

Qualifications:

Ph.D. Humanities and Business. Thesis Title: *Beyond the Commons: The Expansion of the Irish Music Rights Organisation, the Elimination of Uncertainty, and the Politics of Enclosure.*

Irish World Music Centre, University of Limerick, September 2002.

M.Phil. Irish Studies (first class), by examination and research. Thesis Title: *Death, The Quest for Immortality, and the Pursuit of the Unjustified Self in Séamas Mac Annaidh's Cuaifeach Mo Londubh Buí.*

National University of Ireland, Galway, September 1997.

B.A. Joint Honours Celtic Studies (first class) and Spanish (first class), by examination.

Queen's University, Belfast, July 1994.

Career details:

Feb. 2005 - present. Sheffield Hallam University, Lecturer, Art and Visual Culture, Cultural Policy and Management, and Media Studies.

Feb. 2005 - May 2005. Sheffield Hallam University, Part-Time Lecturer,

Oct. 2004 - Jan. 2005. University of Sheffield, Lecturer in Ethnomusicology.

Oct. 2004 - Jan. 2005. University of Sheffield (T.I.L.L.), Lecturer, Song Writing.

Jan. 2004 - June 2004. University of California, Santa Barbara, Lecturer in Ethnomusicology.

Feb. 15 2002 – Feb. 15 2003. Smithsonian Institution, Postdoctoral Research Fellow.

March 1999 – June 1999. Smithsonian Institution, Assistant Coordinator and Project Coordinator, UNESCO/Smithsonian World Conference: "A Global Assessment of the 1989 UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation."

Sept. 1997 – June 1998 and Sept. 2000 – June 2001. University of Limerick, Dept. of Languages and Cultural Studies, Assistant Lecturer (Irish language).

Teaching experience:

Irish Language (UG)	University of Limerick, 1997-1998, 2000-2001
Music and Copyright (UG/G)	University of California, Santa Barbara, 2004
Anthropology of Irish Traditional Music (UG/G)	University of California, Santa Barbara, 2004
Seminar in Social Theory/Ethnomusicology (G)	University of California, Santa Barbara, 2004
World Music (UG)	University of California, Santa Barbara, 2004
Musics of the World (UG)	University of Sheffield, 2004
Songwriting (UG)	University of Sheffield, 2004
Music in Culture and Society (UG)	University of Sheffield, 2004
Seminar in Ethnomusicology (G)	University of Sheffield, 2004
Alternative Media (UG)	Sheffield Hallam University, 2005-present
Managing Images (UG)	Sheffield Hallam University, 2005-present
Popular Music (UG)	Sheffield Hallam University, 2005-present
Management of Cultural Organisations (G)	Sheffield Hallam University, 2005-present
Current Issues in Cultural Policy (G)	Sheffield Hallam University, 2005-present
Copyright: Media, Power, and Policy (G)	Sheffield Hallam University, 2005-present

Research grants, awards, and positions:

Research Associate, Humanities Research Institute, University of Sheffield 2005-2006

Research Associate, Smithsonian Center for Folklife and Cultural Heritage. 2003-2005.

Smithsonian Institution Post-Doctoral Fellowship 2002-2003

Charles Seeger Prize (the international student award of the Society for Ethnomusicology) 1999

Government of Ireland Scholarship 1999-2000

United States Fulbright Fellowship 1998-1999

Royal Irish Academy/British Academy Research Bursary (Oxford University) 1998

Erasmus Postgraduate Exchange, Universidade de Coimbra, Portugal 1996

Department of Education for Northern Ireland Postgraduate Exchange Scholarship 1994-1996

Queen's University Arts Foundation Scholarship 1990-1994

Queen's University Reid-Harwood Modern Languages Scholarship 1990-1994

Public output from research and scholarly activity:

In Press

Anthony McCann, ed. 2007. *Humanizing Music and Copyright: Beyond Resource Management*. Middletown: Wesleyan University Press.

Anthony McCann. 2005. "Enclosure Without and Within the "Information Commons"." *Information and Communications Technology Law* November.

In Preparation

Anthony McCann. Forthcoming. "Opportunities of Resistance: Irish Traditional Music and the Irish Music Rights Organisation 1995-2000." In *Global Soundings*. Edited by Jon Cruz and Timothy J. Cooley.

Authored books

Anthony McCann. 2003. *Beyond the Commons*. Ph.D. Thesis. Anthony McCann: Warrenpoint, Co. Down. 426pp.

Anthony McCann. 2003. *"I Got it for a Song!": Lifting the Lid on Performing Rights*. Anthony McCann: Warrenpoint, Co. Down. 56pp.

Refereed articles

Anthony McCann. 2005. "'Ar Lorg na Gaoithe': The Impossibility of Translating *Cuaifeach Mo Londubh Buí* into English." In *Back to the Present, Forward to the Past: Irish Writing and History Since 1798*. Edited by Patricia Lynch, Joachim Fischer, and Brian Coates. Amsterdam: Rodopi.

Anthony McCann and Lillis Ó Laoire. 2003. "'Raising One Higher than the Other': The Hierarchy of Tradition in Representations of Gaelic and English Language Song in Ireland". In *Global Pop, Local Language*. Edited by Harris M. Berger and Michael T. Carroll. 233-265. Jackson: University Press of Mississippi.

Anthony McCann. 2003. Various entries. In *Encyclopaedia of Ireland*. Edited by Brian Lalor and Fergal Tobin. Dublin: Gill and Macmillan.

Anthony McCann and Orfhlaith Ní Bhriain. 2002. "Riverdance - The Show; Lord of the Dance." *Ethnomusicology* 46(2):366-369.

Anthony McCann et al. 2001. "The 1989 Recommendation Ten Years On: Towards a Critical Analysis". In *Safeguarding Traditional Cultures: A Global Assessment*. Edited by Peter Seitel. 57-61. Washington DC: Smithsonian Center for Folklife and Cultural Heritage/UNESCO.

Anthony McCann. 2001. "All That is Not Given is Lost: Irish Traditional Music, Copyright, and Common Property". *Ethnomusicology* 45(1):89-106.

Tressa Berman, Peter Seitel, and Anthony McCann. 2001. "Local Empowerment and International Cooperation: A Report on the Working Conference 'A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore'". *Cultural Survival Quarterly* 24(4):28-31.

Anthony McCann. 2000. "The Giving: Copyright, Conflict and Cultural Crisis in Irish Traditional Music". *The Common Property Resource Digest* 51:7-8.

Anthony McCann. 1999. Various entries. In *The Companion to Irish Traditional Music*. Edited by Fintan Vallely. Cork: Cork University Press.

Anthony McCann. 1997. "'Cuaifeach Mo Lionndugh' - Athfhéachaint ar 'Chuaifeach Mo Londubh Buí' Mhic Annaidh mar Nivola". *An tUltach* 2:17-21.

Anthony McCann. 1990. "Similarities in the Development of the Gaelic-Ulster and Maori Cultures". *Familia: Ulster Genealogical Review* 2(6):20-25.

Academic Seminars and Presentation:

2005

"Diagnostic Opportunities: Resistance and the Masks of Hegemony." Conference: "RE:activism: Re-drawing the boundaries of activism in a new media environment." Budapest, Hungary. October 14-15.

"Traditional Music and Intellectual Property: A Critical Perspective." Árinn Conference: International Property Rights and Traditional Music and Dance. European Network of Traditional Music and Dance, Kristiansand, Norway. August 31 – September 3.

"The Trappings of Enclosure: Spectacle, Surveillance, and the Performance of Aesthetic Positivism." Public Culture Lecture, University of Durham. May 10.

"Music and Healing." University of Sheffield course lecture, "Representations of Health and Illness." April 26.

"The Sociology of Secret Societies." Centre for Freemasonry, Humanities Research Institute, University of Sheffield. April 20.

"The Negotiation of Register: Power, Expectation,, and the Analysis of Learning Environments." School of Cultural Studies, Sheffield Hallam University. March 4.

"The Trappings of Enclosure: Spectacle, Surveillance, and the Performance of Aesthetic Positivism." Music Department Seminar, University of Sheffield. February 7.

"Enclosure Without and Within the Information Commons." Invited Participant, International Symposium: "The Law and Information Interface in the Digitally Networked Society: Is a Conceptual Rethink Imperative?" The Information Law Research Group of the School of Legal Studies, University of Wolverhampton. February 4.

2004

"Towards a Theory of Expansionary Enclosure: The Elimination of Uncertainty and the Architectures of Commodification." Bakhtin Centre Seminar, University of Sheffield. November 23.

Invited Participant. "Music, the Public Domain, and the Cultural Commons" (Conference), Manhattanville College, Purchase, New York. November 7.

"WIPO, Legal Doctrines, and Academic Responsibility: Towards Critical Perspectives on Intellectual Property Protection." American Folklore Society Annual Meeting, Salt Lake City, Utah. October 13-17.

"Understanding Enclosure Without and Within the Commons." International Association for the Study of Common Property Conference, Instituto de Investigaciones Sociales, Universidad Nacional Autónoma de México, Oaxaca. August 9-13.

Discussant on "Contemporary Analytical Tools and Theoretical Questions" panel. International Association for the Study of Common Property Conference, Instituto de Investigaciones Sociales, Universidad Nacional Autónoma de México, Oaxaca. August 9-13.

"UNESCO and the The Best of Intentions: Globalization, Intangible Heritage, and the Paradoxes of Protection." International Association for the Study of Popular Music (Europe), Mary Immaculate College, Limerick. July 13-15.

"Hope is Never Somewhere Else: Negotiation and the Power of Expectation." Fifth International Crossroads in Cultural Studies Conference, University of Illinois, Urbana-Champaign. June 25-28.

"The He(d)gemonies of Bushism: Participative Commodification and the Paradoxes of Enclosure." Interdisciplinary Humanities Center, University of California Santa Barbara. May 26.

Invited speaker, Internet Commons Congress, University of Maryland. March 24-26.

2003

“Beyond Resource Management: Humanising Approaches to Intellectual Property.” Seminar, Queen Mary Intellectual Property Research Institute, University of London. December 10.

“Irish Traditional Music and the Copyright Debate.” Seminar, Department of Law, Queen’s University, Belfast. November 12.

“Questioning Educational Strategies: The Challenges of Radical Pedagogy in Discussions about Irish Traditional Culture.” Crosbhealach an Cheoil/The Crossroads Conference, University of Ulster, Magee College, Derry. April 27.

2002

“Beyond Access and Control: Intellectual Property and Sonic Regimes of Enclosure.” Seminar, University of California Los Angeles. October 17.

“Cantometrics, Sonic Mapping, and Social Dynamics.” Seminar, University of California Santa Barbara. October 21.

“Beyond the Term ‘Music’.” American Anthropological Association Conference, New Orleans. November 23.

Symposium of experts, “Intellectual Property and Cultural Production.” MacArthur Foundation Sponsored Event, American University, Washington DC. October 11-12.

“Oral History and Community Research: Towards an Understanding of History as Hope.” Smithsonian Center for Education and Museum Studies, Smithsonian Museum of African-American History, Washington DC. July 30.

“‘Who Wants to be in the Business of Selling Intellectual Property when Everybody Else is Just Giving it Away?’ The Music Industry, Intellectual Property, and the Perils of Electronic Utopia.” Experience Music Project Popular Music Studies Conference, Seattle. April 12.

2001

“The Tradition and Innovation Debate: A Tale of Two Rivers.” *Understanding Tradition: A Multidisciplinary Exploration*, University College, Cork. June 23.

Margaret Heffernan, David O’Donnell, Anthony McCann, David McGuire, and Joachim Maier. “Making Strategy in Half an Hour.” Irish Academy of Management Conference, University of Ulster. September 6.

2000

“Traditional Transmission as Cultural Commons: The Conflicts and Crisis of Commodification.” The International Association for the Study of Common Property (IASCP), Bloomington, Indiana. May 31 – June 1.

1999

Anthony McCann and James Early. “The 1989 Recommendation: a brief analysis” (Plenary Session). UNESCO/Smithsonian Institution World Conference, Washington DC. June 28.

“Breaking the Code: Irish Traditional Music and Common Property.” EthNoise! Graduate Colloquium, University of Chicago, Chicago. February 11.

“Breaking the Code: Irish Traditional Music and Common Property”. Workshop in Political Theory and Policy Analysis, Indiana University, Bloomington. February 8.

“‘Ar Lorg na Gaoithe’: The Impossibility of Translating *Cuaifeach Mo Londubh Buí* into English”. International Association for the Study of Irish Literature Conference, University of Limerick. July 21.

Community Outreach

2004. "Thoughts and Musings on Irish Traditional Culture." Dingle Sister City Group, Santa Barbara. January 29.

2003. "What Difference Does it Make?: Towards an Understanding of the Expansion of Intellectual Property." Na Píobairí Uilleann (National Uilleann Pipers Association) AGM. Spanish Point, Co. Clare. March 31.

2002. "Beyond the Commons: Intellectual Property and the Masks of Enclosure." Public Lecture. Library of Congress, Washington DC. November 6.

2002. Beyond the Commons website established at <http://www.beyondthecommons.com>.

1998. "This Book is Too Crazy To Read!: Reclaiming Readership for Séamas Mac Annaidh's Cuaifeach mo Londubh Buí." Ripley Center/International Gallery, Washington DC. November 10.

In-House Educational Training:

NVivo Qualitative Data Analysis. Sheffield Hallam University, September 13, 2005.

"Teaching Large Classes." Faculty Forum, University of California, Santa Barbara. May 17, 2004.

Administrative Roles:

Website Coordinator, ADCAM/Media Subject Group, Sheffield Hallam University 2005-06.

Convenor, Ethnomusicology Staff/Student Forum, UCSB January 2004 - June 2004.

Council Member, The Society for Ethnomusicology, 2000-2003.

Chair, Music and Fair Use Forum of the Popular Music Section of the Society for Ethnomusicology, 2001-2005.

Curriculum Development Coordinator, proposed MBA program in Cultural Policy and Arts Management. University of Limerick, 2000-2001.

Assistant Coordinator and Temporary Project Coordinator, UNESCO/Smithsonian World Conference: "A Global Assessment of the 1989 UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation," March 1999 – June 1999.

Research Supervision:

Undergraduate (BA Media Studies) and Postgraduate (MA Media Studies) Dissertation Supervision, Sheffield Hallam University. 2005-present.

Postgraduate Supervision (M.Phil. and Ph.D.). University of Sheffield. October 2004 – January 2005.

Graduate Advisory Supervision (MA and Ph.D.). University of California, Santa Barbara. January-June 2004.

Research Advisor. Doctoral Candidates, Emory Institute of Liberal Arts/Smithsonian Institution Cultural Policy Fellowship. Summer 2002.

Research Advisor. Masters in Ethnomusicology, Cultural Policy and Arts Management elective, University of Limerick. 2001-2002.

Membership of Professional Bodies and Learned Societies:

International Association for the Study of Common Property. 1998-2001, 2004-2008.

British Forum for Ethnomusicology. 1998-1999, 2002-2003, 2004-2006.

Society for Ethnomusicology. 1998-2002, 2003-2004, 2004-2006.
Popular Music Section, Society for Ethnomusicology. 1998-2002, 2003-2004.
American Anthropological Association. 1998-1999, 2000-2002.
Irish Translators and Interpreters Association. 1999-2003.
Society for Applied Anthropology. 1998-2001.
Irish Folklore Society. 1999-2002.
International Association for the Study of Irish Literature. 1998-1999.
American Studies Association. 1998-1999.

Consultancy:

Peer review: Sheffield Online Papers in Social Research, 2005.
Peer review: British Journal for Ethnomusicology, 2001-present.
Limerick City Development Board. 2000-2001. Content and planning for "Conference on Culture" (May 31, 2001), University of Limerick.
Galway Regional Technical College. 1998. Curriculum development for a proposed diploma program in Irish Traditional Music.