

TRANSFORMING  
ETHNOMUSICOLOGICAL  
**PRAXIS**  
THROUGH ACTIVISM  
AND COMMUNITY  
ENGAGEMENT

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UNIVERSITY OF LIMERICK  
SEPTEMBER 13-16, 2015



**the society for  
ethnomusicology**



IRISH WORLD ACADEMY  
OF MUSIC AND DANCE  
DÁMH CHRUIINNE ÉIREANN  
RINCE agus ceol



## WELCOME ...

We welcome you to the first international Forum sponsored jointly by the Society for Ethnomusicology and the International Council for Traditional Music and hosted by the Irish World Academy of Music and Dance at the University of Limerick. This meeting is a pioneering collaborative initiative for these two academic societies. In addition, we extend a special welcome to the European Seminar in Ethnomusicology who will join us on Wednesday, September 16. While our research subjects and approaches have much in common and many of us belong to both organizations, we recognize that our academic styles differ substantially. This Forum, then, will hopefully enable each organization to learn from the others. While all members of the Program Committee contributed to a lively discussion about the theme of this Forum, we would like to acknowledge Samuel Araujo and Gage Averill for their important roles in shaping the event. We look forward to four days of presentation and discussion about sound/music as it relates to some of the most urgent social issues of our time and about ways to make the praxis of ethnomusicology both more responsive and relevant.



Salwa El Shawan Castelo Branco  
President, ICTM



Beverley Diamond  
President, SEM

## **PROGRAMME COMMITTEE**

Gage Averill  
Samuel Araujo  
Jayson Beaster-Jones  
Svanibor Pettan  
Beverley Diamond, Co-chair  
Salwa El Shawan Castelo Branco, Co-chair  
Anne Rasmussen  
Tan Sooi Beng

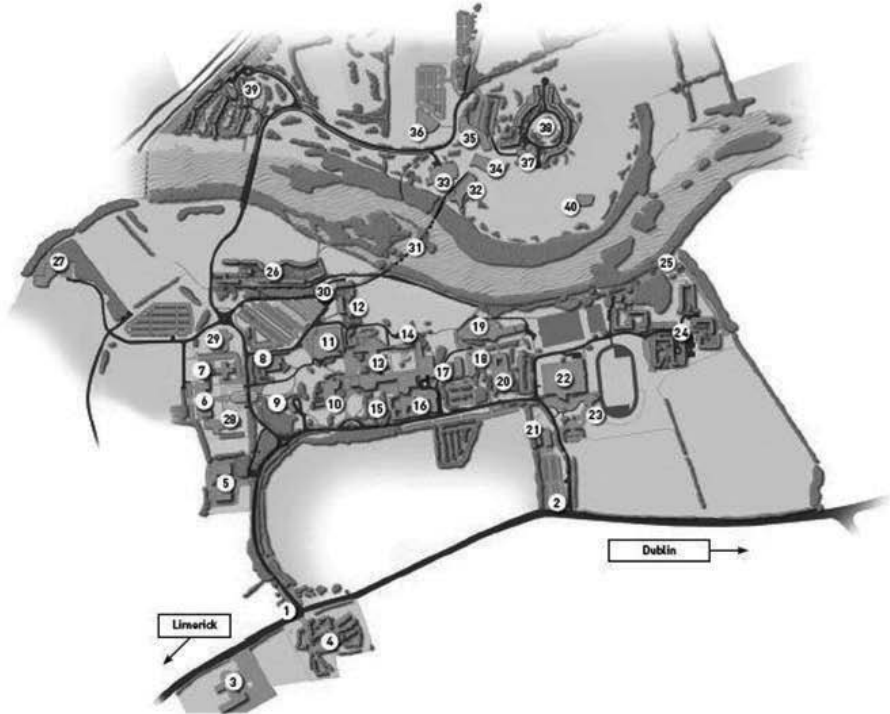
## **LOCAL ARRANGEMENTS COMMITTEE**

Colin Quigley, Co-chair  
Aileen Dillane, Co-chair  
Orfhlaith Ní Bhriain  
Mats Melin  
Niall Keegan  
Sandra Joyce  
Catherine Foley

## **THANKS ALSO TO GRADUATE STUDENT VOLUNTEERS:**

Leah O'Brien Bernini  
Carrie Dyke  
Svend Kjeldsen  
Francis Ward

# UNIVERSITY OF LIMERICK CAMPUS MAP



- |  |  |
|--|--|
| 1) Main University Entrance                                | 21) Grounds/Maintenance Compound             |
| 2) East Gate Entrance                                      | 22) University Arena including 50 metre Pool |
| 3) Carlton Castletroy Park Hotel                           | 23) The Sports Club                          |
| 4) Plassey Student Village                                 | 24) Kilmurry Student Village                 |
| 5) International Science Centre                            | 25) Horticultural Unit                       |
| 6) Robert Schuman Building                                 | 26) Dromroe Student Village                  |
| 7) International Business Centre                           | 27) Boathouse                                |
| 8) Computer Science Building                               | 28) Kemmy Business School                    |
| 9) Silver Apples Crèche                                    | 29) Tierny Centre                            |
| 10) Glucksman Library and Information Services Building    | 30) Languages Building                       |
| 11) Foundation Building and University Concert Hall        | 31) The Living Bridge                        |
| 12) Engineering Research Building and Millstream Courtyard | 32) Health Sciences Building                 |
| 13) Main University Building                               | 33) Irish World Academy Building             |
| 14) Plassey House and University Close                     | 34) Medical School Building                  |
| 15) Visitors Information Centre                            | 35) Medical School Residences                |
| 16) Student Centre, Shops, Banks, Bars                     | 36) Sports Pavilion                          |
| 17) Kathleen Lonsdale Building                             | 37) Irish Chamber Orchestra Building         |
| 18) Materials and Surface Science Institute                | 38) Cappavilla Student Village               |
| 19) Physical Education and Sport Sciences Building         | 39) Thomond Student Village                  |
| 20) Schrödinger Building                                   | 40) President's House                        |

# SUNDAY, SEPTEMBER 13

- 8:30–9:00AM Registration  
9:00–9:30AM Welcome and Opening Remarks from SEM and ICTM (**Theatre 2**)
- 9:30–10:30AM **INVITED PLENARY (Theatre 2)**  
Chair and Discussion Leader: Salwa El Shawan Castelo Branco (President ICTM; Universidade Nova de Lisboa, Portugal)
- Angela Impey** (SOAS, University of London, UK): The Arts of Transitional Justice: Song, Truth-telling, and Memory in South Sudan
- 10:30–10:45AM Refreshment break
- 10:45AM–12:45PM Paper Session A – **Activism and Advocacy (Theatre 2)**  
Chair and Discussion Leader: Jayson Beaster Jones (University of California-Merced)
- Violeta Ruando-Posada** (SOAS, University of London, UK): Activism as Methodology: Collaborative Music Research Projects to Further a Political Cause, the Saharawi Case  
**Therese Smith** (University College Dublin, Ireland): Transforming Ethnomusicological Praxis through Activism with Community Engagement  
**Laryssa Whittaker** (Royal Holloway, University of London, UK): “*Ubhle bendoda ‘zinkomo ‘zayo:*” Evaluating the Impact of Music Development Programmes on the Multidimensional Wellbeing of Participants
- 10:45AM–12:45PM Paper Session B – **Decentering Media Production (Theatre 1)**  
Chair and Discussion Leader: Jeff Todd Titon (Brown University, US)
- Jocelyn Moon and Zachary Moon** (University of Washington, US): Matepe Music Mediation: Cultural Stigmas and Issues of Access from Online to On-the-Ground Music Networking Projects in Northeastern Zimbabwe  
**Megan Collins** (Independent scholar, New Zealand): Ethnomusicology and Community Engagement on radio in New Zealand  
**Randal Baier** (Eastern Michigan University, US): Processing the Acoustic Archive: Diegetic and Non-diegetic Soundscapes in the Mountains of West Java, Indonesia
- 10:45AM–12:45PM Paper Session C – **Ethical Challenges of Negotiating Institutional and Community Values (Room 3)**  
Chair and Discussion Leader: David A. McDonald (Indiana University, US)
- Oliver Shao** (Indiana University, US): Representing Music Research for Reformulating Refugee Camp Policies in Kenya

**Allison Singer** (University of Leeds, UK): Dance, Songs and Stories of the Heart: The Use of the Arts in Post-war Psychosocial Work  
**Muriel Swijghuisen Reigersberg** (Goldsmiths, University of London, UK): Ethnomusicology, Anthropology and Ethics: A Practical, Applied and Philosophical Perspective

12:45–2:00PM

Lunch

2:00–4:00PM

PLENARY Paper Session – **Decolonizing Education: Part 1 (Theatre 2)**  
Chair and Discussion Leader: Sally Treloyn (University of Melbourne, Australia)

**Jennifer Newsome** (Centre for Aboriginal Studies in Music, University of Adelaide, Australia): Collaboration and Community Engagement in Indigenous Music Education: A Case Study and Model from South Australia

**Andrea Emberly** (York University, Canada) and **Mudzunga Junniah Davhula** (Creative Arts Advisor, Department of Education, South Africa): Dancing *Domba*: Intersections of Ethnomusicology, Music Education, and Research with Children and Young People

**Rana El Kadi** (University of Alberta, Canada): Cultural Empowerment and Antiracism Education for Immigrant and Refugee Youth: Developing an Ethnomusicological Methodology for the Canadian Classroom

4:00–4:15PM

Refreshment Break

4:15–6:15PM

PLENARY Paper Session – **Decolonizing Education: Part 2 (Theatre 2)**  
Chair and Discussion Leader: Tan Sooi Beng (Universiti Sains Malaysia)

**Marcia Ostaszewski** (Cape Breton University, Canada): Strategies, Challenges and Productive Outcomes of Cross-sector Collaborative Projects in Canadian Case Studies: Changing Contexts, Changing Roles

**T.M. Scruggs** (University of California-Davis, US): El Sistema in Venezuela and the U.S.: Social Transformation, the Euro-classical Canon, and Other Musics

**Danielle Treacy** (University of the Arts Helsinki, Finland): Appreciative Inquiry and Teacher Collaboration as a Strategy for Envisioning Inclusive Music Education in Nepal

6:15–8:00PM

Dinner break

8:00–9:30PM

Possible meeting times (announcements on site)

# MONDAY, SEPTEMBER 14

8:45–10:15AM Paper Session A – **Environmental Issues (Theatre 2)**  
Chair and Discussion Leader: Colin Quigley (University of Limerick, Ireland)

**Chad Hamill** (Northern Arizona University, US): The Earth Is (Still) Our Mother: Indigenous Adaptation in the Era of Climate Change  
**Mark DeWitt** (University of Louisiana at Lafayette, US): When Music May Not Be Enough: Songwriting, Environmentalism, and the Louisiana Oil Industry

8:45–10:15AM Paper Session B – **Community Engagement in Intercultural Religious Contexts (Theatre 1)**  
Chair and Discussion Leader: Zoe Sherinian (University of Oklahoma, US)

**Katherine Morehouse** (Liberty University, Georgia, US): Ethnomusicology, Activism, and Community Engagement in Worldwide Christian Worship  
**Carol Muller** (University of Pennsylvania, US) and **Nina Ohman** (University of Pennsylvania, US): On Not Knowing: Academically Based Community Service, Faith Based Organizations, and the Training of Ethnomusicology Students

8:45–10:45AM Paper Session C – **Health and Well-being (Room 3)**  
Chair and Discussion Leader: Angela Impey (SOAS, University of London, UK)

**Brian Schrag** (SIL International, US): Ethnoarts Community Therapy: Local Artistry, Imagination, and Appreciative Inquiry in the Service of Justice and Well-being  
**Fatu Gayflor, Selina Morales, and Toni Shapiro-Phim** (Philadelphia Folklore Project, US): The Liberian Women's Chorus for Change  
**James B. Morford** (University of Washington, US): Sounding for Silence: The Challenges of Community-Driven Aid Work in Response to the 2014 Ebola Outbreak in Guinea, West Africa

10:45–11:00AM Refreshment break

11:00AM–1:00PM Paper Session A – **Sustainability Praxis and Research (Theatre 2)**  
Chair and Discussion Leader: Aileen Dillane (University of Limerick, Ireland)

**Javier Campos Calvo-Sotelo** (Complutense University of Madrid, Spain): Real Communities, non-Invented Traditions: Towards an Ethnomusicology beyond the Bounds of Deconstruction  
**Simon McKerrell** (Newcastle University, UK): Traditional Music and Cultural Sustainability in Scotland  
**Robin Harris** (Graduate Institute of Applied Linguistics, US): Applied Ethnoarts Training: New Approaches, Resources, and Collaborative Partnership



- 10:45AM–1:00PM Paper Session B – **Participatory Action Research: Toward Better Models of Cooperation? (Theatre 1)**  
Chair and Discussion Leader: Svanibor Pettan (Secretary General, ICTM; University of Ljubljana, Slovenia)
- Vincenzo Cambria** (Universidade Federal do Estado do Rio de Janeiro, Brazil): Crossing the Ocean: Some Considerations on Practical and Methodological Challenges Within a Joint Collaborative Research Project Between Brazil and Portugal  
**Will Faber** (University of Chicago, US): Sound, Improvisation, and the Anti-Violence Futurity in Chicago's Englewood Neighborhood  
**Michael Frishkopf** (University of Alberta, Canada): Music for Global Human Development
- 1:00–2:00PM Lunch
- 2:00–4:15PM INVITED PLENARY: **Indigenous Cultural Issues and Research Approaches (Theatre 2)**  
Chair and Discussion Leader: Beverley Diamond (SEM President)
- Denise Bolduc** (Independent Aboriginal arts administrator, producer, film-maker, Canada): Building Indigenous Community Relationships  
**Harald Gaski** (University of Tromsø, Norway): Attuned and Accountable: Indigenous Methodologies and the Research on Sámi *Joik*  
**Rhoda Roberts** (Aboriginal Advisor to the Sydney Opera House, Australia): The Modernity of the Songline
- 4:00–4:15PM Refreshment break
- 4:15–5:15PM INVITED PLENARY **(Theatre 2)**  
Chair and Discussion Leader: Salwa El Shawan Castelo Branco (President, ICTM; Universidade Nova de Lisboa, Portugal)
- Anthony Seeger** (University of California-Los Angeles, US): Changing Praxis and Ethical Practice: Lessons for Ethnomusicology from Applied Anthropology
- 5:15–7:30PM Dinner break
- 7:30–9:00PM INVITED PLENARY **(Theatre 2)**  
Chair and Discussion Leader: Samuel Araujo (Universidade Federal do Rio de Janeiro, Brazil)
- Svanibor Pettan** (Founding Chair of the Applied Ethnomusicology Study Group, ICTM and Founding Member of the Applied Ethnomusicology Section, SEM): Applied Ethnomusicology in SEM and ICTM Contexts: A Personal View  
**Jeff Titon** (Founding Member and Current Co-Chair of the Applied Ethnomusicology Section, SEM): Applied Ethnomusicology and Ecomusicology: Toward Sound and Just Communities, Economies, and Ecologies

# TUESDAY, SEPTEMBER 15

- 9:00–10:30AM Paper Session A – **Community Engagement in Media Production (Theatre 2)**  
Chair and Discussion Leader: Michael Frishkopf (University of Alberta, Canada)
- Zoe Sherinian** (University of Oklahoma, US): Community Filmmaking as Ethnomusicological Fieldwork Among Dalit Women Drummers in India  
**Akiko Nozawa** (Nagoya University, Japan): Negotiation of Musical Knowledge for Recording: A case of the *Selonding* Shooting Project in Bali, Indonesia
- 9:00–10:30AM Paper Session B – **Mapping and Negotiating Public Space (Theatre 1)**  
Chair and Discussion Leader: Carol Muller (University of Philadelphia, US)
- Aileen Dillane and Tony Langlois** (University of Limerick, Ireland): Reflections on Limerick Soundscapes: Sonic Mapping, Critical Citizenship, and Social Activism  
**Rebecca Liebman** (Independent Scholar, US): Praxis Through Honk: The Rise of Politically Active, Pedagogically Inclusive Street Brass Bands in the United States
- 10:30–10:45AM Refreshment Break
- 10:45AM–12:45PM PLENARY Paper Session – **Power and Real World Intervention (Theatre 2)**  
Chair and Discussion Leader: Deborah Wong (University of California – Riverside)
- Tan Sooi Beng** (Universiti Sains Malaysia): Activist Research as Intervention: Participatory Strategies for Collaboration and Dialogue  
**Samuel Araujo** (Universidade Federal do Rio de Janeiro, Brazil): Reengaging Sound Praxis in the Real World; Politico-Epistemological Dimensions of Dialogue and Collaboration in Knowledge Production  
**Ana Hofman** (University of Nova Gorica, Slovenia): Epistemic Power Games and Collaborative Research in Ethnomusicology Under Neoliberalism
- 12:45AM–2:00PM Lunch break
- 1:00–2:00PM Lunchtime Concert
- 2:00–4:30PM PLENARY Paper Session – **Museums, archives and public memory (Theatre 2)**  
Chair and Discussion Leader: Stephen Stuempfle (Executive Director, SEM)

**Denise Barata** (Rio de Janeiro State University, Brazil): Black Songs' Sacred Territories

**Kwasi Ampene** (University of Michigan, US): Negotiating Ethnomusicological and Institutional Praxis: Collaborative Strategies in Researching and Publishing Over Five Hundred Years of Tangible and Intangible Heritage of Regalia in Ghana

**Diane Thram** (ILAM, Rhodes University, South Africa): Archives, Heritage Activism, and Engaged Ethnomusicology: Sustaining African Musical Heritage through Outreach, Education and Repatriation

**Sally Treloyn** (University of Melbourne, Australia): Cultural Maintenance in the Discomfort Zone: Intercultural Collaboration and Repatriation in the Australian Settler State (Kimberley, Western Australia)

4:30–4:45PM Refreshment break

4:45–5:45PM INVITED PLENARY (**Theatre 2**)  
Chair and Discussion Leader: Anne Rasmussen (The College of William and Mary, US)

**Eric Luke Lassiter** (Marshall University, US): Collaborative Ethnography: Recent Developments and Opportunities

5:45–8:00PM Dinner break

8:00 – 9:30PM Available meeting times (announcements on site)

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## WEDNESDAY SEPTEMBER 16

8:15–8:45AM ESEM Registration

8:45–9:00AM ESEM Opening

9:00–11:00AM PLENARY Paper Session – **Facing Poverty and Other Urban Problems: Scholarly Engagement and the Musical Enactment of Change (Theatre 2)**  
Chair and Discussion Leader: Britta Sweers (President, European Seminar in Ethnomusicology; Bern University, Switzerland)

**Rebecca Dirksen** (Indiana University, US): *Zafè Fatra* (The Affair of Trash) and the Affair of Scholarly Engagement: Can Music (and Music Scholarship) Really Clean Up the Streets of Port-au-Prince?

**Andrew McGraw** (University of Richmond, US): Sounding Utopia in the Richmond City Jail

**Jamie Wong** (Oxford University, UK): Beyond the Bars: Sounding Out a Road to Rehabilitation through Music for Ex-Offenders

11:30–11:45AM Refreshment break

11:45AM–12:45PM INVITED PLENARY (**Theatre 2**)  
Chair and Discussion Leader: Gage Averill (University of British Columbia, Canada)

**Deborah Wong** (University of California – Riverside, US): Witnessing: A Methodology

12:45–2:00PM Lunch

2:00–4:00PM PLENARY Paper Session – **Policy Challenges and Ethnomusicological Praxis (Theatre 2)**  
Chair and Discussion Leader: Anthony Seeger (University of California – Los Angeles, US)

**Jorge Franco (Ministry of Culture, Colombia) and Gloria P Zapata** (Fundacion Universitaria Juan N Corpas and Ministry of Culture, Colombia): PPFIM Cultural Diversity and Social Inclusion in Music Research in Colombia: Debates, Perspectives and Challenges

**Colin Quigley** (University of Limerick, Ireland): Romani Dance Music and Collaborative Scholarship: Redrawing Ethnic-national Boundaries in Transylvania

**David A. McDonald** (Indiana University, US): Sincerely Outspoken: Towards an Activist-Oriented Critical Ethnomusicology

4:00–4:15PM Refreshment break

4:00–5:00PM INVITED PLENARY (**Theatre 2**)  
Chair and Discussion Leader: Beverley Diamond (SEM President; Memorial University, Canada)

**José Jorge de Carvalho** (Universidade de Brasilia, Brazil): The Meeting of Musical Knowledges: Theory and Method for the Inclusion of Masters of Traditional Musics as Lecturers in Higher Education Institutions

5:00–5:45PM WRAP-UP DISCUSSION

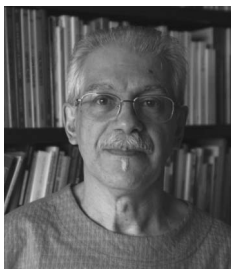
6:00–7:30PM Concert

8:00–10:00PM Banquet

## INVITED PLENARY SPEAKERS



**DENISE BOLDUC** (Anishnabe) is an accomplished creative director, producer, programmer, speaker and arts consultant on many interdisciplinary and international platforms. She has served as Arts Program Officer for both the Canada Council for the Arts and the Ontario Arts Council, been an instructor with the Centre for Indigenous Theatre and a mentor to numerous artists, arts leaders and organizations. Internationally, Denise has programmed work and spoken at festivals including *Tri-Nations Women in Concert & Story* at the Australian Opera House. She has played key roles in creating Maadaadizi/Summer Journeys, imagineNATIVE 15<sup>th</sup> Anniversary Gala Awards & Celebration, Thunderbird Marketplace (One of a Kind Show), *Songs From the Post Mistress* CD Release (with Tomson Highway), *Buffy Sainte-Marie In Concert* and the inaugural *Planet IndigenUS* festival. Invited by renowned artist, Moana Maniapoto, Denise traveled to New Zealand to participate in a creation development workshop focused on Indigenous worldviews regarding water. Denise was chosen by the Department of Foreign Affairs Australia and Canada's High Commission to attend the international Australian Performing Arts Market (Brisbane). She received the SOLID Arts Leadership Award (2014) and the Toronto Aboriginal Business Women's Award (2009). Notable Denise has served on numerous committees and boards for the imagineNATIVE Film + Media Arts Festival, Native Earth Performing Arts and Aboriginal Voices Radio. She is presently with REEL Canada, the imagineNative Film + Media Arts Festivals programming committee, Forbes Wild Foods and the Fresh Water Foods Association.



**JOSÉ JORGE DE CARVALHO** - Ph.D. in Anthropology at the Queen's University of Belfast; Professor of Anthropology at the University of Brasília; Head of the Institute of Inclusion in Higher Education and in Research, of the National Research Council, located in the University of Brasília. Was Visiting Professor at Rice University, University of Florida-Gainesville and Tinker Professor in the School of Music at the University of Wisconsin-Madison. Has been the main proponent of affirmative actions (especially cuotas) for Black and Indigenous students in Brazilian universities. In the current decade he has formulated the project Meeting of Knowledges, aimed at placing masters of traditional Afro-

Brazilian and Indigenous knowledges (including music and other art forms) to act as lecturers of regular courses in institutions of higher education and as researchers.



**HARALD GASKI** is Associate Professor at the University of Tromsø and is the author and editor of several books on Sami literature and culture. Gaski has been a visiting scholar at several universities internationally, and is very much in demand as a speaker on Sámi issues. He serves on the International Research Advisory Panel of New Zealand's Māori Centre of Research Excellence. He is Editor-in-chief of an academic publication series, *Sami academica*, with the

Sámi publisher ČálliidLágádus. Gaski's research specializes on indigenous methodologies and Sami culture and literature. Gaski has been instrumental in establishing Sámi literature as an academic field. In 2006 he was awarded the The Nordic Sámi Language Prize, *Gollegiella*, and in 2015 Gaski was the recipient of Vaartoe /Cesam's research award at the University of Umeå.



**ANGELA IMPEY** is a Senior Lecturer in Ethnomusicology and Convenor of the MA Music in Development at the School of Oriental and African Studies, University of London. Her research focuses on land, natural resources, social development and musical citizenship in southeast Africa and South Sudan, and she has published widely on these subjects. She was recently awarded a grant from the British Arts and Humanities Council ['Care for the Future']

to conduct a 5-year research project on cultural perceptions of environmental change in western Namibia. Prior to joining SOAS, she worked for several years in public arts and as a social development consultant in the Horn of Africa.



**SVANIBOR PETTAN** is Professor and Chair of the Ethnomusicology Program at the University of Ljubljana, Slovenia. Initiator and first Chair of the ICTM Study Group on applied ethnomusicology, he authored and edited studies in various formats, addressing applied work in regard to minorities, conflicts, and education. His newest publications include film with a study-guide *Kosovo Through the Eyes of Local Romani (Gypsy) Musicians* (Society

for Ethnomusicology and University of Ljubljana 2015) and *Oxford Handbook of Applied Ethnomusicology*, which he co-edited with Jeff Todd Titon (Oxford University Press 2015). He serves as President of the Cultural and Ethnomusicological Society Folk Slovenia and as Secretary General of the ICTM.



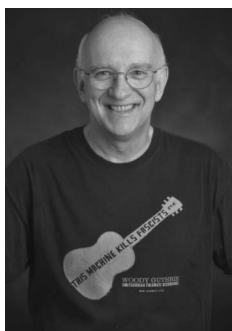
**LUKE ERIC LASSITER** is professor of humanities and anthropology and Director of the Graduate Humanities Program at Marshall University, where he coordinates interdisciplinary graduate study in cultural, historical, and literary studies. His books include *The Power of Kiowa Song: The Jesus Road: Kiowas, Christianity, and Indian Hymns* (with Clyde Ellis and Ralph Kotay); *The Chicago Guide to Collaborative Ethnography*; and, most recently, *Doing Ethnography Today* (with Elizabeth Campbell). His collaboratively written book, *The Other Side of Middletown* (written with a team of faculty, students and community researchers), won the Margaret Mead Award in 2005. In 2007, he founded the journal *Collaborative Anthropologies* and served as its editor or co-editor until 2013. His latest scholarship has focused on documenting and theorizing new modes of collaborative research.



**RHODA ROBERTS** (Bundjalung nation, Widjabul Clan) is Head of Indigenous Programming, Sydney Opera House., Festival Director, Boomerang Festival, Founder and Festival Director of the acclaimed international Dreaming Festival 1995-2009. Rhoda is an experienced, motivated and versatile arts executive, with a diverse range of international and national industry practice within commercial, community and non-profit organisations. As an actor/producer and director, she is sought after in theatre, film, television and radio. She was a co-founding member of Australia's first national Aboriginal theatre company, the Aboriginal National Theatre Trust (ANTT) and coined the term "Welcome to country" establishing protocol, manuals and welcomes by local custodians for the arts industry.

The Creative Director of the Awakening Segment of the 2000 Sydney Olympic Games Opening Ceremony, she continues to work on large scale events including the Rugby World Cup 2003, the Athens Olympic handover ceremony, the opening ceremony of the Musée Du Quai Branley (Paris), Japan Expo, World Youth Day events and Australia Day events where she developed the *Woggan ma Gule*

annual ceremony. Rhoda has written and directed several theatre productions including the one-woman show *Please Explain* (1998), and a solo production *Bible Boxing Love* (2008). She was commissioned to direct and write a new Australian Opera for Opera Australia in 2013 following her success as writer/director of Opera Australia's *Yarrabah* and *Miricoloa a Milanao* by Rome's Giorgio Battistelli for the Brisbane Festival 2009. She is currently completing her first novel *Tullymorgan*. The film *A Sisters Love*, produced and directed by Ivan Sen, features Rhoda and is touring the film festival circuit.



**ANTHONY SEEGER** is Distinguished Professor of Ethnomusicology, Emeritus, at the University of California Los Angeles, Director Emeritus of Smithsonian Folkways Recordings, and currently a Research Associate at the Smithsonian Institution. He is the author of three books on the Suyá/Kisêdjê Indians in Brazil, co-editor of three books, and author of over 120 articles and book chapters on ethnomusicology, anthropology, audiovisual archives, applied ethnomusicology, and intellectual property. He has served as director of three audiovisual archives, taught at three universities, and served as President of both the SEM and the ICTM as well as Secretary General of the ICTM. He is an honorary member of the ICTM, Fellow of the American Academy of Arts and Sciences, and recipient of the Taichi Prize for Traditional Music in 2014.



**JEFF TODD TITON** is professor emeritus of music at Brown University, where for 27 years he directed the doctoral program in ethnomusicology. He has written or edited eight books (including the just-published *Oxford Handbook of Applied Ethnomusicology*) and numerous essays. His ethnographic research focuses on sound and vernacular music cultures in the United States; his field recordings were recently chosen for the National Recording Registry.

Since the 1960s he has theorized (and practiced) an applied ethnomusicology of friendship-based fieldwork and collaborative partnership. He is also considered a pioneer in phenomenological approaches to ethnomusicology, in hypertext-multimedia representations of people making music, and in shifting the discourse in folklore and ethnomusicology from conservation to sustainability. His most recent work has been in ecomusicology; it has involved Thoreau, soundscape



ecology and a call for a managed acoustic commons for all living creatures. It may be tracked on his blog at <http://sustainablemusic.blogspot.com>. In 2016, he will hold the Basler Chair of Excellence for the Integration of the Arts, Rhetoric, and the Sciences at East Tennessee State University.



**DEBORAH WONG** is Professor of Music at the University of California, Riverside. She specializes in the musics of Asian America and Thailand and has written two books, *Speak It Louder: Asian Americans Making Music* and *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual*. She is a past President of the Society for Ethnomusicology and currently sits on the Advisory Council for the Smithsonian Institution's Center for Folklife and Cultural Heritage. She is a series editor for Wesleyan University Press's Music/Culture series and also serves on the Editorial Committee for the University of California Press.

# ABSTRACTS

## **KWASI AMPENE**

### **Negotiating Ethnomusicological and Institutional Praxis: Collaborative Strategies in Researching and Publishing Over Five Hundred Years of Tangible and Intangible Heritage of Regalia in Ghana**

How did I publish a book in the United States in April 2014 and officially launch it in Ghana in May as part of the Asanteman Grand Adaye Festival? What began in 2009 as my post-tenure field research project focusing on Asante court music and verbal art forms was dramatically transformed into a community engaged enterprise, 'Asanteman in the 21st-Century Project.' The project involved full cataloging, inventory, conservation assessment, and documentation of the tangible and intangible heritage of regalia at Manhyia Palace in Kumase. With this project, I was presented with the rare opportunity to expand my initial focus on music to encompass the complex array of visual arts associated with traditional political authority. Thus the dynamics of my field research radically changed to a collaborative scheme between the Asante Kingdom and custodians of the regalia on one hand and I, a scholar and professor at a major university in the United States, on the other hand. My excitement in accepting this colossal responsibility is informed by my understanding that this regalia are arguably the largest, most complex, best preserved and historically anchored in sub-Saharan Africa. Far from being relics of the past, the regalia have discernible historical significance as they continue to play a vital role in defining and sustaining Asante identity in our pluralistic society. Long without written documents as historical records, the Asante have used these items of regalia as records of their history. Finally, I am aware that the royal arts of many sub-Saharan states have been dispersed to museums and collectors around the world. In my presentation, I will discuss how I negotiated the deeply entrenched institutional praxis that privileges western epistemologies, circumscribed by disciplinary boundaries and publishing norms, to the collaborative ethnographic strategies I deployed to achieve greater social impact in Ghana.

## **SAMUEL ARAUJO**

### **Reengaging Sound Praxis in the Real World; Politico-Epistemological Dimensions of Dialogue and Collaboration in Knowledge Production**

This paper calls into question politico-epistemological potentials of and challenges to notions of dialogue and collaboration in current scholarship, individual or collective action and public policy revolving around sound praxis (Araujo 2008, 2013; Araujo and Grupo Musicultura 2010; Araujo and Paz 2011), as well as their implications to the multiple subjects involved. It addresses the

variable meanings of both dialogue and collaboration as general signifiers central to the social processes under consideration, which include but are not limited to the so-called ethnographic experience. Such distinct uses of both categories and their equally variable motivations will undergo closer scrutiny as a means to highlight the active role they may play or not in contexts of struggle for political recognition and valuing of forms of knowledge and practices under pressure from exploitation, inequality and criminalization of the oppressed. The argument will proceed through three basic steps: a) a synthetic examination of recent reviews of collaborative/dialogic/ advocacy/applied/engaged work in both soundscape and music scholarship vis-à-vis the increasing and generalized self-awareness of local-global political struggles and tensions; b) highlighting the role often ascribed to the so-called “arts” in mediating the negotiation of human coexistence in conflictive contexts as well as in the so-assumed post-conflict ones; c) opening a debate on political-epistemological alternatives to research on sound praxis under the light of a few theorists such as Paulo Freire, Orlando Fals Borda and Luis Guillermo Vasco Uribe, as well as their outcomes in products either entirely authored or co-authored by subjects generally not acknowledged as academics.

## **RANDAL BAIER**

### **Processing the Acoustic Archive: Diegetic and Non-diegetic Soundscapes in the Mountains of West Java, Indonesia**

In the mountains of the Sukabumi region of West Java, Indonesia, digital media is being used to preserve and visually “advocate” local traditions, especially those connected to annual rituals related to rice agriculture and cooperative social life. In community life, agricultural knowledge embodied in bamboo-based ensemble music and sacred ritual is generally passed down by family connections from one generation to the next. By various means, musicians and ritual practitioners are recognized and valued by these communities. Although this occurs today as a kind of living archive, there is another element of cultural preservation that has entered the scene: digital media. In Ciptagelar, one of the central villages in this mountainous and remote region, village elders have created a local digital TV channel that maintains a 24/7 visualized local presence in the otherwise global onslaught of satellite and cell phone technologies. The channel is maintained by an earnest team of young digital editors and VJs who maintain the channel from the home of a committed cultural advocate known in the region for his commitment to the visual and acoustic preservation of indigenous Sundanese music and ritual traditions. This presentation will explore the boundary between the “living archive” of generational knowledge and the digital preservation of traditional practices, especially looking at the overlay of visual and musical montage as influenced by both global and local mediated elements. The presentation will be based on field research conducted in West Java in 2014 and 2015.

## **DENISE BARATA**

### **Black Songs' Sacred Territories**

The region of Madureira, which includes the Favela of Serrinha, Congonha and Cajueiro, and also the neighborhoods of Oswaldo Cruz, Bento Ribeiro and Marechal Hermes, on the outskirts of Rio de Janeiro, is inhabited by a huge black population that was expelled from the central locations of the city at the beginning of the twentieth century. It houses a rich and intangible cultural heritage, mainly composed of songs that are very visible in their informal power by generating income and at the same time maintaining black musical traditions, which are almost invisible to the rest of the city. Suffice to say that this is the place of the two most traditional schools of *samba* in the city: Portela and Império Serrano. In 1998 I initiated a survey about spaces of musical memory and to prepare a musical map of the region where the great musicians lived creating some kind of music networks, which stimulated the production of different rhythms, with emphasis on *jongo*, *choro*, *samba de gafieira*, *samba de quadra* and *samba enredo*. This research culminated in the development of a proposal that aims to transform collectively sacred places of memory in an open-air museum. I intend, here, to present the project and its history, as well as the conflicts and tensions surrounding the musical memory of the city.

## **VINCENZO CAMBRIA**

### **Crossing the Ocean: Some Considerations on Practical and Methodological Challenges Within a Joint Collaborative Research Project Between Brazil and Portugal**

The Ethnomusicology Laboratory of the Federal University of Rio de Janeiro has been engaged, since 2003, in the development of research perspectives inspired by the theoretical and methodological formulations of Brazilian educator and philosopher Paulo Freire and, more generally, of the so-called "Participatory Action Research", which assume dialogue and collaboration as the necessary basis for a more socially and politically engaged knowledge. This research perspective has been consolidated by working in some marginalized communities of the city of Rio de Janeiro and, especially, within one of them, the Maré neighborhood. Working with a group of young residents, this ongoing research project has been collaboratively mapping the musical practices that coexist in the different communities that form this neighborhood, and producing a critical knowledge on the multiple meanings articulated by them. Such a long term collaboration produced interesting academic results as the publication of collectively written articles in important journals and books and the presentation of papers at local and international conferences. The group has also been active within social movements and policy formulation debates

concerning music, culture, politics and social change. As a result of the visibility acquired by this work, researchers from different countries began to visit the group, interested in its methodology. After one such visit, a team of researchers from the University of Aveiro, Portugal, working with a group of young musicians from one of the main Cape Verdean communities in Lisbon, proposed that we carry out a joint research project. Having received funds from both Brazilian and Portuguese governmental agencies, this project is being carried out with the participation of the two research groups (both academic and extra-academic) and involves activities on both sides of the ocean. In this paper I would like to discuss some methodological and practical challenges posed by this new experience.

### **JAVIER CAMPOS CALVO-SOTELO**

#### **Real Communities, non-Invented Traditions: Towards an Ethnomusicology beyond the Bounds of Deconstruction**

Ethnomusicology and studies of folklore in general have been dominated in the last decades by deconstructive analysis and 'culturalist' theory, largely led by the paradigms of Benedict Anderson (nations as imagined communities) and Eric Hobsbawm (invented traditions). Deconstruction has been particularly directed against the differential assertion, emphasizing its alleged ethnocentrism and spurious interests, thus ultimately paving the way for cultural globalization, as local values will drop lacking credibility. However, a number of authors and alternatives stand increasingly in defense of traditions per se (e.g. Ben-Amos, McDonald, Sweers), of the notion of sustainable tradition (Titon), as well as of the implicit differential fact and its assumption and management not necessarily in the framework of a political or commercial project (e.g. Boissevain, Campos).

This paper focuses on some bibliography and case studies to put forward those attempts to modify the so far pervasive deconstructive tendency, suggesting some other possibilities to conflate the latter and modern technologies with more conventional paths of ethnomusicology in the most positive and generative way. Importantly, despite the possible interest and specific weight of many national and supranational governments' initiatives to protect 'tradition' as a treasure in danger (like the UNESCO 2003 Convention for the safeguarding of the intangible cultural heritage), the best options for a socially and economically profitable but non-artificial/museistic/nostalgic support of many popular events, customs and practices of the lore (music playing an outstanding role amid them), seem to lie in local agents and patrimony themselves, by accepting and promoting unaffectedly their vital and dynamic existence. In the end, thus oriented policies and social conscience could be perhaps the most optimal means to help the village voice never fall into silence, and therefore counteract the prevalent globalization of our times.

## **JOSÉ JORGE DE CARVALHO**

### **The Meeting of Musical Knowledges: Theory and Method for the Inclusion of Masters of Traditional Musics as Lecturers in Higher Education Institutions**

Universities in Latin America (and, to a certain extent, possibly in the entire non-Western World) were created in the colonial and Republican periods as replicas of the model of the modern European universities, which had stabilized criteria for the classification, organization and hierarchy of knowledge and of legitimation of truth following closely the Napoleonic and Humboldtian reforms around the 1800s. By their constitution, therefore, traditional Latin American traditions of knowledge, both scientific and artistic, were discriminated against and totally excluded from the university curricula in the name of an exclusively Eurocentric epistemic paradigm. As a consequence of this epistemicide, all the music schools today, both basic and superior, teach primarily the erudite European musical genres, whereas the popular, Indigenous and African-derived musical traditions, which are extremely rich in the entire continent, do not form part of the curriculum available for music students.

In order to offer a positive alternative to this monothematic and historically limited musical environment, we have devised the methodology of the Meeting of Knowledges, through which masters of traditional music (most of them people with little, or none, formal literacy, coming from ethnic and traditional peoples) are now able to teach regular courses in music, dance, theater and correlated arts, in equal relevance and prestige of that attributed to the Western erudite musical tradition. Started in the University of Brasília in 2010, the Meeting of Knowledges has already expanded to seven universities, in Brazil and in Colombia, and with the possibility of expansion also to Ecuador and other countries in Latin America and possibly in Portuguese-speaking African countries. This plenary speech will sum up the theoretical and methodological foundations of the Meeting of Knowledges and explore its connections with other proposals of epistemic and political interventions in Ethnomusicology and Music Education.

## **MEGAN COLLINS**

### **Ethnomusicology and Community Engagement on Radio in New Zealand**

In this paper I discuss current debates on ethnomusicology and broadcasting in New Zealand, where I have presented music documentaries, with a collaborative ethnomusicology focus, for public radio. Broadcasting is an attractive medium for 'an approach guided by social responsibility' (the ICTM's definition of Applied Ethnomusicology) because of the large listening audience and the aural format. Problems of (mis)representation, often associated with print media, can be mediated through collaborative interviews and extensive musical examples,

where not only the multivalence nature of cultural construction through music can be exemplified, but the actual voices involved can be heard on air, thus personalising a broader musical community. In this paper I examine how radio can demonstrate the heterogeneity of communities while contributing to ongoing debates on the 'power/knowledge relation' (Hofman 2010).

My aim for each series of documentaries was to present or co-present, to an audience of predominantly Western Art Music fans, unfamiliar music scenes through commercial recordings, interviews with performers and private recordings from 'the field'. One promotional sting declared, "Music Migrations' tells New Zealand migration stories through music. Samoan garage choirs, Cambodian wedding bands, Hindi hip-hop, gold panning ballads and music to rustle sheep by". 'West Sumatran Composers' included interviews, a concert and unreleased musical recordings of new music, curated by Elizar Koto.

Collaborative ethnomusicology radio documentaries are challenging to program in New Zealand. They do not fit within the 'access radio' model, where announcers present music from minority communities in their mother tongue, nor with indigenous programs in English. They sit outside 'World Music' offerings from commercial stations, with a popular music focus. Programming such documentaries on the publicly funded station Radio New Zealand Concert, reflects and informs debates on national identity, (post)-colonialism, biculturalism and multiculturalism in New Zealand. I hope my paper will contribute to this debate.

## **MARK DeWITT**

### **When Music May Not Be Enough: Songwriting, Environmentalism, and the Louisiana Oil Industry**

This paper examines the relative efficacy of songwriting and musical performance in Louisiana (USA) environmental politics, especially as they relate to a major catastrophic event (the 2010 BP Gulf oil spill) and to long-term crises that have developed slowly over decades, affecting the Atchafalaya River Basin and Louisiana's coastal wetlands. Looking back on his career of musical activism, Pete Seeger said, "My job is to show folks there's a lot of good music in this world, and if used right it may help to save the planet." Current indications are that the growing body of music addressing environmental problems in Louisiana and the Gulf Coast has had a negligible effect on corporate or government behavior, perhaps even public opinion. Following Seeger's formulation, are we to conclude that this music not "good," in the sense of being composed or arranged in such a way to as to move people to action? Can musical and textual analysis tell us this? And if it can, how then can we determine whether or not this "good music" is being "used right"? Analysis of the social, cultural, and political contexts of a song's reception may offer reasons for its success or failure. Such critical analysis is necessary, and I shall offer some, but where are entry points

to put this knowledge into action? Effective activism requires social capital. The paper concludes with reflections on my social ties to actors in this arena, my position in the community aside from environmental politics as a champion of local musics, and what I see at stake for me to use my position to engage in environmental activism of my own.

## **AILEEN DILLANE AND TONY LANGLOIS**

### **Reflections on Limerick Soundscapes: Sonic Mapping, Critical Citizenship, and Social Activism**

This paper explores the methodological and ideological challenges and opportunities faced in an urban soundscapes project based in the small, multicultural and post-industrial city of Limerick which is currently undergoing a process of urban “regeneration” following decades of challenges (high unemployment rates, rapid demographic shifts brought about by global migration, social disenfranchisement in marginalized neighbourhoods, gangland criminality, and considerable stigmatization by the national media). Facilitated by an interdisciplinary team involving ethnomusicologists, urban sociologists, information technology specialists, the project combines ethnographic approaches from urban ethnomusicology (Hemetek and Reyes 2007; Jurková 2012) with mapping practices from soundscape studies (Murray-Schafer 1977), through an evocation of “critical citizenship” (Nell et al, 2012), in order to generate a soundscapes model that has the individual as a networked, social being and creative, critical citizen, at its core. Limerick Soundscapes invites participants from a wide range of backgrounds, sourced through pre-existing routes and pathways (Finnegan 1989)—including clubs, charities, educational organisations, societies—to engage in basic sound recording training on small, hand-held devices. These sonic flaneurs or “citizen collectors” make short recordings of the sounds of their city which are uploaded onto an interactive website. Participants from across the city are also facilitated to meet and share their experiences of listening to and sonically engage their environment. For the ethnomusicologists on the research team two tensions emerge. The first is around the research model which makes collectors critical collaborators but also potentially undermines the open, creative and participatory process by having an underpinning social activist agenda. The second relates to stepping outside of the bounds of musicking (Small 1998) and how that changes the more traditional role of the ethnomusicologist. Focusing on some specific examples from this ongoing project, we hope to tease out these challenges and perform a preliminary evaluation on the efficacy of the project.



## **REBECCA DIRKSEN**

### ***Zafè Fatra (The Affair of Trash)* and the Affair of Scholarly Engagement: Can Music (and Music Scholarship) Really Clean Up the Streets of Port-au-Prince?**

Intimately tied to poverty, health insecurity, political uncertainty, and structural violence, trash is one of the most visible and hazardous challenges in Port-au-Prince today. Pedestrians are frequently forced to traverse piles of garbage on their daily routes, and many Haitian citizens speak of *politik fatra*, a “politics of trash,” that governs civic behavior to a surprising extent. Notably, the mounting trash problem has given rise to a distinct and growing musical discourse on garbage. This repertoire might be tied to *mizik angaje*—literally, “engaged music,” a genre-crossing expressive form featuring politically and socially engaged lyrics that has been central to the nation’s historical record from the colonial era to the present. Yet youth today are reframing this revered tradition of “throwing” pointed verbal criticisms through music. Namely, several groups of young musicians routinely use their songs to voice concerns about environmental degradation and inappropriate dumping practices, but these musicians’ engagement with trash does not end with their lyrics. Certain artists are physically trying to combat the problem and to empower their local communities toward concrete action. Examining a work-in-progress musical documentary called *Zafè Fatra (The Affair of Trash)*, a collaboration between a collective of musicians, a Haitian filmmaker and myself, I will start by looking at what happens when Haitian youth use music to clean up Haiti’s streets, before reflecting more deeply on what happens when ethnomusicologists use research methodologies to encourage the process of community engagement. I aim to dig into some of the challenges posed by my role as an interlocutor in the Haitian music scene and the ethics of my presence and intervention as an engaged researcher. More generally, I will scrutinize whether our impact as ethnomusicologists and scholars, especially when dealing with non-musical issues such as trash, can be anything more than superficial.

## **RANA EL KADI**

### **Cultural Empowerment and Antiracism Education for Immigrant and Refugee Youth: Developing an Ethnomusicological Methodology for the Canadian Classroom**

Educational institutions in immigrant-receiving countries such as Canada often find themselves ill-equipped to address the needs of newly-arriving immigrant/refugee (“newcomer”) students. Therefore, these students usually face academic struggles, social stigmatization, cultural alienation, and racial discrimination, resulting in mental health problems and high-risk behaviour. Many studies have focused on the importance of empowering these “at-risk” youth through culturally responsive curricula (Short 2002, Keddie 2012), while others have demonstrated

the effective role that participatory action research (PAR) arts programming may play in empowering disenfranchised youth (Araujo et al. 2010, Frey et al. 2011). However, there remains a serious gap in the scholarship and practice of ethnomusicology as a tool in antiracism education and immigrant/refugee youth empowerment.

Based on my doctoral fieldwork, I will provide ethnomusicologists with methodological recommendations that emerged from initiating three consecutive cycles of ethnomusicological praxis involving collaborations with multiple stakeholders at two junior high schools in Edmonton. This PAR project involved developing, executing, and evaluating an ethnomusicology-based curriculum that aimed to enhance “newcomer” students’ cultural pride, while improving their intercultural dialogue skills and peer/family relationships. I shall discuss the opportunities and obstacles that an action researcher may encounter in a Canadian educational environment, while demonstrating the limits of utilizing participatory methodologies with a multicultural group of “newcomer” youth. I argue that Julio Cammarota et al.’s (2008) interpretation of the dialogical authoring approach called “Funds of Knowledge” (Norma Gonzalez et al. 2005) represents a key strategy in empowering refugee students and their families. Expanding on Christopher Small’s (1998) assertion that group music making constructs models of ideal social relationships, I argue that combining an antiracism approach with peer music teaching and learning helps to model more democratic social relations among cultural majorities and minorities, while challenging students’ cultural stereotypes and breaking down the perceived barriers to intercultural friendships.

## **ANDREA EMBERLY**

### **Dancing *Domba*: Intersections of Ethnomusicology, Music Education, and Research with Children and Young People**

The *domba* school of girls’ initiation is perhaps recognizable to many ethnomusicologists from John Blacking’s historic work in Venda communities in South Africa in the 1950s. Blacking’s study illuminated the central role of music in children’s lives in Venda communities noting the prolific musical engagement Venda children had in their communities. However, at present, *domba* and the unique songs and stories of Venda childhood are highly endangered. The extinction of musical traditions such as *domba* has significant ramifications for contemporary children’s education, cultural practices, and wellbeing in Venda communities.

This paper will explore collaborative research that aims to draw together ethnomusicological methodologies such as audio and video documentation with community-driven efforts to embed the teaching and learning from *domba* into the school curriculum. In addition, particular focus on working with children and

young people as research collaborators is central to shifting our knowledge about the role of music in children's lives. Because children have historically been viewed as research objects, rather than participants, this collaborative effort highlights the significance of including children and young people in the research process given that the ultimate goal of sustaining *domba* musical arts practices rests with their ongoing engagement. By connecting music to a broader cultural context, our research explores the emotional, physical, and socio-cultural transition from childhood to adulthood that is embodied musically in initiation schools (*domba*) and through the transmission of traditional Venda children's musical arts practices (song, dance, instrumental performance). Our research aims to contribute to knowledge about critical issues, including the connection of wellbeing to arts education and the sustainability of intangible cultural heritage through unique and collaborative methodologies that prioritize the engagement of children and young people in the research process.

## **WILL FABER**

### **Sound, Improvisation, and the Anti-Violence Futurity in Chicago's Englewood Neighborhood**

In the context of the already hyper-segregated south side of Chicago, African American residents of the Englewood neighborhood disproportionately experience the effects of long term joblessness, incarceration, gang activity, and police violence, and the neoliberal restructuring of social service provision.

In this presentation, I focus on a series of interventions taking place since 2000 initiated by saxophonist, composer, bandleader, and Englewood resident Ernest Khaber Dawkins. These include producing an annual free jazz festival, an after-school mentoring and jazz education programs for neighborhood teens, neighborhood "listening sessions," and a series of large ensemble compositions engaged with the history of Black Chicago. Together these practices have empowered a generation of young south side musicians and an intergenerational cohort committed to using sound as a tool for creating new spaces for representing, debating, and imagining the past, present, and future of this community.

I focus here on three issues raised by these efforts and their relevance for an ethnomusicology committed to the knowledge produced within urban communities. First, I locate myself, as a student, activist, researcher, and educator working alongside Dawkins since 2008, and the ways that these multiple responsibilities and identities shape my participation within this community. Secondly, I address the ways that participants in both the intergenerational and youth-focused programming have created new forms of public space in which the politics of sound and the poetics of musical history are mobilized as tools for social improvisation and the creation of new forms of belonging within and

beyond Englewood. Finally, I consider the ways that these diverse agents turn to sound as a key analytic for both interpreting and critiquing both the past and present of their neighborhood, and for imagining ways that collective action might reverberate into the future.

## **MICHAEL FRISHKOPF**

### **Music for Global Human Development**

I outline an engaged ethnomusicology fostering human development, locally and globally, through sustainable music-centered community collaborations. Human development is a human process of upholding human value in the world—rights, freedoms, social justice—by reinforcing the I-thou essence of human connection. Human development is impeded by dehumanization—the human treated as a nonhuman—resulting from mediation of personal relationships through an impersonal world system (and ironically characteristic of far too much “development” work today).

My model is systems theory, including a modified Habermasian duality of system and lifeworld. But maintenance of the lifeworld—locus of human value—depends not only on rational “communicative action” (as per Habermas), but equally on affective social connectivity, constructed primarily through a profoundly social “soundworld”, where sonic feedback loops of thought-feeling produce what I term “resonance”. Within that soundworld, music—the nonhuman treated as human—provides a crucial technology for rehumanizing social relations damaged by system mediation, inoculating the lifeworld against system deprecations.

My method is participatory action research, forging collaborative, extensible, community-engaged networks, blurring differences between “researcher” and “researched”, “outsider” and “insider”, drawing participants themselves into a shared, resonant soundworld, across boundaries of ethnicity, religion, nation, and class, transforming their own awareness and practices, as well as those of the societies in which they live. After outlining the problem, theory, and method, I present examples of resonant participatory action research networks, illustrating two broad types: “songs for sustainable peace and development” (including projects addressing post-conflict trauma of Liberian refugees in Ghana; public health issues in Liberia; and maternal and neonatal health in Ethiopia); and “music for cultural continuity and civil society” (including projects, in Egypt and Ghana, encouraging active musical participation). I suggest that resonant networks of participatory action research in ethnomusicology have the potential not only to transform local communities—whether rich or poor—but also the network itself, towards global human development.

## **HARALD GASKI**

### **Attuned and Accountable: Indigenous Methodologies and the Research on Sámi *Joik***

In this talk I will give a brief account of Indigenous methodologies and discuss what kind of implications the prerequisites of IM might have for the research on Saami *yoik*. I will also briefly touch upon the ethics and aesthetics of Saami *yoik* in the age of the Internet and globalization.

## **CHAD HAMILL**

### **The Earth is (Still) Our Mother: Indigenous Adaptation in the Era of Climate Change**

On September 21, 2014, an estimated 400,000 people swarmed into the streets of New York City for the People's Climate March. Leading the charge were representatives from multiple tribal nations throughout the US. With the UN's World Conference on Indigenous Peoples and the UN Climate Summit set to commence the following week, they were also joined by Indigenous brothers and sisters from around the globe, speaking with a collective voice they hoped would permeate the insular walls of the UN proceedings. For Indigenous peoples participating in climate events that day (2,808 events in 166 countries) (PeoplesClimate.org) the stakes could not be higher. Lands inhabited by Indigenous communities (such as desert margins, small islands, high-altitude zones, and the circumpolar Arctic) are particularly vulnerable to the dramatic shifts in climate currently underway. The delicate ecosystems upon which indigenous communities rely are in flux, and the accelerating rate of climate change—outpacing the most dire scientific projections—amounts to a crisis that is every bit as threatening as the legacy of European colonialism. Fortunately, for millennia Indigenous communities have cultivated an intimate awareness of their ecology and have remained, throughout the era of worldwide industrial devastation, adept at adapting to environmental change. This awareness and adaptive power has been discussed within the framework of Traditional Ecological Knowledge (TEK). Using traditional songs in Indigenous communities as a touchstone, this paper will explore three interrelated aspects of TEK: (1) its role in assisting Indigenous communities in adapting to the effects of climate change (2) its potential to inform and influence Western-generated climate science and (3) as a unifying thread tying Indigenous communities together, strengthening global self-determination.

## **ROBIN HARRIS**

### **Applied Ethnoarts Training: New Approaches, Resources, and Collaborative Partnerships**

With the collapse of the Soviet Union in the early 1990s, the Sakha of Siberia initiated a process of revitalizing their Turkic-based language and expressive culture. Their new-found freedom for expressing their *natsional'niy* (i.e. minority, or sub-national) identity provided a counterpoint to both decades of Soviet hegemony and the onrush of globalization. In particular, the Sakha's moribund oral epic tradition of *olonkho* served as a focal point for their revitalization efforts. Their successful bid to have UNESCO designate *olonkho* as a "Masterpiece of the Oral and Intangible Heritage of Humanity" catalyzed a republic-wide grass-roots program aimed at safeguarding and revitalizing *olonkho* into the future.

My years of research on the decline and revival of *olonkho* led to relationships with its proponents, including Sakha scholars, *olonkho* performers, and creators of new, non-oral forms of *olonkho* such as written publications and *olonkho* theatrical performances. These relationships, perceived as beneficial by the Sakha for broadening transnational appreciation for their epic, have also aided my students as they study *olonkho* and its derivatives in the applied ethnoarts courses I teach.

This session will show how I have integrated newly published resources for applied ethnoarts engagement (as well as my own *olonkho*-related research and relationships) into my pedagogical methods and approaches. I will demonstrate how these resources and methods can be used to help students to analyze and understand not merely the musical aspects of a genre, but the visual, oral-verbal, dramatic, and dance-related aspects as well. In addition, I discuss ways in which Sakha scholars, performers, and other proponents of *olonkho* have aided me in the pedagogical process, leveraging their skills and knowledge to both achieve their own goals and to further the education of ethnoarts students.

## **ANA HOFMAN**

### **Epistemic Power Games and Collaborative Research in Ethnomusicology Under Neoliberalism**

The paper explores the question of epistemic power through radical critique of the so-called "first world theories" in searching for the new public profile of ethnomusicology as praxis in the time of global neoliberal capitalism. It proposes the further theoretical-political positioning that can provide ethnomusicology with a way out from the current "applied scholarship" which goes hand in hand with neoliberal politics. By embracing the importance of multiple epistemologies, the paper reflects on the ways academia has often

been to service the status quo, which mask conservative research politics regulated by the norms of 'scientific legitimacy' and socially constructed "convention."

The paper strives to demonstrate some important directions and conceptual shifts in collaborative research with a focus on ideological status of a researcher, class question and self-organization in ethnomusicology addressing the following questions: Who controls the epistemology and how do the "first world theories" establish hegemonic interpretations of the other worlds? In which ways does the concept of multiple epistemologies help us to rethink potential futures of emancipatory ethnomusicology? In which ways has the precarisation in neoliberal academia been redefining collaborative research?

## **ANGELA IMPEY**

### **The Arts of Transitional Justice: Song, Truth-telling, and Memory in South Sudan**

This presentation invites critical scrutiny of the role of performance ethnography in development praxis, focusing specifically on the place of ethnomusicology in current discourses about alternative frameworks for transitional justice in post-conflict and fragile states. The paper responds to the increasing appeal in transitional justice literature for legal pluralism and reflects on the challenges and opportunities that traditional justice strategies poses for many of the fundamental assumptions that currently underlie post-conflict rule-of-law work. Taking direction from Brown et al. (2011) and Mognolo (2013), who call for imaginative 'delinking' from current epistemic hegemonies in seeking solutions to pressing societal problems, the paper argues for greater consideration of culture in responding to the multidimensional legacies of protracted conflict (Rush & Simić 2014). Drawing on research on Dinka ox-songs in South Sudan—a country that has only recently emerged from half a century of civil war with Sudan, but remains profoundly destabilized by internecine violence—the paper argues that in their capacity as public hearings, ox-songs offer locally embedded judicial instruments or "justice rituals" (Rossner 2013) of narration, listening and understanding, opening discursive spaces for the expression of multiple public positions and forms of agency. While songs recount individual, clan or community memories within the context of culturally legitimate expressive spaces, they equally reveal potentially incompatible rejoinders to social justice, forgiveness and inclusivity, thus supporting new pathways for hybrid or plural frameworks for truth-telling, justice and reparative outcomes.

## **LUKE ERIC LASSITER**

### **Collaborative Ethnography: Recent Developments and Opportunities**

In the past few decades, new forms of collaborative ethnography have continued to expand and grow. Though collaborative ethnography arguably has a long tradition in ethnographic fieldwork, developments surrounding, among other things, the explicit co-conceptualization and co-theorization of collaborative inquiry; the diverse and dynamic co-commitments of practice (be they moral, ethical, political or otherwise); and the joint productions of ethnographic forms (be they texts, exhibits, actions, etc.) have yielded new opportunities for collaborative research and action. With this in mind, in this paper I explore how recent forms of collaborative ethnography are helping to chart more critical and complex understandings of both collaboration and collaborative research in field-based disciplines such as anthropology, folklore, and ethnomusicology.

## **REBECCA LIEBMAN**

### **Praxis Through Honk: The Rise of Politically Active, Pedagogically Inclusive Street Brass Bands in the United States**

This presentation traces the recent rise of activist street bands in the United States (mainly brass, woodwinds, and percussion—loud, lively, and mobile), and places them in an historical context, with specific attention to how bands across the country are experimenting to achieve the greatest social impact.

In 2006, organizers in Somerville, Massachusetts created the first festival for the gathering of activist street bands under the polysemic term “HONK!”. They noted that bands honk their horns for the same reasons motorists honk: “to arouse fellow travelers, to warn of danger, to celebrate milestones, and to just plain have fun.” In the ensuing years, Honk festivals quickly emerged in Seattle, Washington; New York city; Providence, Rhode Island; Austin, Texas; and Detroit, Michigan. Participating bands draw from many musical traditions, including New Orleans, Balkan, Brazilian, and pop. Band members, generally amateurs, learn music aurally and/or through written music, allowing for a wide level of ability, often inspiring onlookers to play. Some bands have leaders; many are leaderless.

In the public and digital commons, activist street bands attract attention. But do they have an impact? What are the lessons learned about how to best partner with nonprofit organizations, NGO's or campaigns, to convey the desired messages? What significance do gender, ethnicity, and class have in these partnerships?

The presentation will include video clips of Honk festivals around the United States, where bands pollinate ideas; video clips where Honk bands have



been deployed to amplify a message; and ethnographies from seven bands, presenting lessons learned on how bands seek, through partnerships, to bring about change. The presenter takes both an etic and emic view, as applied anthropologist and as trombone player in a Honk band near Seattle, Washington.

### **DAVID A. MCDONALD**

#### **Sincerely Outspoken: Towards an Activist-Oriented Critical Ethnomusicology**

Over the last 20 years ethnomusicologists have developed insightful approaches to the study of conflict, violence, and the unprecedented movement of people across the globe. And yet, despite this high level of interest in understanding the material and performative manifestations of forced migration and displacement, ethnomusicologists have yet to fully strategize ways in which their research may be operationalized as a form of cultural critique and activism. In this paper I will explore the theoretical, methodological, and applied aspects of qualitative research, seeking a better understanding of how ethnomusicological methodologies may be mobilized for policy change, the creation of emancipatory knowledge, and the pursuit of social justice. In so doing I will address the following questions: what does it mean to critique structures of injustice? How might we better understand and address positionality, difference, and dialogue? What are the ethics of intervention? And how might a rigorous critical ethnomusicology serve the immediate political, material, and cultural needs of our interlocutors? Drawing from Marxist, feminist, queer, and performance theory, I will then chart out how a collaborative critical ethnomusicology may provide a vital link between local stakeholders, community collaborators, researchers, and policy makers.

### **ANDREW MCGRAW**

#### **Sounding Utopia in the Richmond City Jail**

This paper discusses music by residents of the Richmond, Virginia, city jail. Using recording equipment in the facility's small education room, residents compose music that is at times escapist, compensatory and often concerned with officially disallowed acts (sex, food, retribution). However, much of the music produced in this "sanctuary"—so-called by residents as it is the only communal space free of electronic surveillance and one in which male and female residents can interact—often takes the form of critical commentary against the dehumanizing effects of incarceration through which they seek a temporary full possession of the self, challenging the concrete dystopianism of their everyday experience through utopian expression. Following Wacquant (2009) I combine materialist and symbolic perspectives to analyze the ways in which neoliberal trends towards general surveillance, social atomism, the retraction of social welfare

and hyperincarceration of the poor are often challenged in residents' musical expressions which remind the listener that something, beyond simply their freedom, is missing: socio-economic justice outside of the prison walls. Neoliberal hypermobility of capital, economic deregulation and generalized social insecurity linked to the erosion of stable wage work is symbolically present in residents' musical expressions, overwhelmingly concerned with highly racialized experiences of poverty. I adopt Bloch's optimism concerning the value and efficacy of art in the enactment of social change and utopian imagining. Through their music residents imagine an alternative experience that many hope will act as a catalyst for personal improvement and social transformation.

### **SIMON MCKERRELL**

#### **Traditional Music and Cultural Sustainability in Scotland**

This paper examines how the recent shift towards professionalized and commodified traditional Scottish music has produced new economic exchange models and how these new contexts for performance are re-shaping musical traditions in Scotland. Since the 1980s there has been a fast growth in the marketisation of traditional music as a commercial product serving both domestic and international markets. This has brought increased revenues and new models of financial exchange and support for artists making a living from Scottish traditional music, models such as cultural tourism, heritage trails, professionalized music sessions and festivalization, online tuition and international summer schools. Through a series of short focused case studies, this paper surveys some of these models, how they operate in the Scottish context, in the policy environment. It compares both the financial and cultural sustainability of these practices, and their effects upon the Scottish traditions. In relating these developments to the wider, international ethnomusicology of the commercialisation and institutionalisation of traditional music as Intangible Cultural Heritage, it also explores what we might learn from other countries' and region's experiences of heritage tourism and the commercialisation of traditional music, and suggests some possible directions for policy makers, artists and their audiences.

### **JOCELYNE MOON AND ZACHARY MOON**

#### **Matepe Music Mediation: Cultural Stigmas and Issues of Access from Online to On-the-Ground Music Networking Projects in Northeastern Zimbabwe**

In February 2008, a user named "B. Jakopo" self-published the song "Andidenha" on YouTube, thereby creating the first online public video featuring *matepe*, a mbira type of the Marembe, Buja and Korekore peoples of Northeastern Zimbabwe and adjacent areas across the Zimbabwe-Mozambique border. Jakopo's post

sparked the development of *matepe's* online presence and the growth of dialogue between culture-bearers, independent learners and scholars in Zimbabwe, Japan, Europe and North America. YouTube videos, discussion forums and listserv posts concerning *matepe* music have increased the online visibility of marginalized music cultures from Northeastern Zimbabwe; however, the images and video footage posted online since 2008 have departed from Jakopo's strategy of self-representation to focus on *matepe* music as seen and played by musicians and scholars primarily from Japan and the U.S.

This paper discusses the convergence and integration of online and offline *matepe* music scenes with special attention to issues of access, agency and representation. The authors focus on individual and community strategies that aim to address pervasive religious and socio-cultural stigmas in order to promote *matepe* music practices in Harare, Chitungwiza and rural Northeastern Zimbabwe. We discuss the ways in which cosmopolitan identities are negotiated through performances of traditional music based on concepts from Thomas Turino (2000) and Mendoza (2000). Additionally, we draw from Jeff Todd Titon (2009) to investigate the role of online learning resources in collaborative mechanisms of sustainability. To do this, we discuss current on-the-ground collaborative projects, including the repatriation of archival materials and a locally-produced recording project.

## **KATHERINE MOREHOUSE**

### **Ethnomusicology, Activism, and Community Engagement in Worldwide Christian Worship**

Christianity, a religious faith that is estimated to comprise approximately one third of the global population has, until the last decade or so, been largely ignored in the arena of ethnomusicological and anthropological scholarship. In fact, most serious attempts to concentrate on religious musical communities generally focus on specific case studies of local praxis. This paper seeks a much broader perspective on the topic of community engagement and activism within the global Christian community. For hundreds of years, Christians have been collaborating and clashing cross-culturally on the topic of appropriate styles and theologies of worship. These cultural "discussions" of immense socio-musical importance have often limited the use of specific instruments, musical genres, or dance styles in worship. Ideally, these artistic choices are a result of local congregational decisions. Unfortunately, the general constriction on local cultural expression is sometimes a result of poorly communicated teaching from outsiders such as western Christian missionaries, aid workers, and teachers who carry a disproportionate amount of cultural capital.

Based on archival and ethnographic inquiry, this paper aims to define "success" in intercultural worship dialogues and seeks to unpack examples of

successful collaborations between global and local Christian communities. It will also bring to light the paradigms, tools, and training which those seeking to study with religious communities would find particularly useful. The solution to poor collaborative results in the intercultural Christian context is neither ignoring nor simply bemoaning the problem of power imbalance and bias. This paper seeks to cull out guiding principles of engagement and praxis that will help scholars and practitioners manage the challenges of engaging with global theological, social, and ritual values as they find a home in localized worldviews and expressions.

### **JAMES B. MORFORD**

#### **Sounding for Silence: The Challenges of Community-Driven Aid Work in Response to the 2014 Ebola Outbreak in Guinea, West Africa**

The 2014 Ebola outbreak in Guinea has had profound and wide-ranging financial impacts on the lives of Guineans and Guinean-Americans. Travel restrictions and border closings have contributed to resource scarcity and subsequent price increases for basic goods such as rice and oil, particularly in rural areas. In Conakry, the Guinean capital, musicians have borne the economic stress in at least two specific ways. First, fear of infection in large gatherings has resulted in the suspension of events associated with weddings and other celebrations that provide regular employment for many drummers and other musicians. Second, the seasonal cultural tourism industry built around drumming and dancing, which represents the core of all tourism in Guinea (Flaig 2010), has evaporated.

In this paper, I present details regarding an effort to organize a performance-centered benefit campaign designed to provide aid specifically for artist networks in Guinea by members of a Seattle-based community centered on Guinean drum and dance. I examine the challenges that arise within the Seattle-Guinean community due to personal commitments and responsibilities of Guinean-Americans, competing independent fundraising efforts by community members, diverse creative and philosophical ideals, and existing tensions between community members that manifest consistently along racial, national, and gendered lines. Further, I analyze connections to NGOs and the related negotiation of balance between personal connection and equitable impact in aid efforts. Finally, I interrogate the impact and results of the intentional efforts of some of the prime movers in the benefit committee to capitalize on the benefit as an opportunity to encourage the healing of interpersonal wounds and unite the Seattle-Guinean drum and dance community.

## **CAROL MULLER AND NINA OHMAN**

### **On Not Knowing: Academically Based Community Service, Faith Based Organizations, and the Training of Ethnomusicology Students**

The Department of Music of the University of Pennsylvania has an on-going research partnership with several faith based organizations in the Philadelphia area. At the core of this partnership, Ethnomusicology professors are leading Academically Based Community Service (ABCS) classes in which students engage with local Christian and Islamic communities in order to produce ethnographic films that document the history and musical practices of these communities. The proposed paper will discuss the authors' experiences in ABCS work with a focus on gospel music research projects and studies of the relationship between music, spirituality, and Islam. To demonstrate learning outcomes of such projects, our presentation will include a discussion about a project that explored the ways in which young members of an Islamic community partnership organization engage with Hip hop culture. In terms of methodology, this project built on a collaborative process that can be best characterized by an idea of "creative uncertainty." Drawing on growing literature in visual arts that takes the position of "not knowing" as a strategy of engagement, we are suggesting that the production of community research through principles and processes of academically based community service and engagement are best served if students enter into neighborhood music research knowing how little they know, being humbly open to what might be learnt, and willing to share expertise they may have to jointly create narratives of community history and belonging in dialog with members of neighborhood faith based organizations.

The experiences that we will discuss will be presented as a duet in call and response style based on our respective perspectives as a professor spearheading and leading the projects and as a graduate student participant and researcher. Background information on the above described ABCS work can be found through the following website: <http://www.sas.upenn.edu/music/westphillymusic/>

## **JENNIFER NEWSOME**

### **Collaboration and Community Engagement in Indigenous Music Education: A Case Study and Model from South Australia**

In the early 1970s University of Adelaide researcher Catherine Ellis, along with her husband Max Ellis, came together with the Council of Aboriginal Women of South Australia, key members of the Adelaide Aboriginal community, Sudanese refugee Ben Yengi, and senior culture holders and song owners from the Anangu Pitjantjatjara Yankuyntjatjara Lands, to create a unique Programme of Training in Music for South Australian Aboriginal People, building on innovative social initiatives of the Port Adelaide Central Mission. This early pioneering exercise in

applied ethnomusicology in the Australian Indigenous context went on to become the Centre for Aboriginal Studies in Music (CASM), now an influential Indigenous cultural institution based at the University of Adelaide, one of Australia's leading research universities. These early collaborative efforts laid the groundwork for the development of a specialised model of intercultural music education which has been recognised as producing long term outcomes and benefits for Indigenous musicians and Australian Indigenous music.

Over 40 years later the work of CASM in seeking to develop a sustainable model of social inclusion and cultural empowerment for Indigenous musicians within a 'mainstream' educational setting, provides an informative case study of successful intercultural music education that has stood the test of time. This paper describes the founding philosophy, theoretical underpinning, guiding principles, and practical methodology of the work of CASM, identifying pitfalls and important lessons learned along the way, and providing insights into and perspectives about inherent challenges encountered in overcoming educational inequalities that require the reconciliation of competing values and negotiation of overlapping stakeholder relationships within a complex multi-dimensional context, across diverse cultural, educational and social domains. Special reference is made to the central importance of collaborative partnerships and community-engaged practice in working effectively and productively from within the institutional educational space for and with Indigenous musicians and stakeholder communities.

## **AKIKO NOZAWA**

### **Negotiation of Musical Knowledge for Film Production: A Case Study of a *Selondong* Film Project in Bali, Indonesia**

This paper examines the role of audio-visual documentation of music in multidimensional praxis today, taking as an example my project of filming the sacred gamelan *Selondong* in 2014 in Bali, Indonesia. *Selondong* is a rare classic iron gamelan which is regarded as a 'gift from heaven' among local people. Tenganan Pengeringsingan village, where I carried out the project, is a community of indigenous people called Bali Aga whose society is based on the custom of endogamy. In contrast to its closed image, this village and its *Selondong* culture have survived within the dynamism of globalization. As a result, two objects that constitute contact zones—replica sets of *Selondong* instruments, and a Community Museum—were generated. Both of these were initially created by or at the request of outsiders, but they gradually came to be utilized in internal activity for cultural development. I have collaborated in improving the museum upon request from the village since 2013.

The project of filming *Selondong* was planned in the context of these cultural realities, and realized by utilizing the two contact zones through engagement with

the village. While focusing from a musicological standpoint on a unique system of instrumental combination, the practice of the project itself consisted of participant observation centered on negotiation of musical knowledge between cultural insider and outsider. As a result, the project encountered various discrepancies which can be integrated into two points: 1) conceptual comprehension vs. physical knowledge, and 2) documentation of the past vs. transmission for the future.

This case provides an example of music documentation as a product of keen intercultural negotiation, and demonstrates the possibility of generating new perceptions and practices in the field. It suggests that music documentation, rather than being simply a piece of audio-visual text, could instead be an endless process in which the ethnomusicologist is continuously involved as a value-enhancing reformer.

### **MARCIA OSTASHEWSKI**

#### **Strategies, Challenges and Productive Outcomes of Cross-sector Collaborative Projects in Canadian Case Studies: Changing Contexts, Changing Roles**

In this presentation, I describe several ethnomusicology projects I have led in different regions of Canada over the past decade that have integrated both research and teaching in the service of transformative education, social transformation, shaping of public policy, community economic development, and cross-sector research collaborations. These projects include course-based ethnographic research at a pow wow; the delivery of (and mutual teaching/learning in) practice-based and community-engaged music/dance courses; cross-disciplinary, community-engaged course-based research collaborations with cultural tourism industry organizations; the creation of campus and public broadcaster radio shows; multifaceted public outreach programs that involve artists and scholars (and artist-scholars), music and tourism industry stakeholders, public institutions (libraries, museums), cultural and religious centres, schools, concert halls, and university campuses; and the creation of online, interactive multimedia resources that serve community, educational and academic interests. While the topics of focus are diverse, each of these distinct projects, whether driven primarily by teaching or research interests, involved intense collaboration at every stage. This began with the articulation of issues/problems, research/teaching processes, and aims and outcomes that would meet varied interests; and continued through to the completion of the projects. All of these projects were carried out in an environment where government and non-government funders and stakeholders have been increasingly interested in seeing tangible, measurable outcomes of “applied” research, teaching/learning that connects directly to employment, the intensification of community-university relations and, most recently, the development of university-industry partnerships. Challenges and productive outcomes (not mutually exclusive) of

these particular projects, will be discussed. Questions will also be raised about the changing roles of academics as educators and researchers, cross-sector partners and community stakeholders – regarding what these new roles have and may potentially afford to all those involved, as well as new challenges that are created.

## **SVANIBOR PETTAN**

### **Applied Ethnomusicology in SEM and ICTM Contexts: A Personal View**

Involved in foundations of both Applied Ethnomusicology Committee of the Society for Ethnomusicology in 1998 (Section from 2002 on) and of the Applied Ethnomusicology Study Group of the International Council for Traditional Music in 2007, I wish to provide a personal view on how these sub-units of the two major scholarly associations in our field affected and continue to affect ethnomusicological praxis. Distinctive and in the beginning hardly compatible intellectual histories of ICTM and SEM offer a key to understanding of different attitudes towards activism and community engagement in both spatial and temporal terms. My presentation pays attention to the increasing interconnectedness, as well, to the importance of shared members and cross-fertilisation of ideas about what and how we do.

## **COLIN QUIGLEY**

### **Romani Dance Music and Collaborative Scholarship: Redrawing Ethnic-National Boundaries in Transylvania**

Romani musicians play much the same music for themselves, Hungarians and Romanians in the ethnically mixed region of central Transylvania providing a bridge between these two historically estranged groups. The legacy of socialist state cultural policies and the scholarship that was inescapably implicated in its implementation has distorted academic and popular understanding of this idiom dividing a shared musical culture, replacing much of its everyday practice with artificial manipulated representations of opposing national identities. A moment has now arrived in which a new generation of cultural specialists are desirous of collaboration across the still formidable divides that continue to characterize much of public discourse. This paper presents the work of an international team from Romanian and Hungarian academic institutions and cultural agencies together with Romani studies specialists to rethink the interethnic nature of the rich heritage of traditional music and dance characteristic of this region. A 3-day symposium at the Tranzit Foundation in Cluj-Napoca Romania will convene representatives from institutions key to the current understanding and policies towards the central Transylvanian music/dance idiom. These include the Romanian Institute for National Minority



Studies, The Ethnographic Museum of Transylvania; The Center for Conservation and Promotion of Traditional Culture, Cluj County; the Kriza Janos Ethnographic Society; The Department of Hungarian Ethnography and Cultural Anthropology at Babes-Bolyai University; and the Department of Ethnography and Cultural Anthropology, Szeged University.

Interest in and opportunity for academic collaboration across ethnic-national boundaries in this domain is a quite recent development. This cooperative international and interethnic team project has potential to challenge the status quo and provoke novel solutions to the dilemmas facing those who value this tradition and wish to see it safe-guarded. This project aims to contribute to a discourse of reconciliation between groups that are divided by strong ethno-nationalist movements to increase public awareness of Romani artistic contribution and integration in societies where they suffer severe discrimination. This paper will reflect on the causes of the dis-integration of this shared tradition, analyse the challenges faced in its re-integration, and report on the work of the team. Team members will also be at the conference and it is hoped they might contribute to the presentation as well, either with short statements or as respondents.

## **RHODA ROBERTS**

### **The Modernity of the Songlines**

Aboriginal Australia is facing a time like no other. While we are an ever adapting culture, we are lamenting the passing of our cultural custodians, each of whom is a library of profound knowledge while, at the same time, we are witnessing a global groundswell of creative work, controlled and created from an Aboriginal and or first peoples perspective, work that retains language and revitalizes ritual forms. Our creative practices have enabled Indigenous arts industry workers across all genres a relevant voice, better employment prospects, community outcomes and most importantly the control of how we are perceived. Portraying the primitive or the noble savage view, the static museum exhibitions of the past now receive ridicule. Viewers have more awareness of the sophisticated and complex societal structures we have developed and lived for thousands of years. But what of the continuing cultural obligations and clan/nation responsibility, the cultural inheritance of the oldest living race ? While I believe it's vital for the next generations of First peoples to build bridges, develop indigenous capacity, generate employment and ensure the health and wellbeing for our communities, I ask whether there is enough importance placed on ensuring our youth are experiencing the old ways of traditional, intergenerational knowledge transmission, and how relevant we consider it in the 21<sup>st</sup> century.

## **VIOLETA RUANO-POSADA**

### **Activism as Methodology: Collaborative Music Research Projects to Further a Political Cause, the Saharawi Case**

When I first became involved with the research of Saharawi culture and politics in 2011, one of the first people I had access to in order to start learning about the conflict and the role of music in the Saharawi struggle for independence was the then delegate of the Polisario Front in London, Lamine Baali. The Polisario Front is the Saharawi liberation movement, created in 1973 when the Western Sahara was still a Spanish colony, and the internationally recognised representative of the Saharawi people since Morocco invaded the territory in 1975, forcing half of its population to become refugees in Algeria. At that time, Lamine told me something that has been in my mind ever since: 'Have in mind that everybody who gets involved with the Saharawi in any capacity has to find their own way of contributing to our cause.' That way, thanks to my love for the music and the people, I consciously became an activist.

Drawing from extensive ethnographic fieldwork in the Saharawi refugee camps and the development of 'Portraits of Saharawi Music' (2013-2014), a collaborative music archiving and research project in partnership with the British Library and the Saharawi Ministry of Culture, this paper explores methodological and ethical issues derived from the uses of political and cultural activism as an ethnomusicological research method. It examines the problematics and interactions of the ideologies, motivations and personal relationships of the researcher, the musicians and the institutions involved in activist-research projects, especially focusing on the establishment of the criteria, objectives and potential political uses of those projects. In agreement with the basic principles of social responsibility of academia, it seeks to analyse the real potential of ethnomusicology in the advancement of a critical, collaborative and constructive academic activism.

## **BRIAN SCHRAG**

### **Ethnoarts Community Therapy: Local Artistry, Imagination, and Appreciative Inquiry in the Service of Justice and Well-being**

Efforts to engage holistically with communities marked by injustice and disease often crumble or calcify when faced with the sheer complexities of human ecologies and aspirations. Ethnomusicologists have much to offer in such contexts because we know how to discover ways in which music instills well-being in communities. If we join those competencies with insights from expressive arts therapists and community development experts, a reassuringly simple rubric to guide and evaluate arts-based plans and activities emerges. The rubric, Ethnoarts Community Therapy, privileges three broad choices: 1)

lean toward contextually grounded enactments of artistic genres in healing, and away from artistic elements abstracted from familiar settings; 2) lean toward more widely and deeply known artistic genres of communication, and away from those more recently or superficially adopted; and 3) lean toward community-developed visions of a better future, and away from externally imagined visions.

In this presentation, I use this framework to evaluate efforts to engender vitality and sustainability in two disparate communities. First is my work to stimulate palliative and hope-producing effects in communities affected by Huntington's Disease, an incurable neurodegenerative condition. Second, I show how efforts integrating these leanings have increased positive self-identity of artists representing disappearing musical traditions. To conclude, I describe an arts-based development methodology that completely embraces the rubric. "Creating Local Arts Together" guides arts advocates in or outside a community in facilitating a process of selecting goals related to a problem, identifying and analyzing local arts (formally, symbolically, and ethnographically), and then sparking sustainable creativity in the art forms that are most likely to accomplish the goals of the community.

### **T.M. SCRUGGS**

#### **El Sistema in Venezuela and the U.S.: Social Transformation, the Euro-classical Canon, and Other Musics**

El Sistema is a decades-old Venezuelan music education program that has received tremendous worldwide publicity in the last few years. Strongly expanded under the Chávez presidency, like similar projects internationally it targets lower class communities with the goals of individual aesthetic enrichment, citizenship and community building, and a means to alleviate poverty. El Sistema previously only offered training in the Euro-classical tradition among youth, but a heated national debate led to a dramatic increase in training in folk and popular genres. This paper draws upon first-hand research within the program in Venezuela and the U.S. to examine several prominent questions, among them: what exactly are the claims made for the program; to what extent have these been historically substantiated in Venezuela and elsewhere; and what is the relation of the program to other musics and musical cultures? The relatively recent inclusion of non-Euro-classical music into Venezuela's Sistema and the inclusion of vernacular music in other programs offers a window into the possibilities for ethnomusicologists to engage with these efforts to move beyond their semi-hidden agenda of "saving of Euro-classical music."

## **ANTHONY SEEGER**

### **Changing Praxis and Ethical Practice: Lessons for Ethnomusicology from Applied Anthropology**

Performances of specific meaningful music and dance are often integral parts of emergent national and transnational social processes. Conflict within and between groups, nostalgia for lost homes and families, reactions to changing climate and damage to ecosystems, and adaptation to new circumstances all can have their expression and magnification in music and dance. Although the horrors themselves are not new--some of the earliest ethnomusicologists recorded musical traditions disappearing due to colonialism, disease, and missionary repression--ethnomusicologists have become increasingly aware of the conflicts that surround the musical traditions they study. They have also tended to become increasingly involved in community engagement with the issues themselves. The rapid growth in both the SEM and the ICTM of applied ethnomusicology sections/study groups demonstrate an important shift in study and application, at least in some countries. There is, however, relatively little university training in this subject and only a small emergent literature about how to deal with these processes "on the ground." And while ethnomusicological research and community intervention may seem laudable and obvious in specific cases, practitioners need to be quite careful to evaluate what effect their activities have on local circumstances and also on our research and understanding of music and of the social processes of which it is a part. The practical, ethical, and theoretical challenges of changing praxis in the study of music can be very difficult and require careful ethnographic study and honest reporting. Projects that seem laudable may well be beset by overlooked issues of ethics and power. They may also be based more on a seat-of-the-pants improvisation than a real understanding of how the musical and dance traditions interact with the larger social processes. We are not the first field to face these challenges, however. Anthropologists and folklorists have been involved in many similar issues since the 19th century. This paper focuses on some of the challenges, successes, and failures in the field of "applied anthropology" (also called public anthropology) in the United States and in Brazil over the past 100 years in order to highlight some of the ethical challenges and practical implications of this history for activism and community engagement in music and dance. The implications of the history of applied anthropology for success or failure of musical projects may be very important for understanding current applied music projects and for forging recommendations for the future.

## **OLIVER SHAO**

### **Representing Music Research for Reformulating Refugee Camp Policies in Kenya**

Music and the arts are often overlooked in a refugee camp setting, a site where camp administrators tend to focus their attention and resources on issues of economics, health, and security. Employing a different perspective, ethnomusicologists and anthropologists have studied the music and dance practices of people living in these settings. However, they have not adequately addressed the issue of using music research to reformulate camp policies. This is a pressing issue given that policy makers often design camps to restrict the movement of refugees and to limit their access to material needs. In this paper, my focus will be on the roles that ethnomusicologists can play as activists and community collaborators by helping to create policies that enable people living in refugee camps to more easily carry out their musical activities and other cultural practices. In this project, I will be examining methodologies from a nine-month collaborative research project with members of the Dinka migrant population, the United Nations High Commissioner for Refugees (UNHCR), the government of Kenya, and several humanitarian aid organizations at the Kakuma refugee camp in Kenya. I will focus on the challenges and opportunities of representing ethnographic findings about Dinka song and dance practices to administrators and other decision-makers at the camp. I argue that ethnomusicologists can make meaningful contributions to the complex processes of policy-making by working in collaboration with multiple stakeholders and by using a diversity of representational techniques that effectively communicate the value of song and dance practices to individuals and groups with different interests, needs, and agendas.

## **FATU GAYFLOR, SELINA MORALES and TONI SHAPIRO-PHIM**

### **The Liberian Women's Chorus for Change**

The Liberian Women's Chorus for Change—composed of four superstar recording artists from Liberia who now call the United States home—performs in Liberian communities in and around Philadelphia to inspire dialogue and action about domestic violence and other pressing concerns. Building on their individual artistic and activist experience and expertise, Chorus members together are re-contextualizing older traditional songs as well as some of their own compositions that they've sung as statements against the Liberian civil wars (in the late 20th century) or as a way to encourage disarmament and post-conflict reconciliation. Now, in North America, the songs are re-interpreted for the current context in which anti-immigrant sentiment, intergenerational mistrust and violence against women are among the issues confronting Philadelphia-based Liberians.

This paper explores the relationship between the Liberian Women's Chorus for Change and the non-profit folk arts and social justice organization—the Philadelphia Folklore Project—that has collaborated with these singer/songwriters in the conceptualization and implementation of the Chorus initiative. As of this writing (late 2014), the Chorus members are beginning to lead, through song, community mourning and action related to the global ebola crisis. We (an anthropologist of the arts and a folklorist) at the Folklore Project have been exploring best practices in developing and producing a responsive performance-based “art and social change” residency program that engages high-caliber arts and critical social justice issues of immediate concern through collaborative ethnographic practice. We (scholars, cultural workers and artists) look at our respective roles as community activists and collaborators, examining impacts and responsibilities.

### **ZOE C. SHERINIAN**

#### **Community Filmmaking as Ethnomusicological Fieldwork Among Dalit Women Drummers in India**

This paper examines changes in ethnomusicological fieldwork praxis resulting from strategies of collaborative/participatory filmmaking in the intersectional context of Dalit (untouchable/outcaste) and gender politics in Tamil Nadu, India. I am in post-production for my documentary film on the use of folk drumming and dance as a primary tool of development at the Sakthi Folk Cultural Centre, in Dindigul, India for poor, Dalit, 10th grade dropouts. The film intends to reveal and analyze Sakthi's highly successful model for Dalit women's development that integrates Tamil folk arts performance (*parai* frame drumming and dance) with education in social analysis, micro-economic sustainability, self-esteem development, and community leadership. This paper engages theoretical issues brought out in the film including strategies of conducting ethnomusicological fieldwork while directing a documentary, participatory filmmaking as a method of activist ethnomusicology, and engagement with collaborators/subjects in decision making about aesthetics, narrative, and content as a means to understanding their core values. I argue that processes of dialogic engagement in ethnomusicological filmmaking parallels a focus on community development in visual, aural, and narrative realms in the training of the young women subjects of the film itself.

This paper is part of a larger book project that argues for the significance of *parai* drumming and dance as a political tool not only within the public sphere of Dalit politics, but as a means to transform internalized casteism and sexism within the oppressed themselves. My case study of the Sakthi Centre specifically reveals the visual embodiment of personal development through playing and dancing with an instrument that in turn contributes to the transformation of cultural

identity. Furthermore, Dalit empowerment and unification occurs not only through reclaiming the *parai's* status from an instrument considered polluting (untouchable) to liberating, but through the sonic affect of *parai* drumming and dancing in community.

### **ALLISON SINGER**

#### **Dance, Songs and Stories of the Heart: The Use of the Arts in Post-war Psychosocial Work**

This paper will look at how dance, song and stories can be used to help in processes of resettlement for people who have been displaced because of conflict. The paper will focus on the interrelationships between the media within this context and the place of dance, song and story within psychosocial work with war-affected people. It will draw on the presenter's ethnographic fieldwork experience in post-war Serbia (2001-2) with a local NGO who worked with Serbian refugee and internally displaced people from different parts of former Yugoslavia.

### **THERESE SMITH**

#### **Transforming Ethnomusicological Praxis through Activism with Community Engagement**

In this paper I examine whether ethnomusicologists can in reality play any truly formative roles as transformational agents for activism and community collaboration. When I was immersed in my fieldwork in Mississippi in the mid-1980s—a state that was at the time severely divided along racial lines—I managed, through making a documentary LP of church performances, to garner a fee of \$1,500 for the church which provided the balance of funds to re-roof the church. This seemed to me a worthwhile endeavour, allying this rural, economically deprived, and racially segregated church community with funding from the National Endowment for the Arts and the Mississippi Arts Commission, bringing the periphery into collaboration with the centre, as it were. But despite such relatively successful efforts over a number of decades, it is undeniable that what the community of Oxford and Clear Creek have achieved in terms of racial rapprochement and economic advancement in the two decades of my absence, have far exceeded my wildest aspirations.

As ethnomusicologists we need to consider truthfully and critically what we can (and cannot) achieve in terms of social impact for the communities within which we work, and whether by not doing so we are assuming an exaggerated importance for our discipline, and thereby diluting the integrity of our scholarship.

## **MURIEL SWIJGHUISEN REIGERSBERG**

### **Ethnomusicology, Anthropology and Ethics: A Practical, Applied and Philosophical Perspective**

This paper will explore how recent developments in the higher education sector in the UK have meant that researchers and institutions are required to become more rigorous in the ways in which they evidence ethical research conduct and how this may or may not conflict with the ethical dilemmas with which researchers are faced whilst conducting research. It will also show how, with the introduction of open access mandates in the UK research integrity has had to broaden its scope to include rigorous and informed approaches to research data management, data protection and freedom of information requests.

I will explore this topic from two angles simultaneously: that of an ethnomusicologist having conducted fieldwork in Indigenous Australia with vulnerable population groups such as children, those with mental illness and alcohol misuse issues and that of a University research administrator, working at a Higher Education Institution in charge of helping to implement the Research Integrity Concordat. During my paper I will highlight some of the common points of contention that I have come across and how these might be constructively engaged with by both research ethics and integrity committees and ethnomusicologists alike.

Basing my arguments on the anthropology of law I will demonstrate that some of the legalistic aspects of research integrity and ethical clearance should be context and culturally specific, but are often not within the HEI sector, which bases its compliance forms on scientific models of research and Western codes of conduct. I will posit that with the increased emphasis on interdisciplinarity HEIs would also do well to adjust their ethical codes of conduct to reflect this. Lastly, and controversially perhaps, I will suggest that the legalistic aspects of research integrity clearance are perhaps closer to the philosophy of ethics than some researchers might suspect.

## **TAN SOOI BENG**

### **Activist Research as Intervention: Participatory Strategies for Collaboration and Dialogue**

Mainstream academia assumes the dichotomy between active political research for problem solving and theoretically driven research on the problem. In many music academies, the researcher is trained to be a detached neutral observer in the field who is expected to be objective in the analysis of the data collected. However, socio-cultural problems such as poverty, conflict, ethnic and class inequalities, or rights to cultural representation, which affect musical cultures, do not exist in a political void. If our goal is for the research to have a practical and social impact, we need to question the conventional neutral methods of research in music studies. Drawing on the praxis of arts activists in Asia, Freire's



ideas about education and social change, and Appadurai's concept of 'research from below', I argue for a type of activist research that is both politically engaged and scholarly. Activist research methodologies would require researchers to reflect on their political beliefs, which influence the framing of their research projects; collaboration at all levels of research with members of the community whose problems are being studied, and extension of the right to research to non-academics. Needless to say, tensions often occur as equal relations of power between the researcher and those being studied is essential for activist research to succeed. Participatory approaches which emphasize dialogue, collective work, and local knowledge, need to be formulated to enable the communities to participate actively. Collaborative research engaging the communities themselves, can be seen as an intervention whereby communities are empowered to question and voice their opinions about their socio-economic, environmental, and cultural development and transformation. This study is located within the wider agenda of bridging the gaps between academia and practitioner, and decolonizing collaborative research where paradigms of knowledge flow across regions rather than from North to South.

## **DIANE THRAM**

### **Archives, Heritage Activism, and Engaged Ethnomusicology: Sustaining African Musical Heritage through Outreach, Education and Repatriation**

Music archives have been essential to practice of ethnomusicology since the origins of the discipline in Comparative Musicology in the early 20th century when archiving of field recordings for preservation and research was considered essential for ethnomusicologists collecting field recordings. This paper addresses ethics in dissemination and return of holdings of field recordings for a music heritage archive and research institute such as the International Library of African Music. It probes issues of ethics in archival practice and archival responsibility beyond preservation, research and on-line access and dissemination in contemporary Africa. Challenges presented by the 'ILAM Music Heritage Project, SA' with its aim to disseminate ILAM's holdings through publication of two music education textbooks for use in schools as a method of returning archived music heritage and enabling education in African music are discussed in relation to the reality of how African music, due to effects of the colonial encounter and subsequent saturation of mass-media, has been devalued among younger generations of black South Africans. Can revitalization of interest in African music heritage be accomplished through effective repatriation of field recordings? This paper reports on ILAM's most recent initiative to bring together several imperatives in the ethics of music archiving: re-study of music performance in communities where its founder, Hugh Tracey, made field recordings in the 1950s, repatriation of the original field recordings and revitalization through community education.

## **JEFF TODD TITON**

### **Applied Ethnomusicology and Ecomusicology: Toward Sound and Just Communities, Economies, and Ecologies**

A sound community announces the presence and potential of an ecological rationality. In a sound community music is communicative, as natural as breathing, participatory and exchanged freely, strengthening and sustaining individuals and communities. A sound community exhibits a sound economy, just, participatory and egalitarian. Wealth and power are widely distributed and shared, and maintained through the visible hand of democratic management. A sound economy is based in a sound ecology where exchanges are based in honest signals that invite reciprocity and trust. In a sound ecology, sound being and sound knowing lead to sound action, which is cooperative, mutually beneficial, and just.

## **DANIELLE TREACY**

### **Appreciative Inquiry and Teacher Collaboration as a Strategy for Envisioning Inclusive Music Education in Nepal**

Ethnomusicology provides an important lens for examining the complexity of diversity that results from ethical, cultural, social, political, policy and religious issues that surround music. There is a need, however, for the field to increase its interest in schools, since music education scholarship offers few studies in developing countries or the majority world out of fear of colonialism. In this presentation, I will offer a new perspective to educational and collaborative ethnography and address its methodological and ethical implications.

My study arose after music was introduced into the Nepalese national curriculum, and the Nepal Music Center contacted the Sibelius Academy for assistance developing Nepal's first music teacher education program. The resulting cross-national collaboration calls for approaches that oppose colonialism and focus on learning from local expertise. It is framed by Nepal's need to tackle social exclusion and create unity within a post-conflict society. It acknowledges the constraints placed upon teachers and their decision making processes by the school context, which in Nepal intertwines Eastern and Western perspectives, and diverse philosophies and parental expectations.

In response, I explore the stages of Appreciative Inquiry (e.g. Cooperrider et al., 2008) as a strategy for promoting the agency of local music teachers and for co-creating knowledge that not only deals with what is and has been in Nepalese music education, but more importantly what can be envisioned together. The first stage of AI invites Kathmandu's 'pioneering' music teachers to discover strengths in each others' teaching practices and schools, thereby identifying what works well rather than focussing on problems. This new knowledge leads teachers to dream

about and envision what could be. Through the process of sharing, exchanging, negotiating and co-reflecting in a newly established network of music teachers, visions that extend beyond individual schools and encompass music education in Nepal will be co-constructed.

## **SALLY TRELOYN**

### **Cultural Maintenance in the Discomfort Zone: Intercultural Collaboration and Repatriation in the Australian Settler State (Kimberley, Western Australia)**

To the extent that intercultural ethnomusicology in the Australian settler state operates on a colonialist stage, research that perpetuates a procedure of discovery, recording, and offsite archiving, analysis and interpretation, risks repeating a form of musical colonialism with which ethnomusicology worldwide is inextricably tied. While these research methods continue to play an important role in contemporary intercultural ethnomusicological research, ethnomusicologists in Australia in recent years have become increasingly concerned to make their research available to cultural heritage communities. Cultural heritage communities are also leading discovery, identification, recording, and dissemination to support, revive, reinvent and sustain their practices and knowledges. Repatriation is now almost ubiquitous in ethnomusicological approaches to Aboriginal music in Australia as researchers and collaborating communities seek to harness research to respond to the impact that colonialism has had on social and emotional wellbeing, education, the environment, and the health of performance traditions. However, the hand-to-hand transaction of research products and represented knowledge from performers to researcher and archive back to performers opens a new field of complexities and ambiguities for both Indigenous and non-Indigenous participants: just like earlier forms of ethnomusicology, the introduction, return and repatriation of research materials operate in 'social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination' (Pratt 2007(1992)). In this paper, we recount the processes and outcomes of 'The Junba Project' (Australian Research Council, LP0990650) located in the Kimberley region of northwest Australia. Framed by a participatory action research model, the project has emphasised an approach to collaboration marked by responsiveness, iteration and collaborative reflection, with an aim to identify strategies to sustain endangered Junba dance-song practices through recording, repatriation and dissemination. We draw on Pratt's notion of the 'contact zone' as a 'discomfort zone' (Somerville and Perkins 2003) and look upon an applied/advocacy ethnomusicological project as an opportunity for difference and dialogue in the repatriation process to support heterogeneous research agendas.

## **LARYSSA WHITTAKER**

### ***"Ubhle bendoda 'zinkomo 'zayo:"* Evaluating the Impact of Music Development Programmes on the Multidimensional Well Being of Participants**

The Field Band Foundation in South Africa has established bands in historically marginalised and underprivileged communities throughout the country. The organisation's primary stated goal is to "create opportunities for the development of life skills through the medium of music and dance," by which they hope to equip youth for participation in the contemporary, largely neoliberal, post-apartheid economy. Thus, the FBF's work may be framed as an intervention in economic inequality, which has increased rather than decreased in South Africa since the end of apartheid.

This paper will draw on literature from development economics and the arts and health field, and proposes that the FBF's work aligns with the "capabilities approach" discussed by Amartya Sen. My study aims to test the success of this approach by determining how levels of well being of programme participants have been affected. Based on focus groups conducted with a small group of long-term FBF participants, I will discuss the way that participants describe the impact of the FBF's work on five dimensions of well being: physical, psychological, social, financial and spiritual. I will connect the rationale for my focus on these dimensions with the socioeconomic context of the FBF's work and the goals of the organisation, with reference to one key song in the organisation's repertoire, the Zulu *lobola* song "Ubhle bendoda." I argue that music development organisations that focus on addressing inequality and its effects can more appropriately gauge their success by making material well being a component of their analysis and assessment. The modeled approach may suggest notions of metrics and quantification that practitioners and ethnomusicologists may find uncomfortable, but I will argue that they may accompany and enrich qualitative approaches to assessment, suggesting longitudinal and comparative perspectives, and provocatively highlighting tensions within the material and social lives of participants in music development programmes.

## **DEBORAH WONG**

### **Witnessing: A Methodology**

From Ferguson and beyond, spectacular moments of witnessing have dominated the U.S. news since August 2014. Whether focused on the ordinary or the extraordinary, I argue that intentionally deploying the intent to witness is profoundly different from the kind of sustained ethnographic work marking ethnomusicology as a discipline. Yet it also draws on the same skills, from a willingness to attend deeply to the moment, to inviting a shift in subjectivity. I offer a genealogy of witnessing and then focus on acts of auditory attention

that radically disrupt the ethnographic impulse toward collecting, taking, owning, and having, and thus offer a way to decolonize ethnography and ethnomusicology.

## **JAMIE WONG**

### **Beyond the Bars: Sounding Out Road to Rehabilitation through Music for Ex-Offenders**

While prisons have long been sites of musical conservation for folklorists and ethnomusicologists such as the Lomaxes (1934) and Gellert (2005) to record and collect music preserved and untouched by elements beyond prisons walls, it is only recently that music-making within prisons has been given due attention within music scholarship. Scholars such as Benjamin Harbert (2010) and Maria Mendonça (2010) have conducted research on music-making in Louisiana State Penitentiary and prisons in England and Scotland respectively, both observing and documenting music's transformative and transcendental effects on the incarcerated. However, music's effect on ex-offenders that are no longer in the environment of a prison remains relatively unexplored. I attempt to rectify that neglect through my study of *Sounding Out*, a "through-the-gate" programme run by the Irene Taylor Trust that recruits ex-prisoners the Trust has previously worked with while in custody to form a band to write, play, and perform original music in high profile venues in the UK. Building upon the work of aforementioned scholars, I investigate the various affordances of music that facilitates reformation and rehabilitation of ex-offenders, and explore how the performativity of reform and rehabilitation through music-making and music performances, and the formation of the *Sounding Out* programme band—Platform 7 itself, construct communities and identities, and in the process, break cycles of recidivism and utilize agential affordances of music to empower members of Platform 7 in reintegrating into the social fabric.

## **JORGE FRANCO & GLORIA P ZAPATA**

### **PPFIM Cultural Diversity and Social Inclusion in Music Research in Colombia: Debates, Perspectives and Challenges**

This session will present some considerations and advances about perspectives and challenges that music research face in Colombia. This presentation is based on a project carried out by the National Plan of Music for Living Together (PNMC) of the Colombian Ministry of Culture. The project is named Pilot Project of Researchers Training in Music (PPFIM in Spanish). The PPFIM is a very recent strategy to develop musical research in Colombia. This program aims to tackle some of the shortages of music research in the country such as: the lack of

researchers training in traditional Colombian music; the absence of research programs to finance music research in the Colombian council of research (Colciencias); the insufficient acknowledgement of traditional music researchers by academic institutions (mainly Universities) and their arrogance about other ways of knowledge and researching which are some of the issues of the PPFIM. Therefore the Colombian Ministry of Culture took the opportunity to develop this project in 6 different communities and places of the Colombian territory. It comprises a variety of researcher communities: Indigenous, Afro-Colombians, as well as academic researchers and professors from Colombian and Latin-American universities who have worked together during the past 2 years. This endeavour entails considerations, perspectives and debates about the socio-cultural diversity, the political situation of the country and the specific music subjects that should be researched. These topics are part of deep deliberations that challenge researchers, communities and universities, fostering a dialogue between different kinds of knowledge (*dialogo de saberes*) to build up their projects. Some of the lessons from this project are: 1) It is possible to build new knowledge articulating a diversity of music research agents; 2) if proposals from local researchers (*investigadores de lugar*) are valued and supported it challenges and renew national policies of knowledge validity.

# THANK YOU...

The Program Committee members, Local Arrangements Committee Members, and Graduate Student Volunteers named earlier in this program.

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President Don Barry, University of Limerick

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