MUS 270
Public Sector Ethnomusicology: Engagement, Advocacy, and Commitment
Fall 2019

This seminar will focus on ethnomusicologists in the big world outside the academy. Although we will focus on the U.S., the issues raised are pertinent to the life of the arts and expressive culture anywhere. We will address where one can be an ethnomusicologist, and what cultural work an ethnomusicologist can pursue. Is ethnomusicology an occupation, a set of skills, or a willingness to engage?

Buy:


Work and grading

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<tr>
<th>Assignment</th>
<th>Due dates</th>
<th>% of final grade</th>
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<tbody>
<tr>
<td>Weekly short essays (5 total) – under Assignments on Blackboard – due Monday mornings…</td>
<td>September 30</td>
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<td>Final project proposal</td>
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<td>Shadow a public sector arts and culture worker and/or organization; 4-page report/profile of what you learned.</td>
<td>December 2</td>
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<td>Final project</td>
<td>December 14</td>
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SCHEDULE

September 26. Terminology: from public sector work to applied ethnomusicology to engaged ethnomusicology to advocacy to activism. Come in ready to discuss the differences between these formulations!


READ: Feldman, “Engaged Anthropology on ‘the Last Frontier’.”

READ: Goldstein, “Security and the Culture Expert: Dilemmas of an Engaged
Anthropology.”
READ: Mahmood, “A Hobby No More: Anxieties of Engaged Anthropology: At the Heart of Empire.”

October 3. Know your organizations: national, state, and local arts councils; non-profits and NGOs; grassroots work. Guest, Cliff Murphy, National Endowment for the Arts.
LOOK AT: NEA Folk and Traditional Arts website.
READ: (Murphy 2015)
LOOK AT: (Gudis and McGarry 2013)
LOOK AT: UCR Public History program.
LOOK AT: website, “Curating the City,” curated by Catherine Gudis.
LOOK AT: website, “SurveyLA,” with contributions by Catherine Gudis.
READ: (Harrison, Mackinlay, and Pettan 2010) [Read at least 2 essays in the e-book available through Scotty]
READ: (Harrison 2012)
READ: (Harrison 2014)

READ: (Parvini 2015)
READ: (Susilo 2016)
READ: (Wissler 2009)
READ: (Bryant 2012)
LOOK AT: http://www.wildernesstravel.com/leaders/wissler-holly
LOOK AT: http://qerosmusic.com/
WATCH: (Escobar 1999)
READ: (Olsen 2001)

READ: (Sakakeeny 2015a)
READ: (Sakakeeny 2015b)
READ: (Kirshenblatt-Gimblett 2003)

October 24. Non-profit organizations. Guest, Amy Kitchener, Executive Director, Alliance for California Traditional Arts.
READ: ACTA website (http://www.actaonline.org/).
READ: (Kitchener and Peterson 2019)
READ: (Brown and Novak 2008)
READ: (Kodish 2013)

READ: (Seeger 1986)
READ: (Seeger 2004)
READ: (Seeger 2018)
READ: (Habell-Pallán, Retman, and Macklin 2014)
LOOK AT: https://michellehabellpallan.wordpress.com/.
LOOK AT: http://americansabor.org/.

November 7. NO CLASS – SEM.

November 14. The American Folklife Center at the Library of Congress; the Smithsonian Institution. Nana Kaneko, Smithsonian Cultural Rescue Initiative -- Program Manager for Cultural Disaster Analysis.
READ: (Kaneko 2019)
READ: (Kurin 2011) [Rivera reserve]
READ: (Trimillos 2008)
READ: http://www.folklife.si.edu/
READ: http://www.folkways.si.edu/
READ: (Carlin 2008) [Rivera reserve]

READ: (Morales and Golden 2015)
READ: (Morales 2015)
READ: (Mendonça 2010)
READ: (Harbert 2010)
READ: American Music 31/2 (Summer 2013): Special issue on women’s prison music.

November 28. NO CLASS – Thanksgiving.

READ: Rebel Girls, by Elizabeth Keenan.
READ: look up reviews and articles by Ann Powers, Oliver Wang, Hua Hsu, Greg Tate, etc.
SHARE: your favorite music blogs.

Week 11, date TBD by all of us: final session. 10-minute presentations; papers due by Wednesday, December 11, 12 noon at the latest.

Readings


women-who-rock-making-scenes-building-communities-participatory-research-community-
engagement-and-archival-practice.


Harrison, Klisala, Elizabeth Mackinlay, and Svanibor Pettan, eds. 2010. Applied Ethnomusicology: Historical and

Kaneko, Nana. 2019. “Songs of the 3.11 Triple Disaster in Japan’s Tohoku Region.” MUSCultures 46 (1):
106–27.


Kitchener, Amy, and Betsy Peterson. 2019. “National Support Systems for Folklife, Traditional Arts, and
Cultural Heritage.” Washington, DC: Alliance for California Traditional Arts and the American


Smithsonian Institution.

Mendonça, Maria. 2010. “Gamelan in Prisons in England and Scotland: Narratives of Transformation and the
‘Good Vibrations’ of Educational Rhetoric.” Ethnomusicology: Journal of the Society for Ethnomusicology 54
(3): 369–94.

Philadelphia Folklore Project.

in the Context of a Government Agency in the United States.” In The Oxford Handbook of Applied
https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199351701.001.0001/oxfordhb-
9780199351701-e-17.


expert-20150227-story.html.


the Society for Ethnomusicology 30 (2): 261–76.


**Weekly Essay Assignments**

Please upload each assignment by **Monday 9am at the latest** in Blackboard > Assignments, a Word file titled “yourlastname Essay 1.docx.” Approx. 500-1,000 words in length (12-point font, double spaced, 1-inch margins all around). No pdfs, please.

Due October 3. Review the 6 articles assigned the previous week and address the authors’ chosen vocabulary to discuss their work in the worlds outside the academy. What are the key differences between their terminology?

Due October 7. Summarize Harrison’s and Pettan/Titon’s key arguments and concerns. Are they different in any significant ways?

Due October 14. Address how some ethnomusicologists have been cast as experts in legal and commodity capitalism contexts. In what ways has their expertise sometimes been reframed in ethically troubling ways?

Due November 4. Compare and contrast Anthony Seeger’s and Michelle Habell-Pallán’s approaches to archiving.

Due November 14. Send me a brief proposal for your final paper topic and at least 5 preliminary scholarly sources…. OR propose an engaged ethnomusicology project for the future, cast as a grant proposal (e.g., ACTA’s Living Cultures grant or a local arts council grant competition).

Due November 18. Compare and contrast the federal institutions that support folklife (the LOC AFC, the Smithsonian CFCH, the NEA, and the NEH). How and why was each created? How have their respective missions changed over time? At which one would you most like to work, and why?

**Essays I wanted to assign but couldn’t fit in!**

- Compare and contrast the rationales for teaching and documenting music in prisons, drawing from the assigned readings. If you can, compare cultural work in prisons with post-disaster cultural work, drawing from Matt Sakakeeny’s articles.

- The Philadelphia Folklore Project and the Alliance for California Traditional Arts are generally viewed as exemplary non-profit organizations that support traditional culture. How have Kodish and Kitchener defined their organizational missions in ways that recast the relationship between communities and cultural workers?
**Essay on shadowing a non-profit worker**

@1,000 words, double-spaced.

- Summarize the purpose/mission of the organization, drawing from their website and from what you learned on-site. Provide URLs in footnotes.
- Offer a concise profile of the staff member you shadowed: what is their job title; how long have they worked at that organization; what are their main responsibilities; what educational and work experience prepared them for this position; etc.
- What activities did you see on the day you were there?
- Can you imagine yourself doing that kind of work? To do such work, what skills would you need to acquire, and what necessary skills do you already have?