

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:

- Susilo, Emiko Saraswati. 2016. *Good to Know about Bali: A Friendly Guide to Arts and Culturally Sustainable Travel to Bali*. Çudamani Publishing. \$4.99 for Kindle.
- Keenan, Elizabeth. 2019. *Rebel Girls*. Inkyard Press. \$4.99 for Kindle.

Work and grading

	Due dates	% of final grade
Weekly short essays (5 total) – under Assignments on Blackboard – due Monday mornings...	September 30 October 7 October 14 November 4 November 18	50%
Final project proposal	November 14	--
Shadow a public sector arts and culture worker and/or organization; 4-page report/profile of what you learned.	December 2	20%
Final project	December 14	30%

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: Sheehy, "A Few Notions About Philosophy and Strategy in Applied Ethnomusicology."

READ: Seeger, "Lost Lineages and Neglected Peers: Ethnomusicologists Outside Academia."

READ: Averill, "Weapons of Mass Instruction: Engaged Ethnomusicology, Service Learning, and Global Citizenship."

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.”

READ: Mullins, “Practicing Anthropology and the Politics of Engagement: 2010 Year in Review.”

READ: AAA statement, “Guidelines for Evaluating Scholarship in the Realm of Practicing, Applied, and Public Interest Anthropology for Academic Promotion and Tenure.”

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)

October 10. Expert witnesses, film score consultants, tourism, and culture-brokering.

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)

October 17. Community responses to disasters. Guest, **Matt Sakakeeny**.

READ: (Sakakeeny 2015a)

READ: (Sakakeeny 2015b)

LISTEN: IASPM-US Interview Series: Matt Sakakeeny by Steven Feld: <http://iaspm-us.net/iaspm-us-interview-series-roll-with-it-by-matt-sakakeeny/>

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)

October 31. Archives. Guest, **Anthony Seeger** and **Michelle Habell-Pallán**.

READ: (Seeger 1986)

READ: (Seeger 2004)

READ: (Seeger 2018)

READ: (Habell-Pallán, Retman, and Macklin 2014)
LOOK AT: <https://michellehabellpallan.wordpress.com/>.
LOOK AT: Women Who Rock Digital Oral History Archive,
<http://content.lib.washington.edu/wwrweb/>. Watch at least 4 oral histories.
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]

November 21. Prisons and refugees. Guest, **Selina Morales**.

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.

December 5. Public writing: journalism, music criticism, fiction, and blogs. Guest, **Elizabeth Keenan**.

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

- Brown, Alan, and Jennifer L Novak. 2008. "Cultural Engagement in California's Inland Regions." Research Commissioned by The James Irvine Foundation. San Francisco: James Irvine Foundation.
<https://www.giarts.org/sites/default/files/Cultural-Engagement-in-Californias-Inland-Regions.pdf>.
- Bryant, Wanda. 2012. "Creating the Music of the Na'vi in James Cameron's Avatar: An Ethnomusicologist's Role." *Ethnomusicology Review* 17 (January): 10.
- Carlin, Richard. 2008. *Worlds of Sound: The Story of Smithsonian Folkways*. New York: Collins.
- Escobar, Gabriela Martinez. 1999. *Qoyllur Rit'i: A Woman's Journey*.
- Gudis, Catherine, and Molly McGarry. 2013. "Geographies of Detention." *Places Journal*, July.
<https://doi.org/10.22269/130711>.
- Habell-Pallán, Michelle, Sonnet Retman, and Angelica Macklin. 2014. "Notes on Women Who Rock: Making Scenes, Building Communities: Participatory Research, Community Engagement, and Archival

- Practice.” *NANO: New American Notes Online* 5 (July). <https://nanocrit.com/issues/issue5/notes-women-who-rock-making-scenes-building-communities-participatory-research-community-engagement-and-archival-practice>.
- Harbert, Benjamin J. 2010. “I’ll Keep on Living After I Die: Musical Manipulation and Transcendence at Louisiana State Penitentiary.” *International Journal of Community Music* 3 (1): 65–76.
- Harrison, Klisala. 2012. “Epistemologies of Applied Ethnomusicology.” *Ethnomusicology* 56 (3): 505–529.
- . 2014. “The Second Wave of Applied Ethnomusicology.” *MUSICultures* 41 (2): 15–33.
- Harrison, Klisala, Elizabeth Mackinlay, and Svanibor Pettan, eds. 2010. *Applied Ethnomusicology: Historical and Contemporary Approaches*. New edition. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.
- Kaneko, Nana. 2019. “Songs of the 3.11 Triple Disaster in Japan’s Tohoku Region.” *MUSICultures* 46 (1): 106–27.
- Kirshenblatt-Gimblett, Barbara. 2003. “Kodak Moments, Flashbulb Memories: Reflections on 9/11.” *TDR (1988-)* 47 (1): 11–48.
- 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 Folklife Center. <https://actaonline.org/wp-content/uploads/2019/09/ACTA-AFC-Report-on-National-Support-Systems-9-19.pdf>.
- Kodish, Debora. 2013. “Cultivating Folk Arts and Social Change.” *The Journal of American Folklore* 126 (502): 434–54. <https://doi.org/10.5406/jamerfolk.126.502.0434>.
- Kurin, Richard. 2011. *Saving Haiti’s Heritage: Cultural Recovery After the Earthquake*. Washington, DC: 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.
- Morales, Selina. 2015. “Local Profiles: Philadelphia Folklore Project.” *Art & the Public Sphere* 4 (1 & 2): 83–85.
- Morales, Selina, and Jenna Peters Golden. 2015. “Report on Anti-Oppression Staff Training.” Philadelphia: Philadelphia Folklore Project. https://cdn.ymaws.com/www.afsnet.org/resource/resmgr/Best_Practices_Reports/Philadelphia_Folklore_Projec.pdf.
- Murphy, Clifford R. 2015. “The Applied Ethnomusicologist as Public Folklorist: Ethnomusicological Practice in the Context of a Government Agency in the United States.” In *The Oxford Handbook of Applied Ethnomusicology*, edited by Svanibor Pettan and Jeff Todd Titon. New York: Oxford University Press. <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199351701.001.0001/oxfordhb-9780199351701-e-17>.
- Olsen, Dale A. 2001. Review of *Review of Qoyllur Rit’i: A Woman’s Journey*, Gabriela Martínez Escobar, by Holly Wissler and Gabriela Martínez Escobar. *Ethnomusicology* 45 (3): 532–35. <https://doi.org/10.2307/852873>.
- Parvini, Sarah. 2015. “Expert: A 2nd Robin Thicke Song Resembles Another Marvin Gaye Ballad.” *Los Angeles Times*, February 28, 2015. <https://www.latimes.com/local/lanow/la-me-ln-blurred-lines-trial-expert-20150227-story.html>.
- Sakakeeny, Matt. 2015a. “Music Lessons as Life Lessons in New Orleans Marching Bands.” *Souls: A Critical Journal of Black Politics, Culture, and Society* 17 (3–4): 279–302.
- . 2015b. “Playing for Work: Music as a Form of Labor in New Orleans.” In *Oxford Handbooks Online*. Oxford and New York: Oxford University Press. 10.1093/oxfordhb/9780199935321.013.23.
- Seeger, Anthony. 1986. “The Role of Sound Archives in Ethnomusicology Today.” *Ethnomusicology: Journal of the Society for Ethnomusicology* 30 (2): 261–76.
- . 2004. “New Technology Requires New Collaborations: Changing Ourselves to Better Shape the Future.” *Musicology Australia* 27 (January): 94–111.
- . 2018. “Archives, Repatriation, and the Challenges Ahead.” In *The Oxford Handbook of Musical Repatriation*, edited by Frank Gunderson, Robert C. Lancefield, and Bret Woods. New York: Oxford University Press. DOI 10.1093/oxfordhb/9780190659806.013.8.

- Susilo, Emiko Saraswati. 2016. *Good to Know about Bali: A Friendly Guide to Arts and Culturally Sustainable Travel to Bali*. Çudamani Publishing.
- Trimillos, Ricardo D. 2008. "Histories, Resistances, and Reconciliations in a Decolonizable Space: The Philippine Delegation to the 1998 Smithsonian Folklife Festival." *Journal of American Folklore* 121 (479): 60–79. <https://doi.org/10.2307/20487587>.
- Wissler, Holly. 2009. "Grief-Singing and the Camera: The Challenges and Ethics of Documentary Production in an Indigenous Andean Community." *Ethnomusicology Forum* 18 (1): 37–53.

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?