Haifa University, February 2015.

2014

* “Mozart at Qalandiya Checkpoint: the Politics and Aesthetics of a Palestinian Musical Intifada.” Society of Ethnomusicology (SEM) annual conference, November 2014.

2013

* “Music Under Military Occupation.” Musics of South and West Asia joint sections, Columbia University, December 2013.
* “Najib Shaheen and Friends, with Special Guests Rabbi Rolando Matalon and Deacon Naji Yousef.” Concert curator and discussion moderator on music in the context of the Arab-Israeli conflict. Institute of Religion, Culture and Public Life (IRCPL), Columbia University, November 2013.

Grants and awards

* Polonsky Research Fellowship, Truman Institute, January 2019.
* Whiting Dissertation Writing Fellowship, May 2012.
* GSAS Summer Travel and Research Fund, Columbia University, May 2010.
* Middle East Studies Summer Research Travel Fund, Columbia University, May 2010.
* Palestinian American Research Center (PARC) Research Fellowship, March 2010.
* Danish Arts Council, DaNY (Denmark/NY Arts collaborations), 2010.
* Danish Arts Council, DaNY (Denmark/NY Arts Collaborations), 2007-2008.
* Chancellor’s Award for Undergraduate Projects, University of California, Santa Cruz, June 1990.
* Council of Provost’s Student Project Funds, University of California, Santa Cruz, March 1989.
* President’s Undergraduate Fellowship, University of California, Santa Cruz, February 1989.

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Teaching Experience

Instructor, Haifa University, Israel

* Introduction to Ethnomusicology, …………… Undergraduates Spring 2019

Instructor, University of Illinois, Urbana-Champaign

* *Introduction to World Music* Undergraduates Spring 2017
* *Musics of the Caribbean: Roots and Routes* Graduates and Undergraduates Fall 2016
* *Music, Politics and the Public Sphere* Graduate Seminar Spring 2015
* *Palestine-Israel Through the Arts* Graduates and Undergraduates Fall 2015

Instructor, Columbia University, New York

* *Musics of South and West Asia*  Undergraduates Fall 2014
* *Masterpieces of Western Music* Undergraduates Summer 2014, Fall 2013, Summer 2013 Fall 2013

Teaching Assistant, Columbia University, New York

* *Jazz history* Undergraduates Fall 2010
* *Masterpieces of Western Music* Undergraduates Spring 2010

Teaching Assistant, University of California, Santa Cruz

* *Latin American Music; Introduction to Western Music; Ear Training and Music Theory*

Languages

* Fluent English and Hebrew, basic Arabic, conversational French and Spanish.

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Non-academic employment

**Independent Projects 2004-Present**

* Website and grant-writing contents and editing: Al Kamandjâti music conservatory, Ramzi Aburedwan, Emeline Michel.
* Publications: numerous articles on world music for National Geographic Music Online, liner notes.
* Compilations A & R and liner notes for the World Network imprint: *Rough Guide to Palestine*, *Rough Guide to Turkish Café*, *Rough Guide to Arabic Lounge*, *Rough Guide to Arabic Café*, *Rough Guide to Bellydance Café*, *Rough Guide to Latin Arabia*, and *Think Global! Bellydance (Oxfam)*.
* Global Village Denmark-NY; artistic direction and tour production. Denmark, November 2010.
* Global Village Denmark-NY; artistic direction, marketing, festival production. New York, January 2008.
* Plena Libre. Co-production of the album *Evolución*, 2006 Grammy nomination.
* Emeline Michel. A & R & associate producer of the album *Rasin Kreyol*, 2004.
* Alfredo De La Fé. Co-production of the album *Dancing Jazz*, 2004.
* A & R, National Geographic compilation album *Motherhood*, 2004.
* Yoel Ben Simhon and Sultana Ensemble. Co-production of self titled album, 2004.
* Management & marketing consultancy to various artists from Africa, the Caribbean & the Middle East.

**Consultancies 2000-2006**

JRGR Records, New York, NY.

*Label Management, Juanuary 2006—August 2006.*

Times Square Records, New York,NY.

*Marketing, radio promotion and A & R for world music. January 2004—December 2005.*

Satalla Club, New York, NY.

*Booking all NYC based world music talent.*

Serve Music Inc./ Dharma Moon Label, New York, NY.

*Interim Label Manager. January 2003—September 2003*

Sterns Music, New York, NY.

*A & R, Store Management and Purchasing. June 2002-December 2003.*

Tinder Records, San Rafael, CA.

*A & R, compilations producer and marketing. April 2001—June 2002.*

Musicrama, Long Island City, NY.

*Middle East and Near East imports management.*

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**Corporate Experience 1993-2000**

Rykolatino, C/O Palm Pictures, New York, NY.

*Label Manager and Music Producer. December 1998—September 2000.*

* A & R; album production; video-clip production; signings; product management; marketing plans; music showcases; oversight of distribution, sales, independent contractors and label operations in New York, Puerto Rico and Europe.
* Artist roster: José Alberto “El Canario,” Jimmy Bosch, Plena Libre, Rodolfo “Nava” Barrera, Truco y Zaperoko, Alfredo de la Fé; María Fernanda Marquez.
* Highlights: A & R and executive-producer on Plena Libre’s *Más Libre*, Latin Grammy nomination under “best traditional tropical” category, 2001; Artwork and video production for Nava’s clip *El Amor los Tres*, Billboard’s top 5 Latin videos, 2000; producer of reggae-meets-salsa tracks for Cubanismo! with guest artists Ernest Ranglin & Luciano, released on “*Best of Cubanismo!*,” Hannibal Records, 2000.

Virgin Retail Group, Los Angeles, CA.

*Product Manager, World, Latin and Reggae Music. October 1996—December 1998.*

* Developing Virgin as one of the best world and Latin music retail outlets; planning of budgets and product mix; initial purchase orders for 13 new stores; layout of international sections, stock-out, and staff hiring at these stores; overseeing world music purchasing in existing stores; managing trading terms and vendor relations (over 60 accounts); developing world music promotions in tandem with the marketing department.

Virgin Megastore, San Francisco, CA.

*World and Latin Music Buyer. June 1995—September 1996.*

* Purchasing music (over 40 accounts); relationships with new vendors; Virgin’s international music database; layout and product mix of the International music section at Virgin’s Times Square facility.

Leopold and Rasputin Records, Berkeley, CA.

*International Music Buyer, July 1993—June 1995.*

Mickey Hart’s 360 Degrees Productions, Sebastopol, CA.

*Music Research and Consulting, May 1994—December 1995.*

* Collection of music and folklore, A & R, consulting on world music trends, artists and archival materials.

Radio experience

KPFA Radio, Pacifica Network, 94.1 FM, Berkeley, CA.

*Programmer, September 1994—November 1996.*

* Programming, producing and presenting live world music shows.