

Chapter 1 : workplace/relational/commercial mediation; sustainability consulting

With several years of practice mediating under the world's first example of sustainability-based legislation, the experience of commissioners is of clear significance to a world community looking for new models of consensus-based decision making, particularly for those who believe such decision-making is a cornerstone of sustainability.

Jeff Todd Titon Brown University The banjo mediates structurally, culturally and historically, and experientially. Structurally, it resists taxonomic classification. Culturally and historically, it is a mediator among African and European American cultures. For that, I interpret evidence of the Black-white vernacular music exchanges in the 19th-century sketches and genre paintings of the American artist, William Sidney Mount. Experientially, the banjo mediates in the old-time string band session as the banjo player creates melody and rhythm interactively with the other musicians. Photograph of William Sidney Mount. William Sidney Mount, *Just in Tune*, William Sidney Mount, *Right and Left*, William Sidney Mount, *The Breakdown*, William Sidney Mount, *study for Catching the Tune*, William Sidney Mount, *Dance of the Haymakers*, William Sidney Mount, *sketch of Black fiddler and dancer in a kitchen*. In the possession of the author. Mediation, the theme of this folklore and ethnomusicology conference, is rich in possibility. In my current exploration of music and sustainability, I have worked with mediation and a related concept, complementarity, to try to find common ground in two areas. Second, the relationships of speech and music, not only in my ethnographic studies of sacred speech, chant, and song, but in acoustic ecology more generally, have offered opportunities to think about mediation. Questions about the meanings of music seem to me empty without considering them as embedded in the development of sound communication in the evolution of species on this planet, whether the well known songs of birds, whales, and dolphins or the little understood sound communication among insects. I will claim that the banjo mediates in three important ways: The banjo is a mediator by virtue of its construction in relation to other instruments; but it is also an instrument that transcends easy categorization, whether structurally, musically, or culturally. Culturally and historically it is a mediator among African and European American cultures. Significantly, this mediation is fraught with a history of racism, classism, sexism, and erasure. The outline of that story may be followed in the history of minstrelsy, the attempted class and gender elevation of the banjo in the late nineteenth century, its subordination to the guitar and other instruments in jug bands, ragtime, and jazz in the twentieth century, its resurgence in the old-time and bluegrass musical revivals beginning in the mid-twentieth century, and its African American reclamation in the contemporary string band music of groups such as the Carolina Chocolate Drops and the Ebony Hillbillies, the Black banjo gathering, and the vigorous, current exploration of its African roots and historical connections in the Americas. The banjo is also a mediator experientially. In its role in the old-time string band, the banjo is a melodic and rhythmic mediator, as the banjo player attempts to interact with the fiddler and guitarist in a musical way that is constructive, integrative and creative, not merely expressive. As a musical instrument, the banjo mediates elements of the African musical bow, a one-stringed instrument formed like the bow that shoots an arrow, and other African stringed instruments which use a shell resonator such as a gourd or part of an animal, covered by an animal skin. The earliest African banjo-like instruments attached these resonators to sticks, not necks and fingerboards as on New World banjos. Strings were tied with loops, not tuning pegs, although pegs and fingerboards are found in banjos in the Caribbean in the s. A fifth string the one that sounds the lowest pitch and what modern players call the fourth string was added in the nineteenth century and, later, frets as on the guitar were added to the fingerboard. The modern banjo is constructed out of wood and metal with its round pot over which is stretched the plastic or skin head that gives a percussive sound to the music that it plays. In effect it is a drum with a neck and strings. Four-string banjos without the drone string gained in popularity early in the twentieth century, when many variants were produced, chiefly by attaching different necks and fingerboards to the pot with a skin head: Evidently the pot was the sine qua non, the identifying characteristic of these banjo hybrids. In the Sachs-Hornbostel classification of musical instruments, the banjo is usually regarded as a plucked lute, or chordophone. But a good argument may be made on the grounds of its drum head that it is also a

membranophone. Although part of its sound comes from the chordophonal vibration of its strings, another part of its sound and timbre arises from the resonance it receives from its vibrating membrane, or head. In evading easy classification the banjo collapses the foundation of the most generally accepted system of musical instrument taxonomy. Second, the banjo is a mediator in American cultural history. Scholars of American music have long proclaimed that the ragtime and jazz of the turn of the twentieth century was the first American music, in the sense that it was the first to escape European dominance and thus to reflect American cultural hybridity, and a gift to the world that revolutionized popular music in the twentieth century. But by this criterion, the first American music came a century or so earlier: One of the popular forms arising from this exchange, minstrelsy, became a craze in America and Europe prior to the Civil War. Ragtime and jazz arose decades later as manifestations of that interchange. One of the least known aspects of that earliest interchange is that which took place in the northern United States. We are fortunate that a skilled American genre painter, William Sidney Mount, documented it in his native area, eastern Long Island, not far from New York City. His brother Robert Nelson Mount was an itinerant dancing master who played the fiddle to provide music for the dances he taught. Nelson, as his brother addressed him, spent much of his time traveling in the South. In Just in Tune Figure 2. William Sidney Mount, Just in Tune. Altogether William Sidney Mount notated a few hundred of them, chiefly for his own use, and appears to have spent almost as much time each day fiddling as painting. He portrayed the Black-white musical interchange taking place in Long Island, New York and, we can say with some certainty, one that was occurring in many other places. Although Mount meant to include humor and sentiment in his genre paintings, for the music historian Mount documented the music and dance of his time as no other painter did. He did not succumb to the minstrel stereotype in drawing and painting African Americans; and what is more, partly because he himself was a musician, he took care to illustrate the instruments, the playing positions, and the dancing accurately. The title is a play on words: Contemporary lithographic reproductions of this painting showed it, incorrectly, as a mirror image. William Sidney Mount, Right and Left. Minstrel shows enjoyed great popularity in Europe as well as North America in the 1830s and 1840s, and in Mount Goupil had a willing and knowledgeable artist to depict musicians. You have probably already an idea what you intend to make the Companion and I hope you will finish it soon. Interestingly, Mount never painted a minstrel show; his paintings show music in barn dances, taverns, homes, and in moments of apprenticeship or practice as well as in informal, community performance for dancers and listeners. Mount understood a good deal about music and dancing. Figure 5 shows an early painting of a solo dancer, dancing to the rhythm of hand-clapping and, possibly, a tune sung by the clapper. The crowd around the dancer is white, but a Black man looks on at the far right, taking it all in. William Sidney Mount, The Breakdown. In the days before recordings this was not uncommon. William Sidney Mount, Catching the Tune. A close look at the violin reveals that it has no corners. All three men as well as the women onlookers are white. A study sketch that Mount did for this painting is notable. William Sidney Mount, study for Catching the Tune. This progression tropes the Black-white musical interchange: The barn, which Mount depicted in a number of paintings, belonged to his friend and neighbor Shepard S. Jones, a skilled local fiddler for whom Mount composed a hornpipe. The models for this painting were identified in a biographical sketch of the artist: Handsome and sympathetically drawn, his character is related to but also transcends then-contemporary images of contented, older Black men on southern plantations. William Sidney Mount, Dance of the Haymakers. The model for the fiddler was Shepard S. Jones, while others have been provisionally identified as follows: About Mount made a fascinating study sketch for both this painting and the later The Power of Music. The sketch for Power top depicts not Caleb Mills but a white listener outside the barn; the sketch for Dance below depicts a Black man dancing outside the barn, not the Black youngster playing percussion. Mount painted Black fiddlers playing for white dancers, a customary practice in the late 18th and early 19th centuries. Other Black figures in his paintings were onlookers, although in The Power of Music the onlooker is the center of attention, and in Dance of the Haymaker the youngster, although separated from the others, is participating in the music; his sounds must be audible along with the rest. However, Mount did sketch a Black fiddler and dancer together. Here is an undated drawing that shows a fiddler and dancer inside an unpretentious kitchen. In possession of the author. Yet there is enough detail to make the figures recognizably

Black, not simply poor as the clothing and room interior also indicate. It is a more intimate and private scene than Mount usually painted, and it probably is a documentary sketch Mount made many rather than a preliminary for a painting. If Mount did paint this scene, the painting does not survive. In and Mount painted banjo players. His portrait of a Black banjo player, for the Goupil lithograph series, has become iconic. The banjo itself is so accurately rendered that its maker, William Esperance Boucher, Jr. Mount may not have played the banjo himself, but he was a close observer of banjo technique. The painter, the model, and the original context all have been subjected to erasure. Mount had also painted a white banjo player a year earlier, in the same barn he used for *Dance of the Haymakers*, *Dancing on the Barn Floor*, and *The Power of Music*. The painting was found among his possessions at his death in , leading critics to believe that it was unfinished and that he intended to populate the painted barn more fully but never got around to it. Two additional figures were found chalked in, inside the barn, which Mount presumably would have painted in over the background. We do not know just why Mount set it aside but kept it as found. Possibly he did not have a buyer for it; probably he meant to finish it. The young man playing the banjo looks cheerful and confident. He is well dressed in rural finery, not farming clothes. The only prop in the painting, aside from the banjo and the barrel the man sits on, is the pitchfork, ready for use in throwing the rest of the hay, though where it would go is uncertain. Taking the painting as it is, not as it might have been, and comparing it with the iconic image of the Black banjo player, it is striking that the man the barn is small and very much alone.

Chapter 2 : Simon Zadek - Wikipedia

] mediating sustainability 63 eliminating entrenched industrial practices and restricting use of certain non- renewable resources. 3 These decisions are complicated by the need to.

Sustainability , 5 2 , ; doi: Instrumental arguments linking inequality to environmental sustainability often suppose a negative relationship between inequality and social cohesion. While social cohesion is difficult to measure, there are measures of a narrower concept, social trust, and empirical studies have shown that social trust is negatively related to inequality. In this paper we test whether at least part of the observed relationship may be explained by income level, rather than income distribution. We use individual response data from the World Values Survey at the income decile level, and find evidence that income level is indeed important in explaining differences in levels of social trust, but it is insufficient to explain all of the dependence. In the sample used for the study, we find that both income level and income distribution help explain differences in social trust between countries. Introduction In his widely-cited book, Uslaner [1 , 2] provided evidence that social trust as measured by the proportion of people within a country who say that, generally speaking, most people can be trusted declines with rising income inequality. This is of interest for sustainability studies, because social trust, and the broader concepts of social capital or social cohesion, have been suggested or identified as a factor in achieving environmental sustainability [3 , 4 , 5 , 6 , 7 , 8 , 9]. While the mechanisms may be complex [10], and social trust is likely to be just one of many mediating variables [11], the thesis derives from a result with strong empirical and theoretical support, that generalized, or social, trust, is essential for overcoming collective action problems [12 , 13]. Uslaner supports his claim using a plot of a measure of social trust against a measure of inequality the Gini index for countries that do not have a Communist legacy. There is a clear downward trend to the data, but upon closer inspection it appears that the graph is dominated by two clusters of countries: Thus, the relationship that Uslaner observed might be due to differences in income level rather than income inequality. Furthermore, if trust depends on differences in income at the national level, then it might also depend on income level within countries. Following Heerink et al. Nevertheless, one of the studies cited in the survey, by Fischer and Torgler [16], did explore absolute vs. The contribution of this paper is to attempt to disentangle the different contributions of three factors: Using income decile data and a measure of social trust it tests whether the purported effect of inequality on trust can be explained solely as a function of income, rather than income distributions. While the aim of this paper is somewhat narrow, it investigates a result with broad implicationsâ€”the link between inequality and environmental sustainability, as mediated by social trust. That such studies are needed can be seen from the active and sometimes heated debate over the relative income hypothesis of Wilkinson [17] in the fields of public health and epidemiology. Briefly, the hypothesis is that the negative impact of inequality on health that has been observed in international data is due to the direct influence of inequality itself, and not simply an aggregation effect as originally argued [18 , 19 , 20]. Some critics argue that Wilkinson and Pickett [21], the most prominent defenders of the hypothesis, inappropriately use national level data to draw conclusions about individual responses [22 , 23]; supporters counter that multilevel analysis produces results consistent with the hypothesis [24]. Other critics claim that the purported effect disappears when variables are added to the model [25 , 26], while Wilkinson and Pickett respond that the additional variables might, as the critics argue, be confounders, but might also be mediating, or pathway, variables that their theory anticipates [27]. Indeed, one of their critics presents supporting evidence of a link between social trust and health [28] using, as this paper does, decile-level data from the World Values Survey. The history of the relative income hypothesis in the health literature encourages us to examine links between income distribution and environmental impacts using a variety of approaches. This paper contributes to such an examination, although it does not make the link explicit. Rather, it tests an important mediating relationship that has been identified in the literature, between inequality and social trust. They can also choose not to answer the question. The analysis in this paper uses individual response data, as Jen et al. The individual response data in the World Values Survey reports an income range for respondents. Nominally, the ranges are income deciles, suitable for a study of

correlates of social trust at the income decile level. In fact, for some countries the income ranges are clearly not deciles. As discussed in the next section, the analysis uses data only for those countries that appeared to properly code income as deciles. Each country c in our data set which is described below has data on income and trust at the decile level. Thus the population within each decile is 10 percent of the total population. We denote the share of total national income in each decile by dc_i ; these are the data reported in income distribution statistics. Because deciles are computed from data ordered by income, each succeeding decile receives a larger proportion of national income than the preceding decile. The model is, 1 where I_c is an aggregate national inequality indicator—this paper uses the Gini coefficient—and m_c is national mean income. Equation 1 can be tested as a generalized linear model GLM with a binomial distribution and a logit link function [32]. Moreover, it is a multi-level model, with data at two levels: The decile data were collected using national surveys carried out by different surveyors. Also, as shown below, dependence of trust on income decile varies from country to country. The error structure of Equation 1 may therefore vary from one country-year combination to another. That is, the analysis assumes that country-specific intercepts and decile coefficients differ due to random, rather than systematic effects. Equation 2 is a generalized linear mixed model GLMM [33]. It properly captures the binary nature of the trust data, and accounts for non-systematic differences between countries and national surveys through the error structure. Methods and Data The analysis tests Equation 2 using the R statistical software version 2. The lme4 package is the most recent version of lme, developed and maintained by Bates and colleagues [35]. Purchasing power parity-adjusted GDP at constant international dollars from the World Bank World Development Indicators [36] provides a measure of per capita income. Income distribution data are notoriously challenging to work with. Wherever possible, this analysis uses data on gross income before taxes and transfers, selecting data with the highest quality score. Distributional data for countries and years are matched to the WVS data, for country and year combinations that differ by at most two years. For example, a WVS survey was carried out in South Africa in 2007, but no inequality data were available for that year; instead, the data set contains the values for 2005. Note that a test of Equation 2 requires records from the WIID2c database that include decile data, which is a considerably smaller set than the records reporting Gini coefficients. The income groups in the WVS are supposed to be deciles, but some of them clearly are not. For example, the income scale for Algeria codes “A1” is in even steps of 10, dinar per month [31], which is implausible as a set of deciles. Also, although codes are provided for each income scale, some surveys did not report which income scale they used. The data set for this paper omits any observations that did not report the code for the income scale, and any income scales that could not plausibly represent income deciles. Even in this case, the decile ranges must, of necessity, have been computed from an income survey for a year prior to the World Values Survey, but the WVS does not report the year for which the decile ranges were calculated. After these procedures the data set contains decile-level observations, for 20 country-year combinations: While small, this set of countries ranges from low to high income and includes both relatively egalitarian and non-egalitarian countries. This variability could be due to many factors. While some of those factors may be systematic, rather than random, for this analysis the slopes are treated as random effects in a mixed model, as discussed in the previous section, and as shown in Equation 2. Beyond problems with data lie the general problems with social trust studies identified in the survey by Nannestad [39]: Of these, omitted variable bias is least problematic. Indeed, the purpose of this paper is to ask whether the omission of income in previous studies might give misleading results. In turn, this study omits variables that have been considered in other studies, including cultural and religious fragmentation, because it focuses on the specific question of whether the observed dependence on income inequality that is, relative income may actually be due to an absolute income dependence. Unobserved heterogeneity is addressed by using a mixed model with random effects, as explained above. The endogeneity problem remains: The data set does not have sufficient time-series data to test for endogeneity. Analysis The analysis regresses Equation 2 on the data described in the previous section with the lme4 R package. The accuracy of the estimation depends on the number of points at which the integrand is evaluated. The analysis uses four points; adding more points did not change the parameter estimates. This gave the results in Table 1. Interestingly, the estimated parameter values are almost identical 0. That is, the effect of a difference in income between two people in different

countries is indistinguishable from the effect of a difference in income between two people in the same country, holding income inequality constant.

Chapter 3 : sustainability | Strategies of Integration: Mediating the Built and Natural Environment in Iceland

*Mediating Sustainability: Growing Policy from the Grassroots [Jutta Blauert, Simon Zadek] on www.nxgvision.com
FREE shipping on qualifying offers. Explores how mediation between grassroots and policy formation processes can and does work by focusing on experiences in Latin America.*

There are no trees, buildings or roads and footprints are instantly erased. To survive one must watch the celestial bodies, focus on the horizon, heed the warning of the winds and make clear and precise judgements. The necessary acuteness of thought and tuning of the senses is equivalent to the practice of architecture where listening, reevaluation and production are all equally interdependent. They have a completed as number of notable buildings in Reykjavik, such as the City Hall and Reykjavik Art Museum as well as a variety of other school, private residence, and urban projects. The work day starts earlier here in Reykjavik. After trying to juggle travel schedules, we found the only time we could both meet was at the right at the start of their week, Monday at 7: Their office is just a few blocks from the water in an unassuming 2 story building set back behind another low building that Studio Granda is currently renovating. Our meeting was brief but provided a useful perspective as I began my research in Iceland. Because they had a diversity of projects and clients they thought they might be more insulated from the crash, but unfortunately that was not the case. They had nine people in the firm, and now they have two. But, with their reduced size they have been able to do relatively well. For example, I saw drawings for interior renovations and a new private residence, and they have teaching positions. However, the market has yet to turn and there are still limited prospects. Several Studio Granda projects have been held up as examples of sustainable design. How do they approach sustainability? For over a thousand years Iceland was poor and life was based on subsistence- this is inherently low impact and in that sense sustainable. But with the trend of a rising standard of living and wealth, growth was embraced and sustainability was not at all a main factor. In Iceland there is more built space can be used- that is not sustainable. Steve suggests a legitimate method towards actually sustainability is to reuse and make existing spaces function with the current needs. Adaptive reuse is a valid strategy, but are there times when there are new needs that cannot be fulfilled with the current building stock? Furthermore, is being limited to reuse essentially self-defeating as an architect? What about the Hof Residence- that seems to have a very specific relation to the site and use of materiality? It incorporates local materials and uses concrete, which can be produced in Iceland. The house is also a very well used space, as the family has many visitors. The family breeds horses on the property, which is a staple of the economy in Skagafordur. The high profile family and project helped attract attention to the region and in this way helps to bolster the economy of the area. But there are several caveats. For example, the source of stones for the floors was extremely local, but it had to be shipped out to a mason who could cut it. Also, it is a large sf private residence located away from a town. Does the long history of turf houses in Iceland make it a more obvious choice? Despite the abundant examples of turf as a roof material, Studio Granda still had to do a bit of convincing to assure the Icelandic client that the turf roof would not leak or be a maintenance issue. What does a typical wall section for a building look like in Iceland? This is not necessarily proportionate to level of insulation usage in comparison to the US. Although as a whole the heating load is larger in Iceland, the winters are not more extreme than in New York City. Steve described to the manner in which the surrounding buildings protect from cold winds, and the certain areas that have local conditions that make them less comfortable. While perhaps sensitivity to site has not been a ubiquitous guiding principle for Icelandic buildings, Studio Granda certainly has a refined awareness of it. During the discussion there was a model on the table for a large single-family residence, relations of the owners of the Hof Residence. Monochromatic and at a small scale, the elegant roof form was the first noticeable design element. Iceland may not have a large amount of natural resources and the economy is now sluggish- but some of the materials at their disposal are light, shadow, and the talents of Icelandic people.

Chapter 4 : Mediating sustainability: constructivist approaches to sustainability research -ORCA

Papers from a academic study group deal with sustainable agriculture and rural development, with sections on policies and actors in mediation, measurement as mediation, markets as mediation.

Chapter 5 : Mediation & Dispute Resolution - intro | Sustainability college Bruges

mediating sustainability--beyond the new zealand experience I. INTRODUCTION The concept of sustainable development--meeting the present needs of development and environmental protection without compromising the needs of the future (1)--finds near universal support.

Chapter 6 : Mediating Sustainability

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Chapter 7 : Music, Mediation, Sustainability: A Case Study on the Banjo â€“ Folklore Forum

"Mediating Sustainability: Daring to Defy Misfortune" is a fake exhibition title I generated using Rebecca Uchill's Random Exhibition Title www.nxgvision.com it yourself! (The photo is a "Carrie cake.