

The Second Wave of Applied Ethnomusicology

KLISALA HARRISON

Abstract: Building on the increasing popularity of applied ethnomusicology approaches since the early 1990s, a “second wave” of developments in the field’s methodology and practice raises various questions about its topics, terms and definitions, as well as the worksites and motivating factors for such applied work. Why has applied ethnomusicology come to focus on what Timothy Rice (2013) calls “music in times of trouble”? This article argues that the term applied ethnomusicology has taken on new definitions and meanings since about 2007. Yet what are the recently popularized definitions of applied ethnomusicology, and why has the field been redefined? The worksites of applied projects have long involved institutions. In the second wave, though, the scope of involved private, public and third sector institutions is broadening. What are the diverse types of institutions in which applied ethnomusicology work occurs today? As well, what are some factors that currently motivate the development of applied work in music? I explore aspects such as concrete problems in society, the repurposing of universities and academic trends and histories. I reflect on challenges proposed by the second wave.

Résumé : Si l’on considère la popularité croissante, depuis le début des années 1990, de l’ethnomusicologie appliquée, cette « seconde vague » de développements méthodologiques et pratiques de la discipline soulève diverses questions quant à ses objets, ses termes et ses définitions, ainsi qu’au sujet des terrains de recherche et des motivations à l’origine de ces travaux de terrain. Pourquoi l’ethnomusicologie appliquée en est-elle venue à se concentrer sur ce que Timothy Rice (2013) appelle la « musique en des temps troublés ? » Cet article avance que le terme « ethnomusicologie appliquée » s’est chargé de nouveaux sens et de nouvelles définitions depuis 2007 environ. Mais quelles sont ces définitions, en vogue depuis peu, de l’ethnomusicologie appliquée, et pourquoi la discipline a-t-elle été redéfinie ? Les terrains des projets appliqués impliquent depuis longtemps des institutions. Mais avec la « seconde vague », la portée de l’implication des institutions privées, publiques et du secteur tertiaire s’élargit. De même, quels sont les facteurs qui motivent actuellement le développement des travaux appliqués dans le domaine de la musique ? J’explore des aspects tels que les problèmes réels de la société, les nouvelles raisons d’être des universités, ainsi que l’historique et les tendances de la recherche. Je m’interroge sur les défis que lance cette « seconde vague ».

Since about 2007, applied ethnomusicology has been gaining substantial momentum. The momentum derives from a growing increase in scholars and practitioners participating in the field. Today, the Applied Ethnomusicology Section is one of the largest Sections in the USA's Society for Ethnomusicology (SEM); the Study Group on Applied Ethnomusicology of the International Council for Traditional Music (ICTM) has over 200 members, and many ethnomusicologists not active in these networks reference applied work in their publications. New publications specifically focus on applied ethnomusicology (e.g., Harrison, Mackinlay and Pettan 2010; Pettan and Titon in press). Relevant conference themes also illustrate the growing popularity of applied ethnomusicology, for example, the "Music and Social Activism" theme of the 2010 SEM conference, and the theme of the 2015 joint forum of SEM and ICTM, "Transforming Ethnomusicological Praxis through Activism and Community Engagement."

During the same period, applied ethnomusicology has redefined itself, developed new methodologies, taken on new topics of work and broadened its worksites. What is the nature of these new understandings, methods, topics and work locations in this field that ethnomusicologists initially theorized in the early 1990s? In this article, I argue that taken individually, these aspects of applied work might be considered variations and developments in applied ethnomusicology. Taken together, however, they illustrate that applied ethnomusicology has reached a new stage—a "second wave"—clearly distinguishable from earlier developments in terms of aims, scope of study and worksites, analytical tools and motivations, as well as the numbers of people doing applied work.

Why has applied ethnomusicology developed in these ways? I discuss reasons involving shifts in academic trends, life experiences and priorities of applied ethnomusicologists living in "times of trouble" (Rice 2014), a decline in professorships and lectureships in ethnomusicology and an emphasis on the impact and utilization of research by its funders including granting agencies and the academy, which is being "repurposed" in ways that stress practical applications of knowledge (Mittelman 2014). I also consider challenges proposed by the second wave, and some possible solutions. This article draws on scholarly literature on applied ethnomusicology and allied disciplines in English as well as various applied activities, including my own.

Shifts in the Understanding of Applied Ethnomusicology

As more ethnomusicologists have participated in applied work, they have influenced understandings of the field, which have shifted. Before turning

this article to the rich series of publications and activities in applied ethnomusicology, I shall address shifting definitions of the field at the SEM Applied Ethnomusicology Section and ICTM Study Group on Applied Ethnomusicology. Use of a particular definition by a scholarly network suggests that its membership generally agrees on it and thus, group consensus.

One of the shifts finds evidence in changes made to the definition of applied ethnomusicology found on the webpage of the Applied Ethnomusicology Section of the SEM, in the Section's mission statement. Until 2010, the statement read that the Section was devoted to "work in ethnomusicology that falls outside of typical academic contexts and purposes. Similar to what is known in the discipline of folklore as work in the 'public sector,' applied ethnomusicology entails work in areas such as festival and concert organization, museum exhibitions, apprenticeship programs, etc." (SEM 2010). Public-sector folklore influenced how the founders of this applied ethnomusicology group, Martha Ellen Davis and Doris J. Dyen, conceptualized applied ethnomusicology in 1992. Both had extensive involvement and experience in public-sector folklore, which for Davis referred to "practical projects in cultural conservation undertaken by folklorists as employees or consultants of government-federal, state, or local and non-profit cultural-conservation organizations such as historical societies and museums [in order] to facilitate conservation of aspects of expressive culture (music, dance, crafts, and so forth) by their respective culture bearers in their traditional social settings" (Davis 1992: 362). The Section's initial definition of applied ethnomusicology also drew on commonly held definitions of applied work in the early 1990s, when various ethnomusicologists with folklore backgrounds, including Jeff Todd Titon (1992), Daniel Sheehy (1992) and Martha Ellen Davis (1992), began to theorize what ethnomusicologists do in the public interest.

In early 2011, though, Section co-chairs Jeff Todd Titon, Maureen Loughran and Kathryn van Buren changed the Section's statement to read that the Section is "devoted to work in ethnomusicology that puts music to use in a variety of contexts, academic and otherwise, including education, cultural policy, conflict resolution, medicine, arts programming, and community music" (SEM 2014). The 2011 statement differs notably: it includes work inside the academy as well as outside, and does not mention public sector folklore explicitly. The Section co-chairs felt that the 1990s mission no longer represented activities of the Section (personal communication, Titon, Nov. 2010).

Indeed, by that time, commonly held understandings of applied ethnomusicology had shifted from work in non-academic or "public" contexts, to work inside *and* outside academe. Further support for this is found in the 2011 web page containing another new statement that in addition to

encouraging networking activities between applied ethnomusicologists at regional and national meetings of the Society, and promoting the hiring of applied ethnomusicologists in the private and public sector, the Section encourages “the study of applied projects and their sponsoring organizations and archives as subjects for scholarly research” (SEM 2014).

The shift that I just described in the USA also happened internationally. One may find other evidence in the founding definition of the Study Group on Applied Ethnomusicology of the ICTM. The Study Group defined applied ethnomusicology as “the approach, guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts” (ICTM 2014).

A second shift in commonly held understandings of applied ethnomusicology involved the field newly emphasizing the application of music and ethnomusicological knowledge towards the solving of concrete problems affecting people and communities. Projects of cultural policy, conflict resolution and medicine mentioned in the SEM section’s mission all involved problems, but did not name them as such. The word “problem” was first formally declared a focus of a scholarly network devoted to applied ethnomusicology in 2007, during the founding meeting of the ICTM Study Group on Applied Ethnomusicology in Vienna. I recall that the founding chairperson, Svanibor Pettan, had brought to the meeting a definition of applied anthropology from James Spradley and David W. McCurdy’s edited volume *Conformity and Conflict: Readings in Cultural Anthropology* (2000). Enough people at the meeting were researching music’s relationships to social problems for the proposal to be enthusiastically accepted. Participants then adapted the definition for ethnomusicology with considerable input from Judith Cohen (Canada) and Anthony Seeger (USA), but with no mention of public-sector folklore. As in the case of the SEM Applied Ethnomusicology Section, folklore no longer described the approach taken by most applied ethnomusicology scholars; many identified more closely with anthropology or sociology. The study group has since used the above definition to guide its publications (e.g., Harrison, Mackinlay and Pettan 2010) and subsequent symposia in Slovenia, Vietnam, Cyprus and South Africa. Yet, before long, Titon (as a SEM Section co-chair) and Pettan solicited articles for *The Oxford Handbook of Applied Ethnomusicology* anthology in which most of the chapter titles oriented around social problems—from musical sustainability to advocacy and community needs to indigenous rights to conflict to commerce (Pettan and Titon in press)—even though in the call for articles, Pettan and Titon purposely did not define applied ethnomusicology.

Applied ethnomusicology had begun to gain the momentum of a

movement. To further illustrate how applied ethnomusicology was now understood, I can give an example from my own research. Recently (Harrison 2013b), for example, I investigated how formal music programs in Vancouver's Downtown Eastside neighbourhood, one of Canada's poorest urban communities, worked to enhance the socio-economic status and health of the urban poor who participated. Socio-economic status is one of the main social determinants of human health and mortality (*ibid.*, 58, 60-63). A way of classifying social rank, socio-economic status includes the sub-categories of education, occupation and income. The well-accepted and documented effect of socio-economic status on human health, although complex, is gradated in a basic way: the higher one's socio-economic status, the healthier and longer-lived one is. My analysis considered music initiatives that increased participants' musical knowledge, and skill or education levels in musical performance. Certain projects also enhanced participants' income levels, as well as employment opportunities, which can be interpreted as increases to socio-economic status. These formal music programs—occurring at health centres, churches, community centres, ethnic organizations and arts centres as well as in the contexts of performing arts companies, arts festivals and events—contributed to the development of creative industries in the neighbourhood. A small number of urban poor who participated in these programs over the course of a decade did become professional performing artists. However, the health effects of social rank are most evident at the societal level. My research considered the specific implications for the health and mortality of participants in the music projects given the position of the participants in a hierarchy of income status in the arts and in Canada.

Within the two big shifts in applied ethnomusicology that I just described, a trend from the early 1990s attenuated. That is the reflexive theorization of praxis. In 1992, Jeff Titon proposed that applied ethnomusicology attempts the

reflexive theorizing of practice that is aware of the consequences of situating ethnomusicology both inside the academy and outside of it, one that, in the words of Habermas, “investigates the constitutive historical complex of the constellation of self-interests to which the theory still belongs across and beyond its acts of insight,” yet one that “studies the historical interconnectedness of action, in which the theory, as action-oriented, can intervene” (1974: 2). (Titon 1992: 319)

Increasingly, written work in applied ethnomusicology consists of scholars reflecting critically on applied practices. Numerous examples can be found

in papers presented at the symposia of the ICTM Study Group on Applied Ethnomusicology, in which scholars report and reflect on their own musical or ethnomusicological interventions. Other papers promote the reflexivity of other cultural workers (including research subjects) on the applications that they make, sometimes together with the ethnomusicologist, on diverse issues for example of cultural policy, heritage, music media, poverty and conflict (ICTM). Again, this intensifying trend is international. Relevant papers on music and conflict include Birenbaum Quintero 2008 (USA), Casserly 2012 (Ireland), Davis 2008 (UK), Kartomi 2008 (Australia), Naroditskaya 2012 (USA), Papanikolaou 2012 (Greece), Qashu 2012 (Canada) and Skinner 2012 (Australia).

In contrast to the first wave, which involved no special focus of work (other than benefitting the “public”) in the public sector only, the second wave of applied ethnomusicology has emphasized work inside the academy as well as outside, has drawn on applied anthropology, public folklore and other disciplines, and has focused more on the solving of specific concrete problems. It has also become common practice for scholars of applied ethnomusicology to critically reflect on applied practices. Taken individually, each aspect may be viewed as an elaboration of ideas pioneered in the early 1990s. Of course, history sets precedents for ideas. But it is striking to notice that after 2007, a significant number of scholars and scholarly networks were consistently highlighting these elements in their understandings of applied ethnomusicology, which cumulatively resulted in an understanding of applied ethnomusicology that differed markedly from that accepted in early-1990s USA. Taken together with recent developments in methodologies, topics and worksites of applied ethnomusicology—to be described in the following sections—a new stage of development in the field is clear.

New Methodologies of Applied Ethnomusicology

Developing methodologies for applied ethnomusicology has likewise occurred in two waves. I shall review the main content of the first so that I can point out how it differs from the second.

The first wave of method, already well-documented, having inspired many ethnomusicologists doing applied work (Bleibinger 2010; Harrison 2012; Newsome 2008), took place in the early 1990s, including the publication of the 1992 special issue of the journal *Ethnomusicology* titled “Music and the Public Interest,” edited by Titon. The issue contained Daniel Sheehy’s list of four strategies of applied ethnomusicology: “(1) developing new ‘frames’ for musical performance, (2) ‘feeding back’ musical models to the communities

that created them, (3) providing community members access to strategic models and conservation techniques, and (4) developing broad, structural solutions to broad problems” (Sheehy 1992: 330-31).

Methodology at this stage envisioned, in broad strokes, what sorts of general applied actions ethnomusicologists might take. Some attempts drew on public-sector folklore, especially in the USA where vocal applied ethnomusicologists also worked in that field. Other attempts engaged methodologies already in use in ethnomusicology—in Katarina Juvančič’s words, “an engaged pedagogical dimension, advocacy and participatory action research, repatriation of knowledge to the original sources[,] . . . social responsibility, . . . [and] reciprocity and co-operational work” (2010: 131).

Second wave methodologies, by contrast, have frequently taken inspiration from fields beyond folklore. It would seem that the definition of public folklore was too narrow to describe applied ethnomusicology. For example, from applied anthropology, Pettan adapted a categorization of four types of approaches that ethnomusicologists may take:

1. Action ethnomusicology: any use of ethnomusicological knowledge for planned change by the members of a local cultural group.
2. Adjustment ethnomusicology: ... that makes social interaction between persons who operate with different cultural codes more predictable.
3. Administrative ethnomusicology: ... for planned change by those who are external to a local cultural group.
4. Advocate ethnomusicology: ... by the ethnomusicologist to increase the power of self-determination for a particular cultural group. (Pettan 2008: 90)

These actions also implied different roles for the ethnomusicologist: an agent of cultural change, a mediator between different cultures, an administrator affecting cultural change by outside forces and a promoter of self-determination through music.

New methodological approaches increasingly examined cultural aspects of applied work in addition to public and social benefits. Scholars started to theorize, in detail, how to plan for and undertake an impact, as well as how to evaluate its social and cultural success (Bithell 2011). One challenge was that applied ethnomusicologists tended to work on their own projects in isolation. My idea of “epistemic communities” of applied ethnomusicology (inspired by scholarship on international policy coordination) promotes the notion that

ethnomusicologists doing applied work involving similar epistemologies, or processes of knowing the world, could support each other and the communities in which they work. Epistemic communities could also facilitate dialogue between scholars and community members with shared interests (Harrison 2012: 521-524).

One way in which I have facilitated epistemic communities is by organizing talking circles for scholars and practitioners undertaking applied work at symposia of the ICTM Study Group on Applied Ethnomusicology. The talking circles address shared interests—such as music’s role in conflict and peacemaking, musical sustainability, or the practices and challenges of applied ethnomusicology in relation to institutions. The talking circles aim to raise efficiently the level of scholarly discourse through providing a forum to cross-fertilize ideas, to find common ground of shared meanings and to formulate pertinent questions and issues for further research (Harrison and Pettan 2010: 4-11). Research and publications have been fed by the epistemic communities generated in and through the talking circles, for example the *Sustainable Futures for Music Cultures* research project led by Huib Schippers, Kartomi’s 2010 work on war and peace studies and the anthology *Music and Conflict* (O’Connell and Castello-Branco 2010).

Even though recent methods parallel the changes in understandings of applied ethnomusicology (through drawing on diverse scholarly disciplines and focusing on problem-solving), methods of applied ethnomusicology seem to have not yet wholly caught up to new definitions of the field. So far, they are small in number. The second wave shall benefit from additional methodologies.

New Topics of Work

Current work in applied ethnomusicology illustrates a general growth in the ethnomusicological exploration of what Timothy Rice (2014) calls “music in times of trouble.” During the second wave, ethnomusicologists have increasingly published on troubles such as disease, war and violent conflict, forced migration, violence in socio-economically depressed urban areas, poverty, particular tragedies and environmental change and global warming (Rice 2014). While not all ethnomusicologists working on trouble position their research directly within applied ethnomusicology (e.g., Barz and Cohen 2011), many do, or have identified with the field retroactively.

Certain topics on music in times of trouble emerged in the second wave of applied ethnomusicology, whereas other topics have lengthy histories in applied work. Applied topics gaining popularity since about 2008 include

work on poverty (Araújo and Cambria 2013; Harrison 2013a, 2013b, 2013c), disease (Bleibinger 2012) and environmental issues. Regarding the two latter topics, Gregory Barz theorizes medical ethnomusicology, which includes disability and ability studies, as a sub-discipline of applied ethnomusicology (Barz 2014). Titon's blog, <http://sustainablemusic.blogspot.com>, discusses ecological work in applied ethnomusicology.

By contrast, applied ethnomusicologists have worked on forced migration, and war and violent conflict, for more than two decades. For example, Bess Lomax Hawes (1992) and Pettan (2002) both published on forced migration. Recent examples of applied work on music and conflict, as well as summaries of previous literature, can be found in O'Connell and Castelo-Branco 2010. Applied work on violence in socio-economically depressed urban areas was also undertaken before the second wave in some countries, for example, Brazil (documented in Araújo and Grupo Musicultura 2006).

Other topics present in applied ethnomusicology for some time, especially musical preservation and maintenance, have taken on a new guise relevant to environmental or ecomusicological research. Rebecca Dirksen (2013) argued that the beginnings of what could be called applied ethnomusicological work in the USA involved the preservation and maintenance of music and dance traditions. Salvage ethnographers in the late 1800s and early 1900s recorded and annotated indigenous musics, and photographed indigenous ritual practices in attempts to preserve them (see, for example, Simon 1991; Thram 2014). Today, ethnomusicologists often discuss musical maintenance and preservation as activities of musical sustainability, a term that metaphorically references environmental discourses (Titon 2010). This work continues a long history of activism on music maintenance and preservation. Applied ethnomusicology scholars have also broadened musical sustainability to include the social circumstances needed to maintain music and dance (Titon 2009). Thus, newly interpreted and elaborated work on musical preservation and maintenance accompanies work on the new topics of poverty and disease and continuing work on conflict, forced migration and violence in socio-economically depressed urban areas in the second wave of applied ethnomusicology.

New Worksites in Applied Ethnomusicology

Diverse worksites are proliferating in the second wave. Institutions are the main type of location in which, or in connection with which, most applied

ethnomusicological work occurs today. Institutions may be defined robustly, as formal and informal rules, procedures and norms and as socially constructed and shared schemas that are cognitive and interpretive, or, more specifically, as formal organizations. Such institutions locate in and across social and geographical communities.

I have made a list of sample institution types (opposite) that includes primarily formal organizations; also included are regulative bodies like legal systems. The institutions occur within all three sectors of society—the private sector, the public sector and civil society. Applied ethnomusicologists work in all of these sectors internationally and in a variety of roles, some of which are listed in Seeger 2006 (222-226).

Causes of the Second Wave of Applied Ethnomusicology

According to my interpretation, the increasing interest in applied ethnomusicology is due to a reduction in professorships and lectureships in ethnomusicology, the changes in attitudes towards scholarship in the academy and among research funders as well as simply because ethnomusicologists wish to make a difference and ethnomusicological knowledge and know-how are needed in times and places of trouble. In all cases, ethnomusicologists' works are informed by their personal experiences.

In every era, though, scholars have shared experiences, for example, of societal conflict or political climates. How is the second wave of applied ethnomusicology different? It focuses on the pressing issues of our time. Gage Averill summarizes some earlier inspirations for activist-type scholarship, such as “France’s Dreyfus Affair, the Russian Revolution, the Spanish Civil War, the Weimar Period struggle against emergent fascism, the Civil Rights Struggle, the Vietnam War, Paris ’68, the Prague Spring, and the global anti-colonial struggle.” He claims that these historical events “made persuasive claims on the activist sensibilities and passions of intellectuals . . . [for example] Antonio Gramsci, W.E.B. Dubois, Franz Fanon, or even Paolo Friere” (Averill 2003: 50-51). Troubles of our time include environmental concerns that are more urgent than they were earlier. Global warming and other environmental pressures have caused rapid changes to musical cultures and expressions. Socio-economic inequity manifest in poverty takes greater poignancy as the gap between rich and poor grows. At the same time, second wave work continues to act on foundations of the first wave, like large-scale and long-standing movements (e.g., the indigenous rights movement) or individual activist intellectuals (e.g., Friere).

Most efforts in applied ethnomusicology are now directed towards, are funded by, are occurring within, are creating, or are collaborating with, the following interrelated sorts of formal institutions, among others, in the private sector, the public sector and civil society:

Private sector institutions

- performing arts companies and organizations
- media companies (for television, radio and film; record companies; Internet-based businesses)
- museums and archives
- other organizations devoted to cultural tourism
- financial organizations (e.g., banks) and regulative bodies
- industry
- a wide range of corporations
- small businesses
- educational institutions
- hospitals and health centres
- religious organizations
- law firms (regionally, nationally and internationally focused)
- foundations and research institutes

Public sector institutions (of national, provincial/territorial/state, or municipal governments)

- performing arts companies and organizations
- media companies
- museums and archives
- other organizations devoted to cultural tourism
- other businesses and corporations owned by the public sector
- political parties
- governments (all three levels)
- arms-length government organizations (organizations operating at arms-length of government but funded by government)
- armies
- diplomatic missions (these can be funders, for example, of development projects involving music)
- educational institutions
- prisons and correctional facilities
- hospitals and health centres
- religious organizations (in the case of state religions)
- law firms associated with the state (regional, national and international focuses)
- foundations and research institutes (e.g., associated with public universities or funded by government)

Civil society institutions (including NGOs and INGOs)

- organizations devoted to ethnic groups or inter-ethnic collaborations
- social welfare organizations
- museums and archives
- cultural policy think-tanks (e.g., UNESCO, which influences laws and policies of nation states, and thus, public and private sector institutions within them)
- other organizations devoted to political concerns
- associations focused on amateur activities
- scholarly societies and study groups (which may also be associated with private and public sector institutions of education)

Figure 1. Formal institutional worksites of the second wave of applied ethnomusicology

A lack of professorships and lectureships in ethnomusicology has motivated scholars with ethnomusicological training to increasingly undertake applied work through taking employment outside the academy. Many ethnomusicologists alternatively prefer working with music in prisons, hospitals or NGOs, for example, over academic life. And they still have an important place in their academic discipline. The absence of academic positions, in turn, results in part from universities producing more PhDs in ethnomusicology than they can hire, and increasingly depending on casual labour as opposed to full-time, permanent faculty. The Wall Street crash of 2008 and the following global financial crisis also contributed to a decrease in academic jobs.

The changing attitudes towards scholarship in the academy are resulting from university administrations increasingly emphasizing the development of applicable professional skills as opposed to the pursuit of knowledge for knowledge's sake. This stance, a by-product of neo-liberal university administrations and a global repurposing of universities, makes space for applied work and research. It is controversial, though, because many academics experience it—when combined with increasingly measuring faculty outcome and treating faculty as service providers—as restricting academic freedom (Mittelman 2014).

Organizations funding scholarship also increasingly emphasize work and research that has a measurable “impact” on people. For example, Research Council UK (an umbrella organization for seven UK research councils including the Arts and Humanities Research Council and the Economic and Social Research Council) claims to be a world leader in economic impact methodologies which measure and evaluate the research it funds (Research Councils UK 2013). This research council aims for academic, economic and societal benefits, emphasizing technological developments. Societal benefits, especially industry productivity, cost reductions and health enhancements, are a goal of government funding schemes for academics in many countries today. The European Research Council shares this stance in its Horizon 2020 funding program, for example. The Australian Research Council also cites concern with the broader benefits of academic work, emphasizing meeting “societal challenges.” The Social Sciences and Humanities Research Council of Canada stresses, among other themes, finding solutions to social challenges. Changing research funding schemes motivate more and more ethnomusicologists to do what can be called applied work because that is the sort of work receiving funding.

In sum, the second wave of applied ethnomusicology is a response to specific troubles of recent times. It also results from ethnomusicologists—

on the one hand—continuing to voluntarily take on problem solving, and—on the other—universities, research funders and ultimately the nation state and private sector strongly encouraging ethnomusicologists, and scholars from other disciplines, to solve problems affecting society. These stimuli did not define applied ethnomusicology to any great extent during the first wave.

Challenges and Solutions

Recent developments in applied ethnomusicology implicate various challenges to methodology and practice. Some challenges are perennial—that is, shared by older and newer work in applied ethnomusicology—but are now discussed more among the increasing number of people doing applied ethnomusicology. Other challenges are emerging in the second wave.

Regarding practice, one perennial challenge is that there are types of applied ethnomusicological work that cannot be reported, where lessons learned about music's relation to pressing social issues are never made public. An example is contract work by ethnomusicologists on music of Aboriginal Australian communities towards their legal claims to land, sometimes after forced relocation (ICTM Study Group on Applied Ethnomusicology 2012).

Second, as results of applied projects are reported by ethnomusicologists, one hears mainly success stories. Failures of applied ethnomusicology projects are rarely reported (Seeger 2006: 228). It may seem difficult to understand a report of failure as increasing one's own intellectual and cultural capital towards career success in applied ethnomusicology, but failures are necessary to report in order to understand the role of music in applications. It is relatively impossible to scientifically understand the ways in which music helps with a particular social problem, like conflict, if one understands also how it does not help, or even makes the problem worse.

A third, continuing challenge—even more relevant now considering the changes in funding schemes—is that if applied ethnomusicological work is claimed to have an impact, who claims the impact? Jonathan Stock (ICTM Study Group on Applied Ethnomusicology 2012) has described how museum curators frequently make individual claims regarding the impact of exhibits that in fact were put together by an array of workers, and draw on achievements of entire communities. A potential solution could be to put additional emphasis on and to formalize the group authorship of exhibits.

A fourth, ongoing challenge is articulating the role of music and musical sound in applied ethnomusicology methodology and research.

Seeger observes that one of the fundamental problems with much applied ethnomusicological work is that it often tells us little about music:

[A]pplying ethnomusicology isn't just taking ethnomusicology and making use of that knowledge in our work. The work itself should be expected to have an impact on our understanding of music. I fear we are not doing this part well at all. (Seeger 2006: 228)

What Seeger refers to is the constant privileging of cultural theory, broadly defined, in applied ethnomusicology, without also addressing in detail musical sound. One exciting development to the contrary is Adam Ockelford's 2013 book *Applied Musicology: Using Zygonic Theory to Inform Music Education, Therapy, and Psychology Research*, which takes a phenomenological approach to musical sound, theorizing music in contexts of human ability and disability. Applied ethnomusicology needs to struggle still to expand its methodology specifically to encompass failures as well as successes of applications, and musical sound as well as cultural theory.

A couple of challenges have emerged in the second wave of applied ethnomusicology due to its emphasis on concrete problems. Even though some scholarly networks and individuals have promoted "epistemic communities" of applied scholars and practitioners working together towards shared interests, ethnomusicologists doing applied work alone, and even in competition with one another, continues to be one challenge. If the goal of scholarship is to work towards solving a particular social problem, it is inefficient for people to work alone; and it is similarly counterproductive for academics working on the same problem to compete with one another, for example, though withholding information. Should applied ethnomusicologists use more collaborative, problem-oriented modes for scholarly work on concrete problems, like those that exist in the behavioural or hard sciences, in which it is customary for scientists to work together on problem solving, to share results and to co-author publications? Although "harder" sciences models are hardly perfect, and competition to lead projects of course exists, my intention is to draw attention to possible benefits of a more collective approach to problem solving.

Another challenge of the second wave is that its attention to concrete problems underscores that applied ethnomusicology is undeniably a valued undertaking. If applied ethnomusicology works towards solving concrete problems, what is "valued" as a problem and not a problem? Which aspects of musicking do ethnomusicologists value in the solving of a problem? In which

value systems do applications of music and ethnomusicology exist in society and culture?

So far, values have been a topic of controversy in applied ethnomusicology. Ana Hofman (2010: 28-30) warns that ethnomusicologists must take a critical stance to contexts of doctrine, ideology and propaganda even though activist work in applied ethnomusicology often engages at least one of these. Other scholars identifying with applied ethnomusicology, for example workers for religious organizations, operate within religious doctrines and might disagree with the relevance of a secularist approach. Ideologies and doctrines are often important to the communities that adopt and exercise them.

Yet, in order to understand how music and ethnomusicology have their intended impacts, one must consider empirically the values of people and scholars involved in the making and evaluating of applications as well as value systems of the socio-cultural contexts of applications. If one does not systematically analyze such values, then an application may have very different impact than intended. Applied ethnomusicology needs a method for analyzing its values empirically (Harrison in press).

In the context of differing definitions, methodologies, topics and worksites during the second wave, however, applied ethnomusicology as a field offers a topical focus for networking among trained ethnomusicologists and others doing applied work with music. Even though the field poses the challenges of going public with some projects, reporting failures and not just successes, claiming impact, dealing with musical sound, undertaking problem solving effectively and evaluating values of applied ethnomusicology, solutions lie with the ethnomusicologists and practitioners doing applied work.

Conclusion

In this article, I have argued that applied ethnomusicology has reached a new stage of development, a second wave. The second wave of applied ethnomusicology is characterized by understanding the field in terms of extending the typical academic goal of broadening knowledge towards solving concrete problems inside and outside the academy. For scholars and practitioners, applied ethnomusicology has increasingly involved reflexive theorization of practice. New methodologies have taken inspiration from diverse fields, for example applied anthropology and international policy coordination, contrasting a more limited inspiration from public-sector folklore in the first wave. As well, second wave scholars are starting to theorize in detail how to plan, undertake and evaluate an impact made by applied work. Certain topics of applied

ethnomusicological work have gained ground, especially on health, poverty and environmental issues. These complement the continuing applied work on war and violent conflict, forced migration, violence in socio-economically depressed urban areas, particular tragedies, and musical preservation and maintenance. An increase in numbers of ethnomusicologists doing applied work has also resulted in an increase in worksites, which primarily engage diverse sorts of institutions in the public sector, private sector and civil society. The possible causes of the second wave of applied ethnomusicology—a reduction in professorships and lectureships in ethnomusicology, the emphasis of applicable and utilizable knowledge by the academy and research funders, and especially ethnomusicologists wanting to make a difference in times and places of trouble—as well as challenges proposed by the second wave motivate continuing work in the field. 🍀

Notes

Thank you to faculty at the Central Conservatory of Music in Beijing, China, especially Zhang Boyu, for supporting the development of this article through scholarly exchanges following my paper presentation there at the conference “New Musicology: Theories, Methods and Resources” in July 2013.

References

- Araújo, Samuel and Grupo Musicultura. 2006. Conflict and Violence as Theoretical Tools in Present-day Ethnomusicology: Notes on a Dialogic Ethnography of Sound Practices in Rio de Janeiro. *Ethnomusicology* 50 (2): 287–313.
- Araújo, Samuel and Vincenzo Cambria. 2013. Sound Praxis, Poverty and Social Participation: Perspectives from a Collaborative Study in Rio de Janeiro. *Yearbook for Traditional Music* 45: 24–38.
- Australian Government: Department of Industry. 2013. Strategic Research Priorities. <http://innovation.gov.au/Research/Pages/StrategicResearchPriorities.aspx> (accessed 30 April 2014)
- Averill, Gage. 2003. Ethnomusicologists as Public Intellectuals: Engaged Ethnomusicology in the University. *Folklore Forum* 34 (1/2): 49–59.
- Barz, Gregory. 2014. Medical Ethnomusicology as Applied Ethnomusicology. Paper presented at the 4th Symposium of the ICTM Study Group on Applied Ethnomusicology, East London, South Africa.
- Barz, Gregory and Judah M. Cohen, eds. 2011. *The Culture of AIDS in Africa: Hope and Healing through Music and the Arts*. New York: Oxford University Press.
- Birenbaum Quintero, Michael. 2008. To Conjure or to Mourn? The Ambiguities of

- Cultural Policy in the Colombian Conflict. 1st Symposium of the ICTM Study Group on Applied Ethnomusicology, Ljubljana, Slovenia.
- Bithell, Caroline. 2011. Desperately Seeking Impact. *Ethnomusicology Forum* 20 (2): 233-44.
- Bleibinger, Bernhard. 2010. Solving Conflicts: Applied Ethnomusicology at the Music Department of the University of Fort Hare, South Africa, and in the Context of IMOHP. In *Applied Ethnomusicology: Historical and Contemporary Approaches*, 36-50. Ed. Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan. Newcastle Upon Tyne: Cambridge Scholars Publishing.
- . 2012. Cut Fingers, University Management and Traditional Music: Disabilities and Responses in the Context of a Music Program. Paper presented at the 4th Symposium of the ICTM Study Group on Applied Ethnomusicology, Nicosia, Cyprus.
- Casserly, Ray. 2012. Divided Peoples, Shared Traditions? 3rd Symposium of the ICTM Study Group on Applied Ethnomusicology, Nicosia, Cyprus.
- Davis, Martha Ellen. 1992. Careers, "Alternative Careers," and the Unity between Theory and Practice in Ethnomusicology. *Ethnomusicology* 36 (3): 361-87.
- Dirksen, Rebecca. 2013. Reconsidering Theory and Practice in Ethnomusicology: Applying, Advocating, and Engaging Beyond Academia. *Ethnomusicology Review* 17. <http://ethnomusicologyreview.ucla.edu/journal/volume/17/piece/602> (accessed 30 April 2014)
- Davis, Ruth. 2008. Ethnomusicology, Broadcasting and Ideology in Mandatory Palestine. 1st Symposium of the ICTM Study Group on Applied Ethnomusicology, Ljubljana, Slovenia.
- Harrison, Klisala. 2012. Epistemologies of Applied Ethnomusicology. *Ethnomusicology* 56 (3): 505-529.
- , ed. 2013a. Music and Poverty. *Yearbook for Traditional Music*.
- . 2013b. Music, Health and Socioeconomic Status: A Perspective on Urban Poverty in Canada. *Yearbook for Traditional Music* 45: 58-73.
- . 2013c. The Relationship of Poverty to Music. *Yearbook for Traditional Music* 45: 1-12.
- . In press. Evaluating Values in Applied Ethnomusicology. In *The Oxford Handbook of Applied Ethnomusicology*. Ed. Svanibor Pettan and Jeff Todd Titon. New York: Oxford University Press.
- Harrison, Klisala and Svanibor Pettan. 2010. Introduction. In *Applied Ethnomusicology: Historical and Contemporary Approaches*, 1-20. Ed. Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan. Newcastle Upon Tyne: Cambridge Scholars Publishing.
- Harrison, Klisala, Elizabeth Mackinlay and Svanibor Pettan, ed. 2010. *Applied Ethnomusicology: Historical and Contemporary Approaches*. Newcastle Upon Tyne: Cambridge Scholars Publishing.
- Hofman, Ana. 2010. Maintaining the Distance, Othering the Subaltern: Rethinking Ethnomusicologists' Engagement in Advocacy and Social Justice. In *Applied*

- Ethnomusicology: Historical and Contemporary Approaches*, 22-35. Ed. Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan. Newcastle Upon Tyne: Cambridge Scholars Publishing.
- ICTM Study Group on Applied Ethnomusicology. 2012. Talking Circle: The Practices and Challenges of Applied Ethnomusicology in Relation to Institutions II. 3rd Symposium of the study group, Nicosia, Cyprus.
- ICTM. Study Group on Applied Ethnomusicology. <http://www.ictmusic.org/group/applied-ethnomusicology>, accessed 7 December 2014.
- Juvančič, Katarina. 2010. "Singing from the Dark": Applied Ethnomusicology and the Study of Lullabies. In *Applied Ethnomusicology: Historical and Contemporary Approaches*, 96-115. Ed. Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan. Newcastle Upon Tyne: Cambridge Scholars Publishing.
- Kartomi, Margaret. 2008. Contemporary Musical Change in the Former Conflict and Tsunami-Hit Zone of Southwest Aceh, Indonesia - A Case for Applied Ethnomusicology. 1st Symposium of the ICTM Study Group on Applied Ethnomusicology, Ljubljana, Slovenia.
- . 2010. Toward a Methodology of War and Peace Studies in Ethnomusicology: The Case of Aceh, 1976-2009. *Ethnomusicology* 54 (3): 452-83.
- Lomax Hawes, Bess. 1992. Practice Makes Perfect: Lessons in Active Ethnomusicology. *Ethnomusicology* 36 (3): 337-43.
- Mittelman, James. 2014. Universities and Higher Education: Repurposing Universities. Helsinki Collegium for Advanced Studies, University of Helsinki. Lecture.
- Naroditskaya, Inna. 2012. Music of Rebels, from Red Square to Tahrir, from Chechens to Home in Washington. 3rd Symposium of the ICTM Study Group on Applied Ethnomusicology, Nicosia, Cyprus.
- Newsome, Jennifer K. 2008. From Researched to Centrestage: A Case Study. *Muzikološki Zbornik / Musicological Annual* 44 (1): 31-49.
- Ockelford, Adam. 2013. *Applied Musicology: Using Zygonic Theory to Inform Music Education, Therapy, and Psychology Research*. Oxford: Oxford University Press.
- O'Connell, John Morgan and Salwa El-Shawan Castelo-Branco, eds. 2010. *Music and Conflict*. Urbana, IL: University of Illinois Press.
- Papanikolaou, Dimitris. 2012. The World in Crisis; Social Activism with Music: Absence of Intention and Desultory "Artivism." 3rd Symposium of the ICTM Study Group on Applied Ethnomusicology, Nicosia, Cyprus.
- Pettan, Svanibor. 2002. *Rom Musicians in Kosovo: Interaction and Creativity*. Budapest: Intitute for Musicology of the Hungarian Academy for Sciences.
- . 2008. Applied Ethnomusicology and Empowerment Strategies: Views from Across the Atlantic. *Muzikološki Zbornik / Musicological Annual* 44 (1): 85-99.
- Pettan, Svanibor and Jeff Todd Titon, eds. In press. *The Oxford Handbook of Applied Ethnomusicology*. New York: Oxford University Press.

- Qashu, Leila. 2012. Arsi Oromo Women's Music in Ethiopia as Conflict Resolution in a Patriarchal Society. 3rd Symposium of the ICTM Study Group on Applied Ethnomusicology, Nicosia, Cyprus.
- Research Councils UK. 2013. Research Councils UK: Maximizing Excellence with Impact. <http://www.rcuk.ac.uk/kei/maximising/Pages/home.aspx> (accessed 19 September 2013)
- Rice, Timothy. 2014. Ethnomusicology in Times of Trouble. *Yearbook for Traditional Music*: 191-209.
- Sheehy, Daniel. 1992. A Few Notions about Philosophy and Strategy in Applied Ethnomusicology. *Ethnomusicology* 36 (3): 323–36.
- Simon, Artur. 1991. The Bornu Music Documentation Project: Applied Ethnomusicology and Cultural Cooperation in Northern Nigeria. In *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy*, Intercultural music studies No. 2, , 199-204 Ed. Max Peter Baumann. Wilhelmshaven: Florian Noetzel Verlag.
- Seeger, Anthony. 2006. Lost Lineages and Neglected Peers: Ethnomusicologists Outside Academia. *Ethnomusicology* 50 (2): 214–34.
- SEM. 2010. Applied Ethnomusicology Section. http://webdb.iu.edu/sem/scripts/groups/sections/applied/applied_ethnomusicology_section.cfm, accessed 11 November 2010. (link broken)
- SEM 2014. Applied Ethnomusicology Section. http://www.ethnomusicology.org/?Groups_SectionsAE, accessed 7 December 2014.
- Skinner, Anthea. 2012. “You’ve got to know when to blow and when to suck”: Changes in Australian Military Band Policy and Culture after World War II. 3rd Symposium of the ICTM Study Group on Applied Ethnomusicology, Nicosia, Cyprus.
- Spradley, James P., and David W. McCurdy, eds. 2000. *Conformity and Conflict: Readings in Cultural Anthropology*. 12th ed. Boston: Pearson Allyn and Bacon.
- Titon, Jeff Todd. 1992. Music, the Public Interest, and the Practice of Ethnomusicology. *Ethnomusicology* 36 (3): 315–22.
- . ed. 2009. *World of Music* special issue on Music and Sustainability. 51 (1).
- . 2010. Ecology vs. Economics: Two Sustainability Discourses for Music Cultures. Society for Ethnomusicology annual conference, Los Angeles.
- . 2014. Sustainable Music: A Research Blog on the Subject of Sustainability and Music. <http://sustainablemusic.blogspot.com>, accessed 7 December 2014
- Thram, Diane. 2014. The Legacy of Music Archives in Historical Ethnomusicology: A Model for Engaged Ethnomusicology. In *Theory and Method in Historical Ethnomusicology*, 309-35. Ed. Jonathan McCollum and David G. Hebert. Lanham, MD: Lexington Books.